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THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

Printers and their Metals

By Mr. A. H. MUNDEY

THE third lecture of the session, arranged by the Stationers' Company and the Printing Industry Technical Board, was given on December 14 by Mr. A. H. Mundey (of Fry's Metal Foundry) on "Printers and Their Metals." Mr. Mundey brought unusual gifts to this task of enlightening the student on a very important element in his trade. He has high scientific attainment, is a metallurgical chemist of wide reputation, and has the talent of lucid exposition.

There was not the crowded attendance which has characterised previous lectures, but the proceedings were followed with great interest by a large audience.

Mr. T. Gomer Berry was to have presided, but was unavoidably absent.

MR. GEORGE EATON HART

took the chair, and said it was extremely gratifying to note that the lecture to be given that night emphasised the rapid strides which technical education was making, and particularly that it now included in its curriculum such subjects as type casting and stereotyping, and also science and chemistry; and whilst not entrely disregarding the rule of thumb methods, it harnessed them and improved them before incorporating them into the more modern and advanced methods. There was a time not so very long ago when the foreman had his own little formula which comprised the knowledge of the constituent parts of the metal, a mysterious method of mixing together and a terribly secret method of making a flong. Newspaper proprietors were led to believe that without this mysticism their papers were certainly in jeopardy of coming out. These men and their methods had disappeared, and happily nothing had happened. On the contrary marvellous results were being obtained in the production of illustrated papers particularly, and all papers generally—like The Daily Graphic and The Daily Mirror, and papers of that class—showing a quality of production quite impossible a few years ago, and a quality of production not excelled in any other country in the world. Fault was often found with the printer, the paper maker, or the ink maker for unsatisfactory results in the quality of production. Each generally endeavoured to put the blame on the other, but the mere suggestion that the metal or the treatment of the metal might be the cause of the defect never entered even a printer's mind. The possibility of defects in regard to metal was largely increased by the use of typesetting machinery, as well as the auto plate and casting machine, where speed of production necessarily militated against that high standard of printing which nevertheless the printer is always ambitious to produce. They all knew the difficulty of good solid linotype lines and the difficulty or the care which is necessary to produce those lines, and therefore the subject was one of great interest. One was surprised at the results obtained when some of the problems which face the printer were considered, such as the composition of the metal, the mixing of the metal, the importance of heat, the expansion and contraction of not only the metal itself, but also of the metal of which the casting machinery was made. It was only of recent years that attention had been given to this important matter of metallurgy in connection with printing at the technical school, and it was encouraging to note from the syllabus of the school that the subject is dealt with in the most practical manner, not only from the scientific and chemical side, but also from the actual everyday work of the foundry. In this connection it was notable that the Central School of Printing was the first technical school in London to introduce the actual teaching of practical stereotyping. From his own observation the speaker was sure that this subject of printers and their metal must convey an influence on the quality of the printing of to-day, which as yet seemed to be imperfectly understood, and consequently lectures such as that to be given would be of great advantage to the craft. Indeed the metal and the treatment of the metal combined with the matrix had more to do with high-class printing than many of them knew.

THE LECTURE.

Mr. Mundey then delivered his lecture as follows:—

I am very appreciative of the high compliment which is conveyed in the invitation to give an address in this hall of the Worshipful Company of Stationers, and in that this is one of a series of craft lectures. I realise that my responsibility is a heavy one. I had the honour of listening to Mr. Hislop's splendid address last month, and when I realised how interested and keen a great body of printers, and those mainly compositors, could be in a series of inventions which are aimed at the complete replacement of metal type from the realm of printing, I need not tell you how such anticipations tended to depress a man who had to follow with a lecture on those very metals which it is sought to supersede by the photographic film, particularly when the lecturer is entirely dependent upon metals for his livelihood. But I do not think that I shall be accused of undue optimism when I say that I firmly believe that metals have still a very long period of usefulness in the printing world, and, therefore, I am taking heart of grace, and will attempt to prove that the metallurgist has a real place in the service, for which this Worshipful Company stands, in the making of the printed book.

PRINTERS' FIRST USE OF METAL.

There seems but little doubt that the earliest printer did not use metal, but wood type, for we

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are told that single types were carved from birch twigs; this material was not in every way satisfactory, and so it became necessary for him to use metal. Lead appeared to be the most suitable. It was found possible to cast it in simple moulds, or matrices, but it did not fulfil its purpose. It melted easily at a fairly low temperature, 623 deg. F., but it was too soft; it did not withstand pressure, nor the abrasive action of the paper upon it, nor did it completely fill the mould, but contracted on cooling, thus failing to give a sharp impression on the matrix. Something had to be added to or substituted for lead. Tin was tried, but although this metal has the property of hardening others, such as copper, when it is suitably alloyed, it did not effect the desired purpose sufficiently, and, moreover, tin is an expensive metal, and the large amounts necessary made the cost almost prohibitive. The metal next tried was antimony, and this beautiful and peculiar metal seemed to be entirely satisfactory. It was found possible to add antimony to lead in such proportions that the alloy filled the mould perfectly, expanding sufficiently to secure an excellent and sharp impression of the matrix. It was much harder, stronger, and more durable than lead alone, and the alloy of lead and antimony seemed most promising.

THE RIGHT ALLOY.

Here again there was some measure of disappointment. The alloy of lead and antimony proved to be rather brittle, and the skin of the casting had not that fine texture which is required in what the printer so well understands as the face. Further experiment demonstrated that the three metals already mentioned combined to produce the alloy which is desired by the good craftsman; moreover, the addition of a judicious amount of tin, varying according to the particular purpose in hand, makes an alloy which melts more easily, and at a lower temperature than one of lead and antimony only.

Considering in the first place these three metals only, we have lead, a soft metal, fairly easily fusible, melting at 623 deg. F., plentiful and comparatively inexpensive, capable of being cast, but not taking a fine denfinition, contracting considerably on solidification, and not giving a fine face. Its softness makes it unserviceable alone; as it is easily distorted under pressure, and it is easily rubbed away by abrasion.

Antimony is a very brittle metal, with a beautiful crystalline structure, melting at 1166 deg. F. and expanding on solidification, but it is quite unsuitable for use alone, as type made of it would be altogether too brittle, and the temperature of casting would be too high for practical purposes. It is, however, admirably suited for conferring on an alloy its particular properties in a qualified degree, in proportion to the amount of antimony present.

THE ACTION OF TIN.

Tin is a tough and ductile metal, harder than lead, and having a low melting point, 450 deg. F. When added in suitable proportions to lead and antimony, it acts in a very desirable manner, the temperature of melting of the alloy is lowered, the molten metal is more mobile and flows into every delicate line and space in the mould, it solidifies with just that amount of expansion necessary to produce a sharp and faithful reproduction, and produces a casting skin, thus giving a fine face.

The constitution of these alloys is very interesting, but rather complex. It is found that eighty-seven parts of lead and thirteen parts of antimony forms an alloy which solidifies as a whole, and is not seriously liable to separation on cooling, and it has the lowest melting and solidifying point of any of the alloys of lead and antimony. It is called a binary eutectic. It is not strictly a solution, as under the microscope its structure shows its constituent metals to some extent distinct from one another, but it may be conveniently compared with a saturated solution of salt or sugar in water. If a larger proportion of antimony than thirteen per cent. be present, then all that is in excess of that amount crystallises out in the process of cooling, and when solidified, these crystals of cuboid form, can be identified under the microscope, if the specimen be suitably polished and etched. The presence of tin does not interfere with the character of the structure, excepting to toughen and refine it. The cuboid crystals which separate out are now composed of tin and antimony, they are finer, tougher, and, as before stated, combine to produce a finer face. This alloy is now called a ternary alloy, as it contains three metals. This is not put before you as a complete or even an adequate description of the constitution of these alloys from a metallurgical and scientific point of view, but it may serve as a brief sketch of their nature.

THE PROPORTIONS OF METALS.

The alloys of this series are shown in this table, which gives not only the proportions of the metals generally used for good class work, but also gives the physical properties, as shown by mechanical tests on these alloys. It is not suggested that any printer is greatly concerned about the tensile strength, or the load necessary to crush a piece of stereotype or monotype metal, but I am conscious that I am addressing a body of

	Tin	Antimony	Lead
Linotype metal	2.5 to 3	10 to 12	Remainder
Monotype metal.. .. (good average)	8	15	77

Linotype alloy solidifies at about 238 deg. C.—460.

Monotype alloy varies, as some printers require a higher grade of metal containing up to 10 per cent. of tin and 20 per cent. of antimony.

The alloys used for stereotype work vary with the nature and importance of the service, the following being fairly representative:—

	Tin	Antimony	Lead
a.	10	15	75
b.	9	19	72
c.	8	15	77
d.	5	15	80
e.	3	15	82

PHYSICAL PROPERTIES OF ALLOYS

METALS	Tensile Test		Brinell hardness number	Compression test Tons per sq. in.	
	Tons per sq. in.	Elongation per cent. on 2 in.	10-mm. ball 500 kg.	Yield point 0.001 in.	Compressed to ½ length
Linotype ..	4.58	2.1	24 5	2.588	13.820
Monotype ..	5.07	0.7	29 9	3.212	13.516
Stereotype–					
a. .	5.02	—	31.4	3.568	14.232
b. .	4.56	—	31.2	3.616	13.392
c. ..	4.92	—	30.8	3.500	14.016
d. ..	4 81	—	26.5	3.292	13.356
e. ..	3.86	0.7	24.3	3.000	13.212

young men who are apprentices and students, the future managers and overseers, and, I trust, in many cases, future employers, and it is certain that such men shall in the future take an intimate interest in all the scientific principles which govern the use of every class of material which comes into the printing office.

The metal under the heading of Linotype Metal is also suitable for Intertype, Linograph, Typograph, and any similar machines. As is perfectly well known to you all, the machines of this class produce slugs with the printing characters or faces upon one edge. The metal is in its molten condition pumped into a mould, one edge of which is formed by a row of brass matrices, the others conforming to the shape and size of the slug required. The metal passes through a pipe-like throat of the melting pot to a mouthpiece, a steel block beautifully fitted and drilled with many small holes to allow the metal to pass, or in some cases a slot, instead of a row of holes. It will be noticed that this grade of alloy is very near to that which I described as the eutectic, a portion of the antimony being replaced by tin. As the slug is, or should be, a solid and substantial little casting, the presence of extra antimony-tin cuboid crystals is not necessary, the type face is supported in a sort of mass formation, and if satisfactorily produced, it should stand the wear and pressure of the stereotyper's flong under the brush or mangle, or even use in the press when used for printing direct.

THE EUTECTIC.

There is a distinct metallurgical advantage in the fact that this alloy is very near the eutectic, for when once the mould is full and free from imprisoned air the metal solidifies as a whole, without any period of plasticity intervening.

This enables the slug to be cut, trimmed and ejected with great facility, much greater than would be possible if a richer and higher grade alloy were necessary.

The Monotype type is quite different. In this equipment the operator at the keyboard causes a number of holes or perforations to be made in a roll of paper similar to, but much smaller, than a pianola roll. This perforated roll is afterwards placed into a machine called the caster, where, by a most extraordinarily ingenious arrangement, the position and combination of the holes control a mechanism which selects the correct matrices, and permits them to be automatically brought into position in the mould. It would be folly for me to attempt to describe these mechanical marvels, in an address on metals, and I merely wish to indicate their functions in relation to the metal used. A pump, operating in connection with a pot containing molten metal, forces the fluid alloy up a nozzle and into the moulds. The casting being a small one, the metal solidifies in a very short time, and can be ejected and replaced at a rapid rate.

NEED FOR CAREFUL OPERATORS.

This rapid cooling enables a higher grade metal to be used than that for slug casting, and so an extremely fine face and a harder type may be produced. These extra advantages have to be paid for in extra care and skill in the casting operation. As higher tin and antimony are present, there is a considerable deposition of solid crystals, before the final solidification of the eutectic and the production of the actual cast type. The feature of difficulty in this is that there is a liability for the crystals to solidify and collect in the channel of the nozzle, thus obstructing the passage. This must occur if the temperature of the nozzle be appreciably below the point of solidification of the tin-antimony compound. The careful and successful operator, therefore, takes care to keep this passage clear by bathing the nozzle with hot metal and other means in commencing work. In the linotype class of machines, that is, those casting slugs, it is easier to keep the passage clear, as the metal is lower in tin and antimony and special heating devices, either gas or electrical, are applied to the mouthpiece. The photo-micrographs of these metals show the differences in structure and tendency to crystallise, as described, on cooling and solidification.

The operations of stereotyping are well known to all engaged in printing, and need not be described, but the metallurgical problems are quite numerous and important. The type and illustrative matter, zincos, etc., are locked up in the chase, making the forme, placed upon the level table and the papier-mache flonge, properly prepared, impressed upon it either by hand beating with a brush, or by mangling, or by pressing mechanically. Dried in position, the flong is then removed with an accurate impress upon it, and further dried. It is placed into the casting box, which has been heated, and the plate cast by either pouring in molten metal by hand into the box, or by pumping it, or by the use of one of the wonderful casting machines now becoming such a familiar feature in the principal printing offices of our country.

CASTING MACHINES.

The most important machines are the Autoplate, the Junior Autoplate, and the Winkler casting machines.

In the first, the plate is cast in the horizontal position, and the metal entering the mould sweeps out the air, a supply of metal at the head giving not only fluid pressure, but a reserve for feeding the casting as it solidifies.

The trimming and boring of the plate are effected in rapid succession, and the finished plate is delivered at the end of the machine practically ready for the press.

The Junior Autoplate casts vertically with a head of metal, commonly called the tail, above, providing the metal for feeding the casting and giving the necessary pressure.

The water cooling is a most important matter, any irregularity or mishap in this produces "sinks" and other defects. It is generally desired that the cooling should proceed from the back to the front of the plate, and from the portion furthest from the head towards the head.

Pouring temperature varies from 550 deg. F. to 670 deg. F., the lowest temperature possible for the production of a good plate is generally desired. Some of the very skilful stereotypers in London actually cast the plates when the metal is of the consistency of thin gruel and obtain the most exquisite results. It is not possible for anyone to give verbal instructions as to how this is effected; it can be done only by the skill produced by long experience, and by the use of the most perfect alloys and equipment.

The Winkler casting machine is another most ingenious piece of mechanism. It is designed to cast the plates and at the same time dispense with the "tails," the use of pumps, the necessity of trimming and shaving, and the preheating of the casting-box. The casting-box is connected directly with the melting-pot, the metal entering

by gravity through a long slit, which is opened and closed by a very ingenious valve in the form of a rod with twin bevels the whole length of the plate; the operation of closing severs the casting from the supply of metal, the "feeding" during solidification is maintained from the full pot, under the natural pressure of the head of metal.

The metal-pot is wedge-shaped, and the mouthpiece or slit is at its lowest portion. It is insulated by means of firebrick, asbestos, and siliceous marl, and the temperature is maintained for a long time after the source of heat is shut off. The surface of the metal is well protected, and is maintained in as non-oxidising an atmosphere as possible. The plate mould is water-cooled, and also is the core or mandree, the control of the water-admission being automatic. The cock cannot be opened until the casting-box is effectively closed, thus avoiding splashing of hot metal.

ELECTRIC HEATING BEST.

The heating is by coal or coke, by gas, or by electrical means, or by a combination of these. The electrical method of heating is greatly favoured, as it lends itself so completely to automatic control. The heating elements are immersed in the metal, and all external application of heat to the pot or container may be avoided, thus eliminating the danger of cracked pots to a very large extent. Effective thermostats are fitted. An electrically-wound clock, which is set to any desired time, switches on the current and starts the heating operation, so that the metal may be thoroughly molten and ready when the operators commence work. This is an attractive feature of this equipment.

In some cases the plates are nickel-plated, by electro-deposition, in order to give a harder and more durable surface. This is, however, by no means universal, nor is it quite free from disadvantage. On re-melting the plates, the nickel facing floats to the top of the metal bath in thin scales, and, provided the temperature is not unduly raised no harm results, as the nickel is removed by skimming. But if, by any means, it becomes dissolved, the tin-nickel compound, which has a very high melting-point, becomes an additional source of trouble. This also obtains in varying measure with other foreign metals; the chief enemies being zinc and aluminium, as these in falling out of solution, collect around them large quantities of tin-antimony crystals in spongy masses.

OTHER METALS USED.

The character of other metals used by the printer is a matter of great importance.

Copper. The metallurgy and application of this metal to the art of printing would occupy the time of several lectures. It is the only red metal, tough, strong, has a rather high melting point, and is capable of being rolled into sheet, having an excellent surface. It is extremely fine and homogeneous in texture, and lends itself on this account particularly to the production of fine engraving and etching, and is correspondingly valuable to the printer. Copper may be electro-deposited upon stereo plates, preparatory to the deposit of nickel, and is also capable of deposition upon graphited wax impressions, hence is extensive in the production of electros. The usefulness of copper in the printing office cannot be overestimated. It is usually regarded as an impurity in type metals, and anything over a very small amount gives a great deal of trouble. The alloys of copper, brass, gun metal, etc., are of the greatest interest and use in a secondary fashion.

Zinc. This metal, so greatly used for the production of illustrations, is also of much interest. It is also capable of being rolled at a temperature of about 150 deg. C., and is remarkable that sheets so rolled retain their toughness and flexibility, but when re-melted become quite brittle again. It melts at 420 deg. C., its chief use is in the production of zincos, and may be etched in a somewhat similar manner to the lithographer's stone, which it replaces to a great extent. Zinc is the second constituent in brass, copper being the principal. Zinc is a great enemy in type metal. It does not alloy with lead.

Aluminium. This very light metal is also used to replace stone in many of the more modern processes of lithography. It is also capable of being rolled into fine sheets, and is acted upon by some acids and not by others. Aluminium is readily acted upon by potash and soda and other alkaline bodies. Even strong soap solution corrodes it. Care has, therefore, to be taken of aluminium plates, or they may easily become ruined.

IMPORTANCE OF A KNOWLEDGE OF METALS.

The importance of a knowledge of the properties of metals to the printers' engineer and manager may be instanced by a question which was put to me some time ago. I was asked why it was that brass matrices made about twenty years ago wore so much better than those made in recent times. I pointed out that the duty might now be much more strenuous than in former times. This did not, however, completely satisfy either the enquirer or myself, and I hazarded this explanation: that twenty years ago most of the brass sheet and strip used in engineering was of the composition seventy copper, thirty zinc; recently hot rolling brass of sixty copper, forty zinc, was largely used. As the latter is a much more complex alloy, containing at least two separate compounds of copper and zinc, it might be that the older, which was a solid solution, was less easily attacked by the hot type metal. I obtained reliable samples, analysed them, and found that my supposition was absolutely correct.

In concluding my address, I feel that I must offer my sympathy to the young printer student. He must, in order to qualify himself for responsible duties in the future, be not only a competent craftsman, but be a reasonably good engineer, and have a good knowledge of metals, be a competent photographer, with a broad acquaintance with chemistry, electricity, and the intelligent use of the microscope. This may seem a formidable list, but a sound knowledge and appreciation of the scientific principles of one's work brings great joy to the worker.

With regard to metals, it makes him realise that nothing but the best and the purest will enable him to produce the highest class work, and having regard to the dire results of delays in modern printing works the most economical work.

THE portrait, by Sir James Guthrie, of Mr. James MacLehose, M.A., LL.D., is on view at Messrs. T. & R. Annan & Sons, Glasgow. The portrait was presented by the Glasgow District Printing and Kindred Trades Employers' Association, in recognition of his long services to the printing trade, especially during his presidency of the Scottish Alliance.

Edward Prince: Punch Cutter

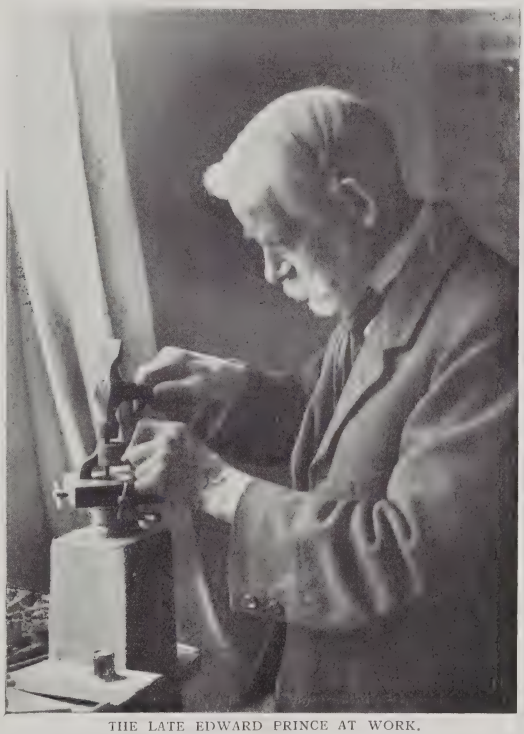
An Appreciation and Some Observations

By GEORGE W. JONES

BRITISH typefounding has lost another of its outstanding personalities (within a few weeks of the passing away of Sydney Caslon) by the death, on December 2, at the age of seventy-six years, of Mr. Edward Prince, the last of the independent punch-cutters of the old régime.

Born in the year 1847, he was apprenticed early in the 'sixties to a then well-known punch-cutter, Fred Tarrant. Since 1883 he had worked by himself, for the most part in a charming old house in the North of London. In association with Mr. Tarrant, and subsequently alone, he cut many of the existing faces for the various English type foundries, and until a few weeks before his death was working for, among others, R. H. Stevens & Co., Ltd. (successors to V. & J. Figgins) and P. M. Shanks & Sons, Ltd., of Red Lion Square. He had also in hand for me an unfinished italic, in 14-point size, based on an early sixteenth century type possessing much charm of character.

Although Edward Prince was in no sense a creator of type designs, he was, however, a finished craftsman, possessing great love for his calling, to which was united an experience which probably could not be matched throughout the world to-day.



THE LATE EDWARD PRINCE AT WORK.

With Mr. Tarrant he cut a great portion of Miller & Richard's fine Tudor Black, which retains so many of the characteristic features of the delightful fifteenth century Gothic types of Italian origin on which it was based; and we may remark here that this fine series of the Edinburgh foundry only needs to be seen displayed in mass by the side of modern machine-engraved types to realise how much that is best in type manufacture is lost when the machine displaces the craftsman. When eye, and hand, and brain, are brought into harmonious endeavour and working, and are impelled by love of calling, and strengthened by years of experience, the result in type expression is sympathetic and pleasing in the extreme, in contradistinction to that obtained by the use of mechanically more perfect, harder, less resilient, and therefore more tiresome-to-read types.

Edward Prince cut William Morris's Golden, Troy, and Chaucer types; the former based on Nicolas Jensen's beautiful roman face, a type still considered by competent authorities to be the most beautiful of all types, as it is the master roman type face of the world. The Troy type gave expression to Morris's predilection for German typography, the Chaucer being a reduced size of the same face. Morris was peculiar in being practically the only designer in England, for a period of hundreds of years, of a black letter intended for the complete printing of books. Once the roman type obtained hold in Britain, it was never displaced by the Gothic lettering, for Gothic types do not express the genius of English taste and character. After all, the great founder of the Kelmscott Press, to whom the whole printing world is under greater obligation than it has admitted, or even appreciated, for the new typographical world he opened to its view lived largely in an age mediæval, an age of Gothic art and architecture.

The type used by Mr. St. John Hornby for his beautiful Ashendene Press editions, based on the part-Gothic type of Sweynham and Pannartz, in which they printed their now-eagerly-sought-after editions at the press they set up in the Monastery of Subiaco, outside Rome, about 1465, was also engraved by Edward Prince. It was more suitable for a book to be read than the Gothic face of Morris, being a transition type from the Gothic to the roman, and was evidently cut by them—if indeed they engraved the punches—to conform to Italian taste. Their *Lactantius*, printed at Subiaco and bearing the date 1465, is usually considered their premier edition, but in their appeal to Pope Sixtus IV. in 1472 they speak of a *Donatus* which had previously appeared

from their press. If the date MCCCCLXI., which appears on an edition of Jensen's *Degor Puellarum,* is held to be a misprint for MCCCCLXXI., Sweynham and Pannartz must be considered the first printers to practise the art in Italy, and Rome takes precedence over Venice in the claim for priority which the two cities have maintained for centuries as being the first home of Italian printing. The advocates of the Subiaco printers are always faced with the fact that another edition of the *Degor Puellarum,* printed by Jensen and bearing date 1471, is printed in a type which, whilst of the same size, possesses, especially in the capitals, as also in a marked degree in some of the lower-case letters, very great differences of form. It is interesting also to note that, on the authority of Ulrich Zell, in the Cologne Chronicle of 1490, Venice is given as the first city in Italy in which the printers' craft was practised.

Edward Prince also cut the Doves Press type which received such masterly treatment at the hands of the late Mr. Cobden-Sanderson and of Mr. Emery Walker. This is so chaste in form and perfect in character that ornament, however sparingly used, always seems to detract from, as it seldom enhances, the beauty of the page. The Doves Press editions, although originally inspired by Morris's work as to type and paper, are a reaction from the richly-decorated pages of the Kelmscott editions. Morris's work expresses the debt he owed to the printers in the roman and Gothic character of the fifteenth and of the early part of the sixteenth centuries. The Doves Press type page with its unadorned beauty more closely approximates to the finest work of the Italian master whose types were taken as a model than those of Morris or the other private and similar presses.

William Morris was more successful with his Gothic than with his roman types. The former, with their forceful strength and absence of non-essentials, are among the most readable of their kind. They harmonise much more perfectly with his rich typographical decoration. Morris ever leaned to strength in his design and work. It was probably this predilection which led to his partial failure with the Golden type. That he himself considered it not to be fully successful may be inferred from his advice to printers and type-founders, when rightly annoyed because they copied his face slavishly, to go direct to Jensen and reproduce the work of that great Italian master. His Gothic types harmonised more perfectly with his initials, which were nearly all designed in Lombardian characters. It has ever been a source of conjecture to the writer why Morris did not cut roman initials to work with his roman type.

Morris's Gothic types are peculiarly his own. British printing possesses many fine series of Gothic types, cut by English punch-cutters. Of these we may mention Miller & Richards' fine Tudor Black series, already referred to as having been cut by Fred Tarrant and Edward Prince; Stephenson, Blake & Co.'s Ancient Black, so full of the spirit of its predecessor; R. H. Stevens & Co.'s (formerly V. & J. Figgins) splendid series of Caxton Black, cut in 1854, an act of homage to England's First printer, the characteristics of the type on which it was based being skilfully maintained; and the same firm's two Minster series, both black and open; and lastly, but certainly not least to be mentioned here, Caslon's Old Black, cut by William Caslon early in the eighteenth century, some of the sizes of which appear in his First Specimen Sheet which appeared in the year 1734. This letter contains many of the features of one of Wynkyn de Worde's types, and resembles in a very special manner one of the Blacks cut by that worthy city of London typefounder-printer, John Daye.

Had Edward Prince only cut the five founts we have referred to—Morris's Golden, Troy and Chaucer types, the Doves Press face, and the Ashendene type of Mr. St. John Hornby—he would have deserved well of the printing craft and of book lovers the world over. He was eminently qualified for the important work to which the whole of his life was devoted, for he was as receptive as he was enthusiastic in his task, and as industrious as he was intelligent. He cut also among the type faces known and appreciated by lovers of fine books, the Florence and Riccardi types, as well as those for nearly all the other English private presses. Until his powers failed him he was, among other commissions, engaged on work for Messrs. R. H. Stevens & Co., Ltd., and Messrs. P. M. Shanks & Sons, Ltd. For the latter he cut some few years ago, among his important work for this foundry, some of the sizes of their Plantin Old Style, as also the punches for the 14- and 12-point, as well as other sizes, of their fine Dolphin series, which was designed by Mr. Edward Shanks. He also cut for the same firm the 2-thick space figures for tabular work where small-size figures of great clearness are required, which figures were most favourably commented upon by the Special Committee appointed by the Treasury to advise H.M. Stationery Office in its choice of printing types and style of display.

He also cut for me, during the early years of the war, my Venezia series in 14-, 12-, 10- and 8-point sizes, in which his fidelity to the types of Nicolas Jensen is strikingly shown in these beautiful examples of his craftsmanship. In this connection I may be permitted to tell a really good story. I felt that, in order to arrive at the soft and pleasing, or, as Mr. Daniel Updike would say, "comfortable to read" effect of Jensen's type, which is partly the result of irregularity of casting, it would be necessary to engrave the punches not too perfectly as to line, so that the irregularity, unobserved by the naked eye, may be as far as possible maintained when printing on machine-made paper by modern methods, with its sharpness and lack of "spread" in printing. When the punches were sent to the foundry, the foreman of the department said to Mr. Edward Shanks, to whom I am for ever obliged for much kind help and co-operation in the production and casting of the face, that he was quite sure Mr. Prince must be losing his skill, and that the punches lacked his ordinary finish.

I have stated that Edward Prince was in no sense a designer of types, but he had an unerring instinct for any weakness in a letter, the result of a natural aptitude for his calling and of his sixty years' practical work and experience.

I told him two or three years ago that it would be a great pity if nothing was recorded of his work, and asked him also for a photograph of himself. He told me that he did not think there was one in existence. I was happy in being able to prevail on him to allow my youngest son to photograph him at his work, and am obliged to the Editor of THE CAXTON MAGAZINE for his promise to insert it with these notes for the benefit of his readers. A repro-

duction of the photograph, supplemented by a few remarks of mine, appeared in The Printing Art a couple of years ago.

Edward Prince was one of the most quiet and unassuming of men with whom it has been my lot to be brought into contact. He was possessed of that gentleness of spirit which becomes greatness in a man: this trait of character alone would have ensured him deep respect. A man of deep feeling, his life work was one long act of worship. He contributed ungrudgingly and joyfully of his best to the printer's craft. It owes him a great debt of gratitude, is the poorer for his loss, but richer for his life and unwearied labours.

Printers' Managers and Overseers Association

New President

THIS organisation has now flourished for thirty years. At the annual meeting Mr. S. M. Bateman was presented with the Association's medallion (he had been presented with a gold chain the previous week) in recognition of his long service.

The report of the council for the year put on record that the result of the year's working had been quite satisfactory. A balance was shown on the right side of the accounts of the local fund, and the parent association—despite a number of members being transferred from London, as well as resignations and erasures—had maintained its membership. Mention was made of the Association's third pension, named the "Printers' Managers' and Overseers' Association (Jarvis Freeman) Pension No. 3," and the activities of the Association in the direction of technical education were chronicled. In this connection the report stated: "Mr. J. C. Pugh's term of office as Examiner for the Machine Section under the City and Guilds of London Institute expired this session. Under the scheme for the reorganisation of the Institute's Technological Examinations in England and Wales as settled with the Board of Education, the Institute has to make every use of the Education Committees of the Joint Industrial Councils. Members are fully aware of the Association's position so far as the Printing Trade Industrial Council is concerned, and this new arrangement by the City and Guilds of London Institute is felt to be an injustice after the Association's serious efforts during the past twenty-five years. The Council are at present dealing with the matter." After reviewing the year's programme of business and social events, the report concluded on an optimistic note, promising the Association a new lease of vigorous life.

Mr. R. H. Berry having been nominated without opposition as the new president, the meeting elected him to the office, and Mr. Bateman then vacated the chair to Mr. Berry, who was received with applause, Mr. Berry briefly returned thanks for his election, promising to do his best for the Association during his term of office.

Other officers nominated unopposed were elected by show of hands, these including: Messrs. J. C. Pugh and G. Phillips, trustees; Mr. E. W. Whittle, general secretary; Mr. W. H. Gill, financial secretary; and Mr. A. E. Jarvis, hon. technical secretary.

For the vice-presidency, the voting by ballot resulted in the election of Mr. A. H. Wilson, who received 53 votes, Mr. F. W. Hume receiving 15.

The voting for the eight vacancies on the council resulted as follows: Mr. S. M. Bateman, 67; Mr. C. W. French, 55; Mr. C. W. Brown, 53; Mr. W. H. Wicken, 53; Mr. L. C. Mennell, 52; Mr. A. T. Walters, 52; Mr. E. G. Bausor, 51; Mr. T. B. Lapworth, 47; and Mr. T. G. Carne, 41. As Mr. Wilson's election to the vice-presidency created a ninth vacancy, it is probable Mr. Carne will be co-opted.

In respect of prizes for technical students, it was decided to leave to the discretion of the council the allocating of certain amounts to the London School of Printing and the Stationers' Company. As regards the prizes usually given to the City and Guilds of London Institute, it was agreed that the matter be left in the hands of the committee, to be dealt with after considering the new arrangements that are being made in regard to the City and Guilds examinations.

A Classic Justification for the Use of Printers' Flowers

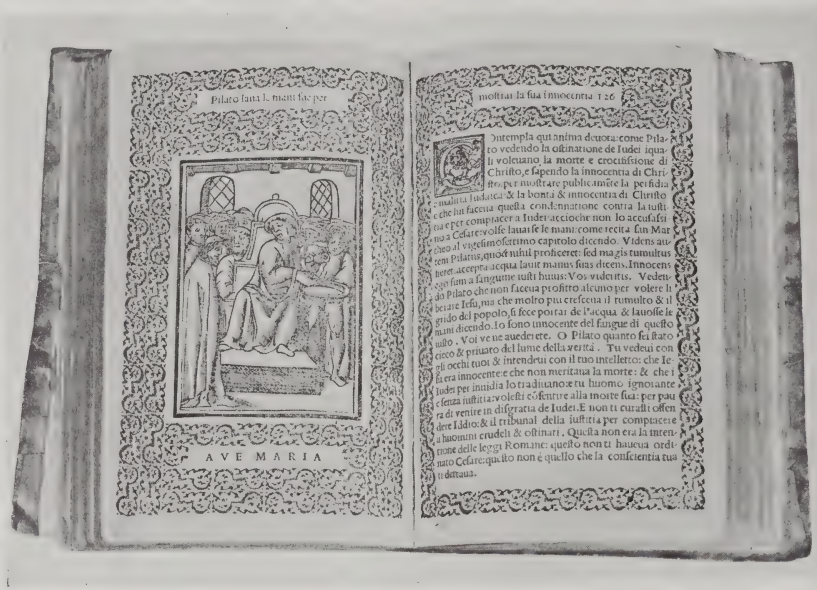
THE October issue of The Linotype Record is, in our opinion, the best of an excellent series devoted to the practical demonstration of linotype typography. Each month the setting and design of the pages is a study in style in which old flowers recently re-cut for the linotype machine are lavishly used as a decoration.

In the number under review one unit only is used throughout and is of the design illustrated. An article on "Building Up Ornaments" describes how the great variety of effects has been obtained, and there can be no doubt that a fine harmony has been achieved with the Cheltenham series in which the matter was set.

An interesting controversy has arisen through the criticism of a former issue on the grounds of over-decoration—a criticism which we feel to be entirely unjustified. On the next page we reprint an illustration from a book printed by Giovanni Varesco about the year 1570, in which the identical flower employed in this edition of The Record was used in an exactly similar way. The page as reproduced has been modified to suit the size of our pages, and unfortunately the margins have had to be reduced.

The paper that has been used is a matt velvet art, on which the halftones, also a colour illustration, are beautifully printed. The illustrations on the covers show the value of wood engraving for machinery catalogue work, and it is to be hoped that a real interest in this fine craft may be revived by the printing trade before its few remaining exponents are lost to us.

G. W. Jones, who prints The Record, must enjoy his task, as it is one after his own heart.



Pilato laua le mani sue per

AVE MARIA

mostrar la sua innocentia 126

Contempla qui anima deuota: come Pilato vedendo la ostinatione de Iudei iquali voleuano la morte e crocifissione di Christo, e sapendo la innocentia di Christo per mostrare publicamẽte la perfidia e malitia Iudaica & la bontà & innocentia di Christo e che lui faceua questa condennatione contra la iustitia e per compiacer a Iudei accioche non lo accusassino a Cesare: volse lauarse le mani: come recita san Matheo al vigesimosettimo capitolo dicendo. Videns autem Pilatus, quod nihil proficeret: sed magis tumultus fieret, accepta acqua lauit manus suas dicens. Innocens ego sum a sanguine iusti huius: Vos videritis. Vedendo Pilato che non faceua profitto alcuno per volere liberare Iesu, ma che molto piu cresceua il tumulto & il grido del popolo, si fece portar de l'acqua & lauosse le mani dicendo. Io sono innocente del sangue di questo iusto. Voi ve ne auederete. O Pilato quanto sei stato cieco & priuato del lume della verità. Tu vedeui con gli occhi tuoi & intendeui con il tuo intelletto: che Iesu era innocente: e che non meritaua la morte: & che i Iudei per inuidia lo tradiuano: e tu huomo ignorante e senza iustitia: volesti cõsentire alla morte sua: per paura di venire in disgratia de Iudei. E non ti curasti offendere Iddio: & il tribunal della iustitia per compiacere a huomini crudeli & ostinati. Questa non era la intentione delle leggi Romane: questo non ti haueua ordinato Cesare: questo non é quello che la conscientia tua ti dettaua.

THE "Rosario della gloriosa Vergine Maria," a devotional work compiled by a monk, Alberto da Castello, was issued several times during the sixteenth century at Venice. The permission to print is dated 1521 and, according to Brunet, there was an edition printed in that year. Other editions appeared in 1522, 1524, 1541, 1548, 1556, 1566, and several later down to the seventeenth century. The title-page and wood-cut illustrations of all these editions are the same, and down to the edition of 1566 the borders, initials and type, with slight variations, are similar. These earlier editions are in Gothic type. The first edition of which there is any full account is the one of 1522, printed by Melchior Sessa and Piero di Ravani. After various issues by Ravani and his heirs, the edition of 1566 was printed by Giovani Varesco, who had evidently acquired all the material and gave a close copy of the earlier issues. The edition from which our reproduction is given follows the earlier issues page for page, has the same title-page, and has closely copied the wood-cut illustrations, but is in roman type, has different initials and in particular has a very different border, the ornament used in the October issue of *The Linotype Record* being used to decorate, in the manner shown in the illustration, the whole of the five hundred and one pages which appear after the title of the book. The arabesque border used, built up from separate pieces instead of, as heretofore, being printed from blocks, is specially interesting as an example of a method of decoration which in the last quarter of the sixteenth century was spreading all over the printing world. The fashion probably had its origin in Lyons about the year 1550. Our book cannot be earlier than about 1570 (it has no imprint of any sort) and may be twenty or thirty years later. Giovani Varesco was printing at Venice down to 1585 at least, and in that year he issued a Breviary with some arabesque borders, though they are not treated in the same manner as in our book.

London Society of Compositors

75th Anniversary Dinner

THE L.S.C. celebrated its 75th anniversary by a dinner at the Hotel Cecil on December 1st. Unfortunately this function clashed with the activities of the General Election, and while the attendance was not affected, there seemed to be lacking that concentration which would certainly have been conspicuous but for divided interests. Mr. Naylor, Mr. Bowerman and Mr. Isaacs were all in the midst of campaigns, and it is good to know that the time taken from the fighting line on this occasion did nothing to militate against their success at the polls.

There was a very large attendance representative of the allied trades, though apart from the guests at the top table every one present—about 600—were members of the society.

Supporting the President—Mr. T. Timberlake—were the following:—Lord Riddell, Messrs. C. W. Bowerman (Parliamentary Secretary), W. M. Bower (Linotype and Machinery, Ltd.), F. A. Davies, R. Dent, C. J. Drummond, M.B.E., J.P., A. E. Goodwin (Secretary, Federation of Master Printers), A. E. Holmes (Secretary, Printing and Kindred Trades Federation), W. Howard Hazell, J.P. (President L.M.P.A.), H. W. Howes (Secretary, Machine Managers' Trade Society), G. A. Isaacs (Secretary, N.A.T.S.O.P.A.), G. W. Jones, T. W. McAra, J.P. (Secretary, Newspaper Proprietors' Association), J. Mortimer, O.B.E. (Secretary, Printers' Pension Corporation), F. W. Bridges, T. E. Naylor (General Secretary, London Society of Compositors), A. O'Connor (Secretary, Printers' Medical Aid), D. Ponting (News Secretary), J. R. Riddell (Principal, London School of Printing), H. Skinner, Rev. A. Taylor, Messrs. Woodgate Stevens (Secretary, London Branch Amalgamated Society of Lithographic Printers), R. Watson, W. C. Warren (Secretary, National Society of Electrotypers and Stereotypers), E. W. Whittle (Secretary, Printers' Managers and Overseers Association), and W. Whyte (Secretary, L.M.P.A.)

The loyal toast having been honoured, Mr. T. Timberlake said he felt it a privilege to move what could safely be considered the toast of the evening, that of "The London Society of Compositors." He wished they could bring to life some of the old pioneers who struggled seventy-five years ago to form their trade union, and watch their faces as they witnessed their gathering that evening. He felt nothing but admiration for the spirit displayed by the men in those early days. They lived in times when things were not so easy as for trade unionists to-day. They had all kinds of pains and penalties hanging over their heads almost worse than the sword of Damocles. They were in fear of being put in prison for their views, and ran the risk of losing their heads. It was by the supreme sacrifice made by these men to build up the Society seventy-five years ago that it had been enabled not only to celebrate the jubilee at the Crystal Palace, but to hold the banquet that night. They had progressed ever since the Society's inception. From 1,100 members at the close of the first year the membership had risen to more than 15,000 seventy-five years after. That might not seem a very large number, but when one remembered that theirs was a centralised society for one large town, it showed the tremendous growth of trade unionism amongst the composing department of the printing trade in London. That night they were assembled not only as members of the London Society of Compositors, but they were glad to have present with them as their guests members of the printing industry, who happened to be on the other side of the table. While the rank and file of the Society were always ready to put their hands in their pockets to provide the munitions of war should the necessity arise, they regarded fighting as the last resort. As members of the London Society of Compositors they believed the best thing for them was to meet round the table with their employers and argue their case. He believed they would agree with him that during the whole of the career of the London Society of Compositors more had been obtained at the conference table than by threats of war. (Hear, hear.) After making reference to the late Mr. Harry Self, to Mr. C. J. Drummond, and Mr. C. W. Bowerman, Mr. Timberlake, in coupling with the toast the name of their present secretary, Mr. T. E. Naylor, concluded by expressing the hope that the Society would go on from strength to strength and that it would live for ever.

Mr. Naylor, who was received with cheers on rising to respond, said that after the turmoil of the week's electioneering, one found it difficult to rise from the depths of political controversy to the heights of after-dinner speaking. It was his duty first of all to thank them for the kind response to what the Chairman had described as the toast of the evening. He (the Chairman) had covered the ground so well as to make his task in responding a comparatively easy one. Their attention had been drawn to the great changes that had taken place in the Society since its inauguration seventy-five years ago. It was not alone the London Society of Compositors that had changed. The whole structure of trade unionism had altered during that period, and he thought those who were associated with them in other ways had good reason to be proud of the progress that had attended it during that period. One would not suppose, continued Mr. Naylor, in glancing round that room, that this was a gathering of working men. Looking at them, and measuring them according to their looks, one could easily suppose that it was a meeting of the Bankers' Institute. (Laughter.) He could readily believe that the representatives of the employers' organisation when they first entered that chamber thought they were coming to the wrong place. They must, however, not forget that the London Society of Compositors was not the only trade union in the printing industry, and it was a source of satisfaction to them to know that while they had made progress the other unions also had been making the pace for themselves, and had kept well abreast with them. They ought not to congratulate themselves as a separate organisation, but as one of many representing a great movement that makes for the betterment of humanity at large. In looking back over the past few years, and recognising the great strides made by the

trade union movement in this country, he believed he was justified in saying that it had set a fine example to the movement in every country in the world, not only for what it had done, but for the manner and method in which that achievement had been brought about. There had been times when they had felt that nothing less than vigorous methods could achieve their objects, but they recognised to-day that, with the growth of education among the working people of this country, they were in a better position to secure the advantages they sought, not so much by the use of the force they had at their command, but by the reason and intelligence being brought to bear on the problems facing them. After speaking of the special pleasure they felt at having the ladies with them at their festive board, Mr. Naylor remarked that he almost wished they could have celebrations of that kind every year, if not every week. (Laughter.) He was quite sure that with diplomacy and discretion they would in the course of time be able to persuade the employers to place them in the position of being able to afford it. (Renewed laughter.) After alluding to the great services rendered to the Society by Mr. W. Vandy and Mr. Robert Dent, Mr. Naylor, apologising for having to leave before the conclusion of the festivities, jocularly explained that thousands of his future constituents were waiting to hear the flowing periods of their future Member of Parliament. (Cheers.)

Mr. C. W. Bowerman, in presenting "The Employers' Associations," thought that was a wonderful occasion, and personally he was delighted this toast had been connected with that historic festive gathering. He thought the printing trade and those connected with the composing section of it could claim throughout its history that their association with the employers of London had been most friendly. Their Society had been very fortunate in coming to mutual understandings with their employers with mutually signed agreements, a proceeding, he ventured to suggest, which constituted the strength and the mainstay of the London Society of Compositors. They (the employers) did not always see eye to eye with them—that would be too much to expect—but eventually they came round to their way of thinking, while the relations between the two bodies had remained very harmonious. In days gone by some of the employers kept the Society officials at arm's length, but with the assistatnce of his friend Drummond he was able, after getting into close contact with these gentlemen, to bring them round to a proper frame of mind. They had arrived at a stage when the employers not only saw eye to eye with them, but had agreed upon the establishment of what was known as the Joint Industrial Council. No other body in the country could claim, as they could, that their men, women, boys and girls engaged in the printing trade received a week's holiday pay at the expense of the firm. (Cheers.) The conferences of the Joint Industrial Council had engendered not only comradeship but a feeling of true fellowship. He was quite sure Mr. Howard Hazell would agree with him in that statement. With regard to the newspaper section of the trade, they had present with them the best known man in that branch of the industry. Lord Riddell was a broad-minded man with a big heart, and with that combination in the president of the executive of that important association to which he belonged, they had no fear of the future of newspaper wages. Mr. Bowerman was sorry that Lieut.-Col. H. Rivers Fletcher was not able to be present to respond to the toast, especially as his absence was caused by ill-health. His place, however, was to be taken by Mr. W. Howard Hazell. (Cheers.) The speaker could remember when the question of technical education first arose it was suggested that employers should allow their apprentices to attend the technical classes. The firm their friend represented was one of the first to give this encouragement, and, as they knew, Mr. Howard Hazell was the head of the London School of Printing, and there was no employer who took such a keen interest in the question as he did. In concluding, Mr. Bowerman said no trade had a better set of employers than they had in the printing trade, and while this good feeling remained—strengthened as it was by the Joint Industrial Council—they could look forward to the future with hope and satisfaction. (Cheers.)

Lord Riddell, after thanking Mr. Bowerman for the kind words said about the Newspaper Proprietors' Association and the employers in their trade, agreed with the proposer of the toast that it was a wonderful occasion. Their Chairman had, in the course of his eloquent observations, given an account of the parlous condition of trade unionists many years ago. He said they suffered from the fears of pains and penalties. He (Lord Riddell) wanted to say that the position to-day was reversed. (Laughter.) It was the employers who now suffered from the fears of pains and penalties, and who were constantly in a state of apprehension, and were in danger of losing their heads. (Laughter.) He thought the gathering that evening a romantic affair, although it was symptomatic of their industry to see the lions and the lambs sitting down together in an atmosphere of complete friendship and amity. Referring to the London School of Printing, Lord Riddell said though he had the honour to be its president, Mr. Hazell, Mr. J. R. Riddell and the committee did all the work connected with it. He himself was only its ornamental president. Passing on to refer to the London Society of Compositors, his lordship said their organisation was a wonderful one for training statesmen—(hear, hear)—and that was not very surprising when it was remembered that it possessed 15,000 intellectuals. The greatest tribute he could pay to their Society was the fact that when his Association wanted a secretary they chose a member of the London Society of Compositors. The suggestion had been made that he might raise the wages of compositors on The News of the World and other publications with which he was connected. His difficulty would be that in doing so he might hurt the hearts of both Mr. Isaacs and Mr. Larcey—(laughter)—and that would be a most terrible thing. All he could say at present was that Mr. Bowerman's suggestion would receive the most careful consideration. (Laughter.) He was one of those who believed that trade unionism had done more for their countrymen than any other movement, and with this belief he thought the London Society of Compositors was entitled to be proud of itself. The employers' relations with it were of a most cordial character.

Mr. Howard Hazell, in responding, said they had been toasting the Federation of Master Printers, and it seemed to him that age was toasting youth and inexperience. Their Society had reached its seventy-fifth anniversary, while his (Mr. Hazell's) had only arrived at its twenty-first. When age and experience—aided by the suave statements and dulcet tones of Mr. Naylor—negotiated with youth and inexperience, it was perfectly clear which side would win. Speaking

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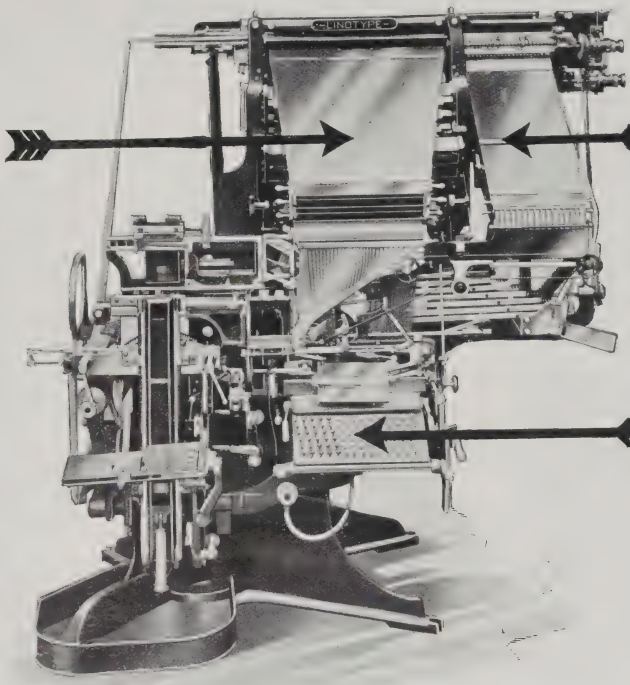

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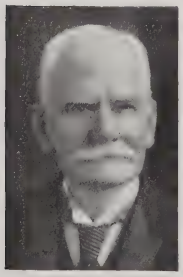

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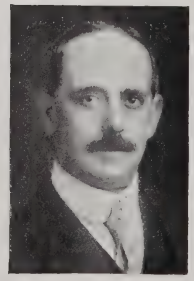

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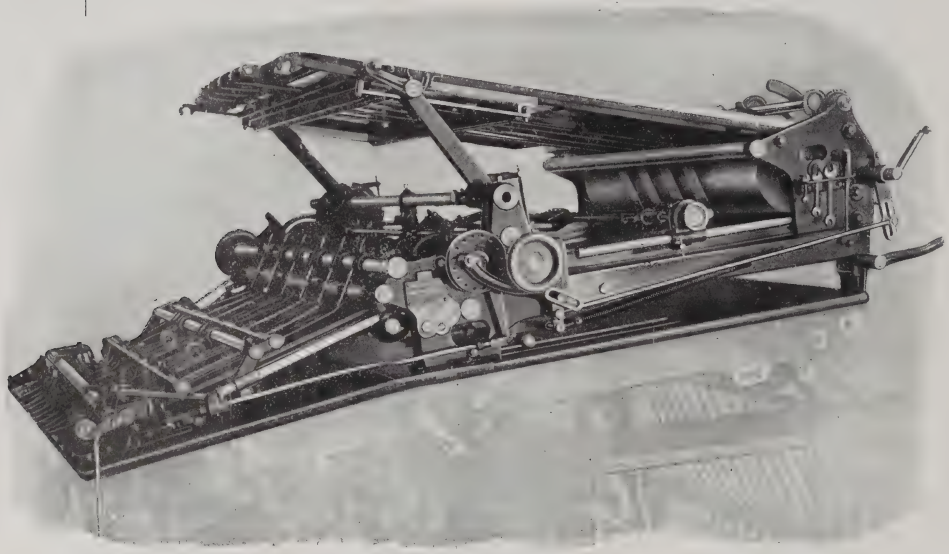

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particularly of the L.M.P.A., of which he had the honour to be president, he thought that in toasting the employers they were also toasting the London Society of Compositors, because they as an association of employers could not prosper unless they (the members of the Society) prospered as well. (Hear, hear.) Decreased trade meant unemployment on their side, and it meant diminished profits on the employers' side. Their interests were identical. There were some persons among the employers' organisation and the trade unionists who thought they existed solely to dispute about wages. They had only to consider their splendid organisation for pensioning their old members, and other schemes, to disprove that. There was no more glowing example of co-operation than that shown at the annual gathering of the Printers' Pension Corporation a few nights ago. The £31,000 raised on that occasion was not due to the extreme generosity of a few millionaires, but to the self-denial of the master man and the craftsman alike. (Cheers.) After alluding to Lord Riddell's and Mr. Naylor's work on the London School of Printing, Mr. Hazell referred to the Joint Industrial Council, which he termed the parliament of their future. He hoped that that parliament would be completed at no distant date, when it would be represented by a member of the Newspaper Proprietors' Association. The Joint Industrial Council, besides dealing with health in the factories, had sent deputations to the Government on the postal and other questions. It was surprising the attention one received from Cabinet Ministers when they knew there were a quarter of a million votes behind the deputation. (Laughter.) Concluding, Mr. Hazell said the future of their industry was in the hands of their Society and the members of the association he himself represented. If they had a broad and statesmanlike outlook, energy in action, with decisions guided by vision, there was no fear for the future of their trade. (Cheers.)

The other toasts were "Our Parliamentary Candidates," proposed by Mr. F. A. Davies, Assistant Secretary, and responded to by Mr. Bowerman; "Our Guests," proposed by Mr. S. W. Newcombe, Chairman of News Department, and responded to by Mr. Woodgate Stevens; and "The Chairman," proposed by Mr. T. W. McAra, a former chairman of the Society, who is now Secretary of the Newspaper Proprietors' Association.

To celebrate the anniversary a volume has been printed by G. W. Jones, which is a worthy souvenir of the events. The composition has been done on the linotype machine in the Bodoni series and decorated with linotype flower borders and rules. The initials have been recut on wood from old designs, and harmonise extremely well with the text, which is printed on antique paper. The portrait illustrations, printed on a matt art paper, are exceptionally well produced.

The end paper is original, and calls for special notice. It is printed on a green toned paper in an all-over pattern in two printings from the same linotype flower that is used in the book itself, but alternate groups are picked out by the two colours, so producing a rich but unobtrusive harmony.

The programme menu of the dinner is a handsome piece of work, composed entirely on the linotype machine in a similar style to the souvenir, but more elaborate in treatment. The design and colour treatment is similar to that shown in an inset and described in THE CAXTON MAGAZINE in the issue for September last.

Our Trade Ambassador's Trip

s.s. "Arundel Castle."

THIS is not precisely the time when one would have chosen to leave England for a somewhat protracted holiday. The unique political situation with all sorts of possible developments, and the effect of these changes on business would probably have tempted me to postpone my trip had my arrangements not been completed long before the cataclysm of the General Election was thought of.

However, I am embarked on my little expedition, and must confess my thought is mostly centred on making the most of it both on my own account and on behalf of those business interests which have absorbed practically the whole of my life.

Primarily I planned this trip for a rest from work, but from the time my intentions became known it has become increasingly clear to me that I can serve many interests by getting into touch with men and organisations in South Africa inextricably bound up with those trades which our various journals and exhibition ventures represent. My many friends at home have been unspeakably kind, and if I were going to be away for twelve months I could avail myself of the privileges and opportunities which have been put in my way by scores of kindly letters of introduction. However, I shall make the most of my opportunities, and greatly look forward not only to the pleasure of meeting those who direct the business concerns which interest us, but also to forming yet another link to bind more closely our home commercial interests and those in South Africa.

Meanwhile I am giving myself up to the pleasure and delight of a luxurious environment. This ship is one of the Union Castle Mail Steamship Co.'s beautiful South African mail boats, carrying about 1,000 passengers. Every appointment is excellent, and we are living in great comfort in what is literally a first-class floating hotel.

Many of our fellow passengers are taking the return trip, wishing to avoid a lonely Christmas at home and our bleak January winds. Already we have settled down, and look forward to enjoying our Christmas festivities to-morrow after leaving Madeira. We expect to reach Capetown on Monday, the 7th January.

My plans from this date are, roughly, as follows:—Having spent about a fortnight in Capetown, I hope to get on to George and Oudshoorn, where I shall get an insight into the mysteries of ostrich farming. My next move will be towards Johannesburg and Pretoria, thence on to Bloemfontein, Maritzburg, and Durban, returning to Capetown *via* East London and Port Elizabeth.

I will not anticipate what the coming weeks will produce. I am sure they cannot bring anything but good, and from time to time I shall let our readers at home know something of the people I meet and the impressions I form, and speak quite frankly if I see any directions in which I think trade relations can be improved, new ground be opened up, or associations be developed for the betterment of us all.

F. W. BRIDGES.

A Stimulating Volume

The Process Year Book

By R. B. FISHENDEN

THE publication of this Year Book is becoming each year of greater interest to the printing industry. Under the guidance of William Gamble, the Editor, and his colleagues, the scope of the articles has now extended far beyond the original intention; and the relatively small industry of photo-engraving, in this case, has taken on the larger responsibilities of the printing craft as a whole, to which it is extending a service which cannot be overlooked. A large proportion of the articles is now devoted to subjects which chiefly attract the printer who is concerned in the technical advancement of his craft, and these are all written by recognised authorities on the subjects that are dealt with, whilst the range and style of the illustrations continue to improve both in quality and in the subjects chosen for reproduction. In a few pages one or another interest may seem to be stressed slightly more than a perfectly balanced judgment might appear to warrant; but it is almost too much to hope that individual prejudices and predilections should not show themselves when people who feel strongly on a subject set themselves the task of writing about it.

As a piece of book production the present issue of the Year Book is a worthy successor to the previous one, which, it will be remembered, was the first printed in the Monotype Garamond series. The present issue has been made the occasion for introducing the latest series of the Lanston Monotype Corporation, a faithful reproduction of the authentic Baskerville as used in his quarto Milton of 1758. A useful note on the history of the Baskerville type is included among the articles. No doubt we shall have another opportunity of speaking of the qualities of this series.

THE EDITOR'S REVIEW.

Mr. Gamble's review of the year's work takes a similar place in the process world to that which is accorded the annual statement of a big bank in the financial world. Once again the importance of illustrations in modern printing is emphasised, and the lines of future development that are suggested indicate that we have by no means reached the limit of technical achievement.

Space will not allow us to deal as fully with this review as we would wish, and we must confine our attention to a few of the questions that have arisen. It is suggested that no improvement can be anticipated in the quality of halftone and line blocks. This may be true in some cases, but our own experience is that the quality of line blocks has distinctly fallen off during the last ten or fifteen years. Present day blocks print easily, no doubt, but it is difficult to have a line block made that is equal to the best that were produced in the days when etching machines and the dragon's blood process were not in common use. In three-colour block making Mr. Gamble admits the technical defects of the process, which still requires a good deal of hand work to correct its inherent faults; this he ascribes to the photographic records, but the ink maker is now more generally blamed. To remedy the inaccuracies several methods have been suggested for improving the colour rendering in the negatives so that the usual hand work may be avoided; but up to the present time these have not found favour with the commercial houses of this country. A satisfactory solution of the problem would undoubtedly improve the standard of our three-colour work, and considerably reduce the cost of production.

Coming to the technical development of the year, Mr. Gamble deals first with the photogravure process, in which he has the greatest confidence. He feels that although for the present the development of photogravure has been overshadowed by that of photo-offset printing, the time is not far distant when photogravure will be widely used for newspaper printing. The big strides that have been made in photo-offset printing cannot, however, be overlooked, and although we agree that photo-offset printing cannot be made applicable for use with the dailies, who measure their circulations in millions, yet for smaller undertakings the litho-offset process appears to offer many advantages. We cannot more than comment here on the editor's views on this subject, but we would point out that photogravure has not yet proved its suitability for the quick production and rapid duplication of the London dailies, and we see little prospect of the difficulties being overcome.

The methods of using etched copper sheets stretched on cylinders, instead of engravings on copper cylinders on the lines suggested by Ruddiman Johnston, and which are also being worked out by Penrose & Co., will no doubt do a great deal to increase the speed at which photogravure etchings may be produced; but the process has still a long way to go before it can compete in speed with the ordinary methods of halftone block making and rotary stereotyping. Mr. Gamble has been able to announce the installation of a rotary web offset press at the Elm Press, in London, which works at the enormous speed of 6,000 per hour, printing a four-page newspaper from two plates, delivering the copies cut and folded. This machine has been tested up to speeds of 10,000 an hour; although such speeds can only be regarded as experimental, they are a startling indication of the capacity of the offset process.

In new printing methods two items of importance are recorded—one, a method of dry lithography, worked out by Mr. Price, by which the use of damping rollers on lithographic machines is entirely dispensed with. The success of this process is vouched for on the authority of Mr. Charles Harrap, who has written an article on the subject, whilst the Editor has also seen it successfully operated. The process of Mr. Ronald Trist is similar in its aim, but more far reaching, and is perhaps of even greater interest. Mr. Trist prints photographically on to a nickel-surfaced plate, and when the image is completed the plate is treated with mercury in such a way that the bare parts of the plate are made ink-repellant. These two processes are of the deepest significance, and when they are sufficiently developed to be applied to ordinary workshop practice, the letterpress printer will be able to print on his ordinary machines from lithographic surfaces. If and when

this time arrives, the line of division between the letterpress and lithographic printer will be difficult to maintain.

THE ARTICLES.

Among the articles is one on "A Right Spirit in Publishing," written by Stanley Morison, whose knowledge of printing types and strong conviction in regard to their use have become potent factors in the development of typographic style and appreciation. We feel sure that he must experience some disappointment in the reproduction of a number of the type pages which he has chosen as examples. In an effort to retain a facsimile effect of the pages by means of a modified halftone process, the strength and character of the originals has, in a large measure, been lost, and we think that such an important detail might have been given more attention.

By contrast with these reproductions the freshness of a page printed in the Ashendene type of Mr. C. H. St. John Hornby is indeed invigorating, and an article on the Press is contributed by Mr. Jacobi.

We are pleased to see, especially in a process annual, an article by Leo Hagedoorn on "A Renaissance of Wood Engraving." In these columns we have frequently referred to the value of wood engraving as a medium for illustration, and the author refers to the success that has been achieved by a Paris publisher, who has issued a series of novels at the low price of 2.50 fr. per issue, each novel being illustrated by a different artist with original woodcuts. Publishers in this country have not yet realised the scope of the modern revival of wood engraving. Messrs. Penrose now provide the wax tablets announced last year, which enable a wood engraving effect to be obtained by an artist without the necessity for the close application to the technique of the process of wood engraving itself. The illustrations to this article are somewhat crude, and will not make a wide appeal to readers in this country.

Mr. E. McKnight Kauffer contributes an article on "The Poster and Symbolism," with some excellent reproductions of some of his best work.

Mr. Ilston Cox provides a useful homily on the necessity for co-operation between the paper maker, the ink maker, and the printer, if the best results are to be secured; and Mr. R. B. Fishenden contributes an article on "Printing Without Overlays," with special reference to the Claybourn process. Mr. Goodman, the well-known authority on lithographic subjects, writes on the "Synchronising of Offset with Photo-lithography." We notice that in his article, Mr. Goodman refers to "dry" lithography as a method in which an image is etched slightly in relief, whilst the Editor refers to a process of the same name, in which the ordinary lithographic plate *not* etched in relief is employed. The former process has been known for some years past by the name which Mr. Goodman ascribes to it; but now that dry lithography proper appears to be in sight, we must, to avoid confusion, invent another name for the process of printing from lithographic plates etched slightly in relief, such as are used in safety cheque work and so on.

The article on photographic type composition will be read with a great deal of interest, although the August-Hunter machine is not dealt with except in the Editor's review. But Arthur Dutton writes about his photo-line process, and provides an illustration of the machine. The latest addition to machines of this kind is the one Mr. De la Rue has described in these columns, which was invented by the Rev. T. Walton. The Bawtree photographic type composing machine is also illustrated, and an article by Mr. Bawtree himself is contributed.

The articles on purely process subjects are outside our immediate interests, but printers who object to the ruled screen for halftone work will learn with interest that Mr. Arthur Hatt, in America, has now manufactured an irregular grain screen which appears to be free from the defects inherent in previous screens of this kind. For many purposes an irregular grain has many advantages, and we hope that this latest introduction may prove commercially successful.

ILLUSTRATIONS.

The three and four-colour letterpress printing insets exhibit the high standard of quality to which we have become accustomed, but a reproduction in four colours from a monochrome mezzotint engraving reproduced by Messrs. Knighton and Cutts, calls for special comment. Other letterpress colour reproductions show the success that is being achieved in the use of non-glossy papers, such, for example, as a reproduction of a painting of a Japanese subject taken from the Linotype Record, which is printed on a matt art paper. The prints treated by the process of the Nickeloid Electrotype Company, are particularly good; an example printed on Spalding and Hodges B.P. chromo paper, has the gloss entirely removed, and the surface impressed with the character of a coarse Whatman paper.

The machine photogravure in monochrome shows little improvement except in the work of one or two firms, the Rembrandt Intaglio Printing Company easily retaining their pride of place.

The frontispiece to the volume is an unusual colour plate printed by the Rembrandt Company, who have now published for the first time, we believe, a print with a glossy finished surface; this print is of a very high order, and worthy of the fine traditions of the house.

The Sun Engraving Company have contributed an excellent colour plate printed by machine photogravure. The colour is rich and clean, and the full range of intensities of the process has been utilised. An unusual and exceptionally good colour-gravure print is included as an example of work done by the Zeiss Tessar Lens, although the method of reproduction is not stated.

We must confess to a feeling of some disappointment at the small representation of litho-offset work that is shown. The process is now of sufficiently wide interest to justify the inclusion of a selection of examples of the reproduction of type matter, halftone illustrations of different subjects, as well as highly finished colour prints. The colour examples are, however, interesting, and include one by Paul Fischer's process in six workings, and another by Gibbons, of Leicester. John Wykes and Paine, Ltd., of Leicester, include a good example of colour offset printing, which appears to be very largely hand-drawn.

Last year we had occasion to refer to the high standard of the setting of the advertisements, a standard which has on this occasion been well maintained.

The Process Year Book should be studied carefully by every thoughtful printer, and we recommend it to our readers.

Penrose's Annual: The Process Year Book. Edited by William Gamble, F.R.P.S., F.O.S. Vol. 26, 1924. Published by Percy Lund, Humphries & Co., Ltd. Price 8/- net.

Book Production

By "GAMA"

THE development of book production, to satisfy the appetite of a reading and studying public created by the extension of education, has had a great influence upon the printing and allied trades. This word "influence" does not apply merely to the increase of production, but to what one might almost term the psychological effect exercised upon the mind of the general printer. This man cannot be blind to the vast field which has been opened up by the two great sections of the public—those who are impelled to write and those who are impelled to read: the former has probably increased five hundredfold and the latter ten thousandfold within a short generation. And it follows that the size of editions has kept pace with the last named growth in some degree at least. Also the observer referred to is bound to connote the advantages conferred upon the trade (or profession, as we oldsters still love to call it) by mechanical composition. The combination of these factors can scarcely fail to appeal with emphasis to that man who has aspirations beyond the region of ordinary commercial work derived from perhaps a limited sphere.

We may suppose the case of one who handles the local news sheet, and possibly a church monthly, and has in consequence found himself compelled by economical and other reasons to instal a couple or more linotypes or monotypes. As a rule the machines find full employment for three or four strenuous days upon his current work, and the problem at once presents itself to him: How to occupy them profitably for the remaining hours of the week. The problem is indeed a double one—first, the economic one of getting full value out of the machines, and, secondly, of securing the best class of operators, as expert operators are disinclined to spend their time on partial employment. Without implying anything prejudicial, the writer is not blind to the truth that the purchase or rental price of the mechanical composer is based upon an equal regard for the cost of its manufacture and its capacity for production. In other words the vendors assume a product of so many "thousands" per hour for six days per week, and not four. And the efficient operator's assumption is on the same basis: not on 7,000 or 8,000 for four days of "rush" work, but on a steady product of 6,000 or 7,000 per hour for six days. Therefore the owner or renter of the mechanical composer has a double inducement to find the work that will keep the machines going at a uniform rate from Monday morning to Saturday mid-day, and his thoughts turn naturally and almost inevitably to book production.

It may be granted at once that given a reproduction of old editions, either in the form of "popular" sixpenny or shilling reprints, or of still cheaper advertising copyright-expired works, such as David Lewis of Liverpool once made a strong feature, our man may still occasionally find a means of filling the vacuum. But this cannot satisfy the man of aspirations: he is emulous of establishing a reputation by the production of works that will reach an intellectual circle, and hence eventually give him a status with publishing houses of sound repute. This is a perfectly natural ambition for the brainy business man. Nay, more, it is the foundation on which certain of the houses of highest standing have been built up and maintained. We might, were it permissible, point to establishments of almost international repute as book printers whose enviable success rests upon the secure connections established generations back with publishing houses whose issues circulate throughout the civilised world.

BOOK PRODUCTION IS A HIGHLY SPECIALISED BRANCH.

The writer finds much recreation at times in comparing the technique of book production at various periods, and highly recommends the practice to all interested in the industry. It may surprise many of these students to find how closely one century has followed in the footsteps of its predecessor, and how very little there is of "new under the sun" in detail between the sixteenth and the twentieth. Title pages, dedications, head lines, border rules, initials, footnotes and signatures; we are travelling along the same lines of practice as our forefathers. The outstanding lesson to be derived from such a comparison is one of admiration for our elders in the art under almost insurmountable difficulties. Picking out at random a work of 1695—a folio sixth edition of Milton, with Burgess's "sculptures" and Patrick Hume's copious notes to the "Paradise Lost," one cannot fail to sympathise with Tho. Hodgkin, who "printed for Jacob Tonson, at the Judge's Head, near the Inner Temple Gate, in Fleet Street," in the manifold troubles that beset him. This was a subscription edition, as were others, the names of the subscribers for 540 copies being honoured by publication. Tho. Hodgkin manifestly had to depend much upon his own skill in initial and rule cutting, betrayed by visible tool marks, and probably upon the "sculptor" or engraver for his Greek. He almost certainly had not convenient resort to the typefounder for "sorts" that gave out, as shown by his ingenious substitution of "V V" for "W" where (in the list of subscribers) there was a run on this initial. Yet all the technicalities alluded to above are in evidence nevertheless. But this is somewhat of a digression from the purpose presently held in view, which is to show that book production is and always has been a very highly specialised branch of the printer's art. There are to-day no doubt many small practitioners of the slap-dash order, just as there are in the arts of the illustrator, the fine art engraver, and the colour printer; they stand in just the same relation as does the "cobbler" to the producer of high-class footwear.

NEEDFUL RESOURCES.

To recover the direct footpath: those of the expert printer are attended with many pittalls. To begin with, his resources need to be great. Select from your library shelves any dozen specimens of current literature, and probably no two of them will correspond in type face or in those multifarious factors grouped by the printer under the expressive word "style." This is due to the circumstance that each of the dozen publishers responsible for the works has very distinct and inviolable ideas as to how his particular books

Are you printing this way? —the economical way.

ONE of our clients recently had to print One Million sheets of a Three-colour and letterpress subject. We supplied him with NICKELOIDS, and to his immense satisfaction he completed the run without renewing them. Later, a repeat order of 330,000 was run off from the same NICKELOIDS.

Our client wrote to say that after the total run of *one million, three hundred and thirty thousand*, the NICKELOIDS were still in excellent condition for further printing.

You take the most essential steps in ensuring an economical and profitable running, and satisfaction to your client, by using NICKELOIDS.

NICKELOIDS are just as economical on short runs. Why not try them?

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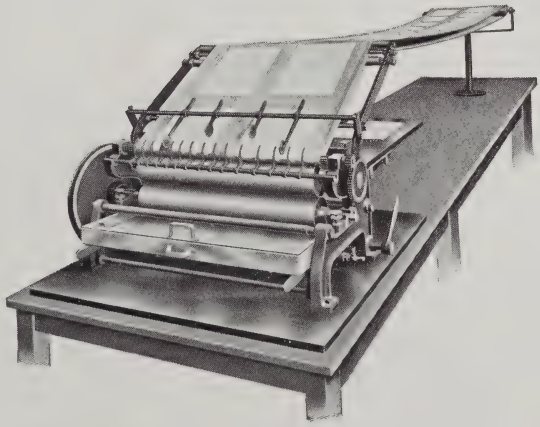
Specialist in Machines for Glueing, Gumming, Varnishing and Coating.



Whole Surface Gumming Machine, fitted with automatic take-off and conveyor for bench.

British Manufacture

For whole surface, label multi strip work, also dealing with paper from the reel and re-winding, with and without drying apparatus.

Machines of solid construction throughout and constructed on the two roller principle

must be turned out. One has "notions" regarding margins, another as to word-spacing, another as to uniformity of practice in "capping," indentions, italicising, and other minutiæ. These are, of course, minor matters but they all count in the sum of satisfaction.

Certain inexperienced printers have a preconceived idea that the publisher approaches the producer, manuscript in hand, saying: "Here is a work that will occupy 480 pages crown 8vo., small pica; state your price and get on with it." How far this is from being the case we will endeavour to show. It is, on the contrary, up to the printer to inform his client how many sheets a manuscript will fill, to base his quotation on that basis, and *to see that his calculation is justified by the result.* Let us see how the problem is approached.

In the first place, manuscripts vary widely in character, and therefore generalisation is a very unsafe method to pursue. For an accurate estimate the first requirement is of course the determination of the number of words involved; but who does not realise that while one author is content to use the simplest and shortest words, a second can only employ sexti-syllabled phrases to convey his meaning? Therefore in the one case there may run an average of eleven words to a 21-em line and in the other eight or nine—a difference of perhaps 20 per cent. Here is plenty of scope for the exercise of a keen judgment. Next, given a definite knowledge of the number of words involved, there arises the question of type face. The body and the number of lines per page being decided, say, 42 lines for example, one has to work out a neat little sum thus: One face may give 56 letters and spaces to a line, and with 42 lines to a page, an average of, say, 375 words per page. A slightly more condensed face may give 64 letters to the line, and, say, 460 words to a page on the same body. On these bases a manuscript of 100,000 words will constitute a book of 265 pages in the first fount and 217 pages in the second: an exceedingly important difference, quite sufficient to illustrate the point raised as to the need for "resources" in the shape of founts. A curious example rests upon the writer's bookshelves, where an evident misjudgment in a reprint work has been ingeniously met by cutting out two half-chapters near the end of the volume and amalgamating the other two halves. This is a fine example of "cobbling," which could only be accomplished in the case of a reprint. An "innocent" purchaser might never detect that the original contained 42 chapters and the reprint only 41. What would author or publisher of a new work say to a proposal that the MS. should be cut down to cover a "printer's error"?

DIFFICULTIES WITH MSS.

Manuscripts, as they reach the printer, vary greatly in their preparation. Some authors—and these are usually "first attempters," more especially of the poetic order—are meticulously careful in their preparation, more especially as regards the apostrophe to produce accurate rhyme and rhythm; others with more experience behind them are—well, we will say, the opposite. Now to put one of the latter class into the hands of the average compositor, mechanical or otherwise, direct is to invite trouble. The manuscript may be a concentration of scientific, metaphysical, technical, medical or legal purport, and it is quite too much to expect of the ordinary compositor or operator to construe a probably difficult transcript on any such subject. One dreads to think of the appearance of the slip proofs when they emerge from the reader's desk! The only possible course then is to submit the MS. to someone of superior intelligence or experience for sub-editing. And this is often laborious and costly. Within the writer's experience in recent years a tremulous dignitary of the Church prepared a Latin dissertation which he pathetically said had occupied him for three years. Having regard to the author's status, the prospective publishers optimistically put it in the printer's hands, and the present writer was invited to decipher and transcribe it. Regretfully he had to acknowledge that it would occupy at least three further years to fulfil the task.

It would be easily possible to go on for several pages of THE CAXTON enumerating the technical tasks and the pitfalls which await the ambitious book printer. But we will content ourselves by stating that the house that entertains the hope of securing and maintaining a connection with a firm of publishers of good standing must be prepared to take in all that comes along: he cannot pick and choose, accept or reject. It is a simple case of "all or nothing."

Miscellaneous Advertisements

COMPOSITOR wanted, capable of really good display, accurate composition and lock-up. Good wage and prospects for the right man.—The VASE PRESS, LTD., Thrapston.

SKELETON FORMS READY FOR THE PRINTER.—Receipts, Billheads, Typewriter Postcard Strips, Patent Postal Statements.—Debecey Wholesale & Manufactuirng Co., Ltd., Oldbury, Worcestershire.

TRADE RULING.—Speciality: Card Index and Loose-leaf Ledger Work and long runs.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

CARD INDEX TRADE WORK.—Tabbing, Slotting, Ruling, Rotary Cutting and Punching. Quick delivery.—Debecey Wholesale and Manufacturing Co., Ltd., Oldbury, Worcestershire.

PAPERS AND BOARDS.—Flat or Cut, Plain or partly-manufactured. Banks, Writings, Ivory or Imitation Ivory Boards, Card Index and Vertical Filing Guides and Folders.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

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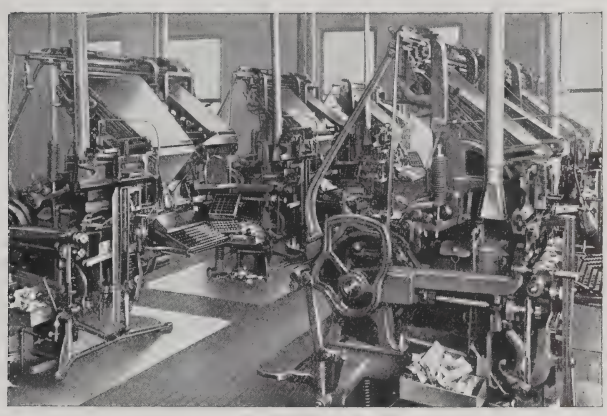
DIE STAMPING FOR THE TRADE.—Speciality: Octavo Headings and Cards (5 in. dies).—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

CARBON PAPERS.—"Permink" (Regd.), the permanent ink. Pen Carbon, Pink-back Pencil and Typewriter Carbons. Job lots from 1/- per 100.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

COUNTER CHECK BOOKS, CAFE CASH CHECKS.—The best and most reliable are made by Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

WRAPPERING PAPERS ON REELS.—Plain or printed in one or two colours. Various widths and colours of Sulphites and Krafts stocked.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.



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ALL OVER THE BRITISH ISLES HAVE ADOPTED INTERTYPE COMPOSITION FOR ALL CLASSES OF LETTERPRESS.

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PRINTING PLANT

New Models of the "Slogger" Automatic Sheet Feeder

We have attended a demonstration of the new models of the "Slogger" automatic sheet feeder at the commodious and ideal works of H. T. B., Ltd., at Walthamstow. The Slogger method of sheet feeding must have been in vogue for twenty years or more, and has been in general use on all varieties of work. The cumulative experience of these years seems to be concentrated on these new achievements. Several of the new features are distinct patents embodying the results of exhaustive study and continuous experiment. The endless webbing, for example, is quite a new idea, and makes for the highest standard of register. The H. T. B. model automatic pile feeder can be fitted with its pile board truck from either side or rear of machine in two minutes, and is then ready to deliver both single and twin sheets up to 2,500 an hour. We saw all sorts of paper put through, including the cheapest news tissue and grease-proof. On both the "Slogger" model and the "H. T. B." model the sheets are separated by air blast, there is an automatic trip and cut-out in connection with the press, the register is wonderfully accurate, and the feeder neither mars nor sets-off on colour work. The machine is simple to control, strong and neat in construction, and only needs to be known to be adopted and appreciated. In these days, when turnover in a printing office counts for everything, when speed means increased output, it behoves our printers to at least see such machines as these. Mr. H. T. Backhouse, who is largely responsible for the improvements which mark these models, is proud to demonstrate them, and it is due to him and British industry that the trade should familiarise itself with some of its most worthy mechanical work. Illustrations of this machine appear in our advertisement pages.

Chandler & Price Platen Machines

The Chandler & Price platens represent a unique instance of a class of machine being specialised in and produced on a very large scale. These machines are made at the rate of 5,000 per annum, and there are about 80,000 at work. They weigh from 300 to 500 lbs. heavier than other machines of different make, weight in the Chandler & Price machines being placed where stress and strain occur, yet they are so beautifully balanced that they are easy to operate. The running shafts are fitted to one-half of one-thousandth of an inch. The side arms are of forged steel, and every advantage has been taken of long experience under working conditions to design a machine to ensure convenience of operation. The machine is built low, and the platen has a very wide opening and a long dwell. This enables it to be fed easily; indeed in the large sizes—demy folio and royal folio—feeding is easier than in smaller sizes of machines of other makes. As it is output that pays, it is claimed for the Chandler & Price that it is therefore the most profitable machine for general printing. Special attention has been paid to adapting the machine for all-round work. There is a full sized ink duct, fitted with sensitive ink knife; also a double distributing disc. There is also a distributing vibrating roller above the inking rollers. Impression has received special attention, and is exceedingly rigid. The impression throw-off is a unique device. It can be operated by a touch of the elbow, leaving both hands free to deal with the sheet. Owing to the very large number of Chandler & Price machines in use all over the world, new patents and appliances are brought out for this machine first, often exclusively.

This machine is the only general job platen to which an automatic feeder can be added at any time, and whereas in the first instance customers work may not call for this, the fact that the apparatus can be added to the Chandler & Price should the class of work change, increases the value of the machine. The royal folio (inside chase 14½ x 22) and the demy folio (inside chase 12 x 18) sizes are of special interest to the general printer, as they enable to be handled quickly, easily and profitably a class of work which at present is put on cylinder machines. Whilst the ordinary kind of machine will handle halftones in a thoroughly satisfactory manner, they are less satisfactory if heavy halftones are being machined. For this contingency the Chandler & Price platen can be provided with a special brayer ink fountain, with distributing drum and distributing roller, and also an extra distributing vibrating roller can be added to the inkers. Many of the principal printers have large numbers of these machines, which are looked upon as the ideal general jobbing machine.

Kennerley Italic

Four new sizes of Kennerley Italic have now been added by Messrs. H. W. Caslon & Co., Ltd., of 82, Chiswell Street, E.C., to the three sizes that they had made available some few months ago. The sizes that are now ready, therefore, are seven in all, namely, 24-pt., 18-pt., 14-pt., 12-pt., 10-pt., 8-pt., and 16-pt. This is a range that, on the one hand, admits of the use of this handsome letter for the "lighting-up" of poster display, and, at the other extreme, affords a very small but extremely legible tiny type suitable for marginal references, footnotes, and so forth; while the intermediate sizes afford ample scope for all the every-day requirements of letterpress printing. We understand, moreover, that three other large sizes

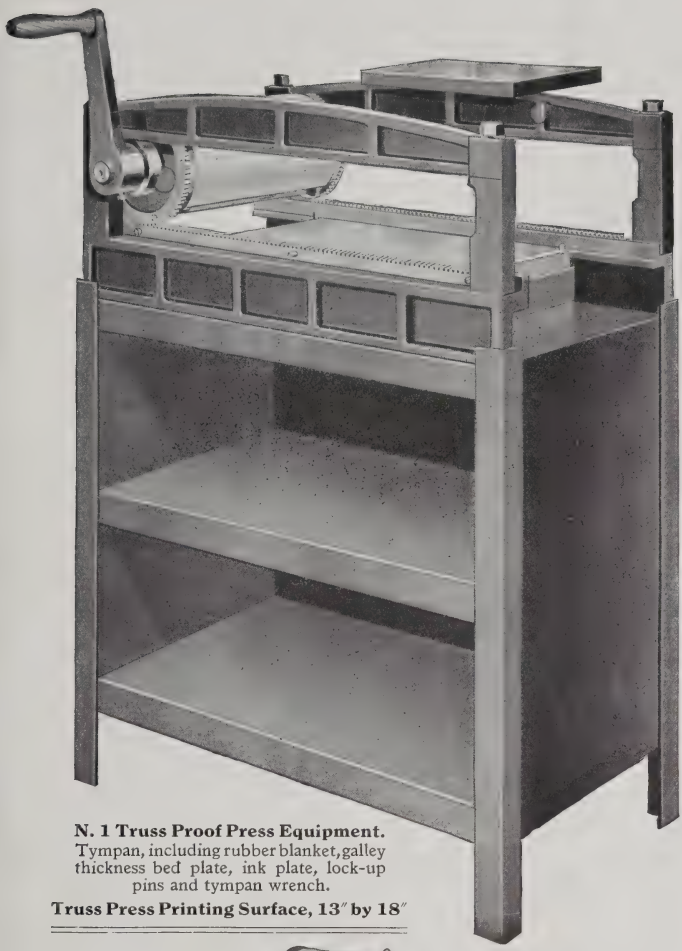
ANOTHER GOOD VANDERCOOK

Truss Proof Press

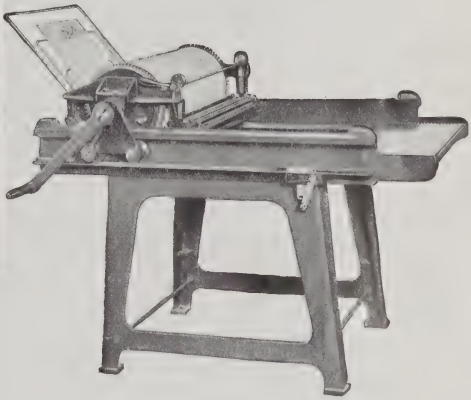
RIGID BED.

PRINTING SURFACE 13″ by 18″

The Truss Proof Press was built to meet a growing need. It is a press of precision, and should not be compared with other low priced presses. Anything within its size, that will print on any press, will print on this press. Galley thickness bed plate is furnished so that formes may be proved in galley or slid on bed of press.



N. 1 Truss Proof Press Equipment.
Tympan, including rubber blanket, galley thickness bed plate, ink plate, lock-up pins and tympan wrench.
Truss Press Printing Surface, 13″ by 18″



No. 20 VANDERCOOK, 10″ by 24″
Suited for Strip Galleys.

A VANDERCOOK FOR EVERY PURPOSE

No. 20	size	10 in.	by 24 in.
No. 21	,,	12 in.	by 24 in.
No. 17	,,	17 in.	by 25 in.
No. 25	,,	25 in.	by 25 in.
Truss Press		13 in.	by 18 in.

The Perfect Press

RIGID BED.

Vandercook Composing Room Cylinder

A great many Vandercook Proof Presses are being purchased by Advertising Typographers. This is significant, because these firms have the greatest need for quality and speed in taking the large number of proofs required by their customers. Write us for list of foremost Typographers that use Vandercook Proof Presses. The Vandercook line includes machines for every Proof Press need in both the large and small shop.

BAKER SALES CO., 23, Farringdon Avenue, London, E.C.4

are in active preparation at Messrs. Caslon's foundry, and shortly will be ready for delivery. In the meanwhile, the seven sizes which we have enumerated above warrant the opinion that Kennereley Italic is a face at once bold, legible, and distinctive. Apparently based on early French forms, it has what Mr. D. B. Updike would approvingly term "snap" or "acidity." In other words, there is in some of its curves a certain angularity which redeems it from the monotony of regularity; and this deviation from the commonplace conventions invests it with a certain air of artistic freedom. Obviously competent to fulfil with distinction a variety of useful services, Kennerley Italic seems destined to win and to hold a lasting popularity.

The Printer's Architect

By GILBERT F. WILKINSON

THE layout man is the printer's architect; a layout is as essential to perfect printing as the plan to the builder or the blue print to the engineer. But although no houses are built without the assistance of the architect, and the engineer without the draughtsman would be helpless, one might search in vain for the layout man in scores of printing offices of alleged up-to-dateness.

Poor printing is commoner than the other kind, and the foregoing paragraph is the explanation of this lamentable fact. Bad printing is sometimes due to lack of equipment, cases are not unknown in which it is due to lack of time, but in the vast majority of cases it can be traced unmistakably to lack of plan.

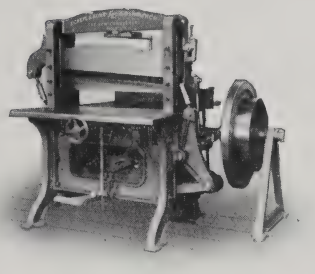
No better proof is needed of the advantages of plans in printing than the results achieved by many advertising agents. Publicity service agents first appreciated and exploited the power of the layout; and scores of big users of print, who employ it as their most valuable sales-inducing medium, have revolted against the printer's lack of plan, and their orders reach the printer *via* the advertising agent, who has assumed the position of the printer's architect. It is not, in itself, a reproach to the printer that the advertising agent should prepare a layout for his guidance. The latter has ideas, and the layout is the legitimate medium for translating them into printed matter. But it is a reproach that the results of the agent's layout should so frequently be superior to those produced by the printer on his own, and this stigma can only be removed by the printer's recognition of the importance of his "architect."

Planned printing appeals to the eye as a coherent whole. This is because the ideas in it—and all printed matter is a combination of ideas, good or bad—have all sprung from one brain. A quite unambitious piece of work may pass through many hands, and since all these hands are consciously or unconsciously employed in putting into operation the ideas of the brains that direct them, it is quite easily appreciable that confusion must result unless there is some form of central control. This control is lacking, and confusion does result. Disregarding managerial arrangements for purely disciplinary purposes, modern composing room methods are the antithesis of the "single command" ideal that won a world war, and is proving its utility in the purposes of peace. Compositors in action resemble an army without a chief. And it is small matter for surprise that the job that merely "grows," instead of advancing, operation by operation, in orderly sequence, should present an uninspiring spectacle when it finally emerges into the light of day.

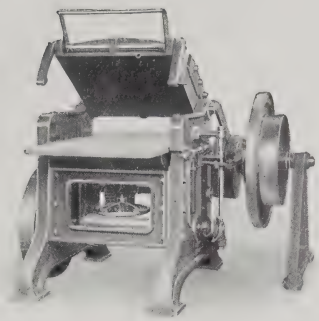
What are the qualifications of the individual who can remedy this state of affairs? The ideal layout man is one who understands type. Comparatively few men have a deep-rooted appreciation of type and typography. Possession of this quality cannot, of course, be judged by the number of ens set per hour or the dirtiness or otherwise of proofs. Happy juxtaposition, harmony of type and paper, appropriate selection of special faces for special purposes, spring from true understanding of type, and in these directions the layout must excel. He will have the advantage of a close acquaintance with the job, not only the typographical phases of it. He will know its purpose, the conditions under which it will be studied, the colours in which it is to be printed, and the paper that will be used. The style of binding, the cover and the wrapper that will ultimately enclose it, will be known to him. He will have a nodding acquaintance with the customer's previous work, he will have studied his prejudices, and he will endeavour to conform to the characteristics that render the customer's methods of publicity distinctive. All the time he will be working with one eye on the limitations of his materials, selecting here, discarding there, aiming to press the available resources of the establishment into service with the minimum of overlapping. The result, if he understands his duties, will be that every job, from the smallest to the largest, will develop according to plan. Its final appearance will be known from the start, not, as at present, be subject to a score of local modifications as need arises or personal predilictions suggest.

The location of the layout man is a varying factor, dependent upon individual resources. In many cases the obvious place is the order office; in modest establishments his functions might be included in those of the order clerk, granted the necessary accomplishments upon the part of that individual. This department is the link between the customer and the works, and therefore the most appropriate for the purpose.

Clearly, the printer's "architect" will not only raise the standard of production. As an integral part of his duties will be the selection of founts, he will clearly have to know the disposition of his material and what part of it is likely to be available, a fact that should reduce the wasteful expenditure of the composing staff's time in ascertaining this information when the job is about to be placed in hand. In many similar directions the necessity for organisation will automatically produce it where before it was non-existent. But the outstanding change that will be brought about will be the general adoption of plans in printing, the dire necessity for such change being amply evidenced by an overwhelming percentage of the present-day output.



"NEW CONQUEROR" GUILLOTINE.



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Established 1810

John Greig & Sons

PRINTERS' & BOOKBINDERS' ENGINEERS

Fountain House Works

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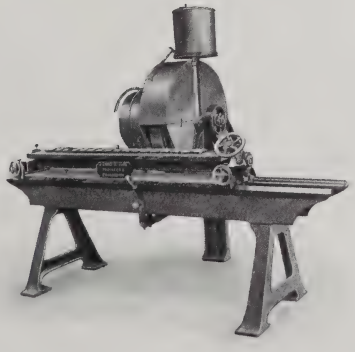
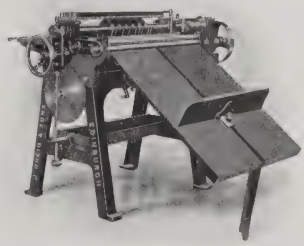


KNIFE SHARPENING MACHINE.



ROTARY PERFORATING MACHINE.

Printers' Peace Memorial at Deal

Foundation Stone Laid of New Wing

ON December 1 the foundation stone of a new wing to the Lloyd Memorial Seaside Home at Deal was laid by Lady Violet Astor. This addition will provide 88 additional beds, as well as a dining hall, a recreation room, and a lounge, and when it is completed next summer the home, with the annexe in Sandown Road, will accommodate 200 cases. The addition will be known as the Printers' Peace Memorial Wing, and is intended to commemorate the peace of 1919, and the members of the printing and allied trades who fell in the war. The committee have decided to extend the work further by erecting on an adjacent site a number of cottages for retired printers at a nominal rent.

Started many years ago by a few newspaper compositors in London, the home, since it was opened at Deal, has gradually enlarged the scope of its operations. It has received the support of master printers, and among men and women engaged in printing and allied trades there are over 10,000 weekly subscribers towards its maintenance. Though primarily intended for convalescents in those trades, the committee of management, whenever possible, admit members of the outside public who are in need of a rest cure.

The Mayor and members of the Corporation of Deal were present at the ceremony on December 1, as well as employers and employes in the printing and allied trades. Lady Violet Astor was accompanied by Major the Hon. J. J. Astor, M.P.

Mr. W. Trobe McMullon, chairman of the home, described its progress at Deal since it was opened about twelve years ago. He said they came there with a very small income and very little money. Messrs. Lloyd lent them £3,000, and they acquired and adapted the old Deal College. They had always had good friends among the master printers. He referred especially to the financial assistance of Mr. Frank Lloyd, who had given two donations of £4,000 each and one of £1,000. They also received a donation of over £2,000 from a concert which Mr. George Robey gave for the printing charities. They owed much of their success to the efforts of the collectors and the committee, and particularly to their secretary, Mr. Parker. The splendid work done at the home was due in a great measure to the personality of the matron, Miss Gray. (Cheers.)

The Bishop of Dover then offered up prayer, following which Mr. H. O. Ellis, the architect, and Mr. T. T. Denne, the builder, on behalf of the committee, presented to Lady Violet Astor the ceremonial trowel and mallet, with which she proceeded to lay the foundation stone, which bears the following inscription:—

PRINTERS' PEACE MEMORIAL WING.

This wing was erected to commemorate the Peace of 1919 and in remembrance of those members of the printing and allied trades who fell in the Great War 1914-1918. The foundation stone was laid by Lady Violet Astor on the 1st day of December, 1923.

Sir Neville Pearson proposed a vote of thanks to Lady Violet Astor, and congratulated Major Astor on his unopposed return to Parliament. They all, he said, appreciated Major Astor's act in acquiring The Times, and in safeguarding a publication which was the reflector, throughout the world, of those steady elements in politics which governed the people. They were deeply grateful to him for ensuring that much of the Empire's future. (Cheers.) He knew something of the work of Lady Violet, and that deep down in her heart there was a well of human sympathy which was never dry. (Cheers.)

The Mayor of Deal supported the vote.

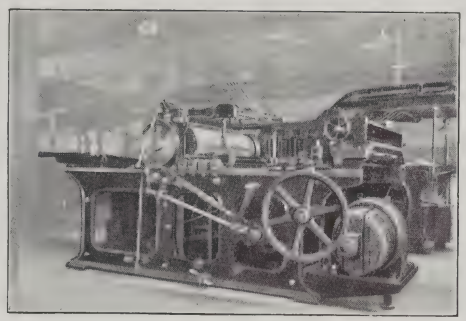
Lady Violet Astor, in reply, referred to the trowel and mallet with which she had been presented, and said they were gifts which she would value, coming as they did from her friends at Deal. They would be a reminder of the first foundation stone she had ever laid. She was proud to think that the new wing was to commemorate peace, and that it should be in remembrance of men who so ungrudgingly fought and died for their King and country. In wishing every success to the home, let them think of those men, and by remembering them and their devotion they would help the good work that was being done. (Cheers.)

A reception was afterwards held at the Winter Gardens, which was attended by the Mayor and a large number of residents at Deal.

Major Astor said anyone who had visited the Lloyd Memorial Home would agree that it could not be better conducted. It was interesting to notice that in the last twelve years the income from subscriptions had risen from £500 a year to over £8,000. (Cheers.) These figures showed the useful work of the institution. Now, thanks to the munificence of Mr. Frank Lloyd and other subscribers, it was possible to carry out the idea of building the Printers' Peace Memorial Wing. Great credit was due to the chairman, Mr. McMullon, and the members of the committee, and he would like to refer to the splendid work of Mr. Parker. Theirs was an organisation which was nothing if not alive and progressive. (Cheers.) It was good to know that they did not intend to rest upon what they had achieved. They had now a scheme for providing cottages on an adjacent site for retired printers, and in view of the shortage of houses, which prevailed everywhere, they proposed that half of the accommodation should be available for citizens in Deal outside the printing trades. It was an admirable project. They wished the new scheme success, and he would like to start the subscription list with a personal contribution of one hundred guineas. (Cheers.)

Mr. McMullon expressed thanks to Lady Violet Astor and Major Astor for having so splendidly launched their latest scheme. Ever since they came to Deal they had experienced nothing but good fortune. The work was not restricted to sending convalescents to the home. In a good many instances they provided the best medical aid; they sent rheumatic cases to Bath, Droitwich, and other places, and great benefit had been derived by patients whom they had sent to sanatoria for the treatment of tuberculosis. Such being their work, he thought it would be widely commended, and he hoped all who were interested in the home would help them to carry out their new scheme. (Cheers.)

The Electric Drive
for the Busy Printer.



AS a means of maximum production combined with excellence of workmanship, no drive compares with the "ELECTRIC DRIVE." By reason of the perfect regularity of turning, higher speeds are permissible, there is less slur, better register, and infinite control of the speed ensures the finest work from forme and paper.

We have equipped over 3,000 presses. Send for our Booklet—"Are you an Electric Printer"

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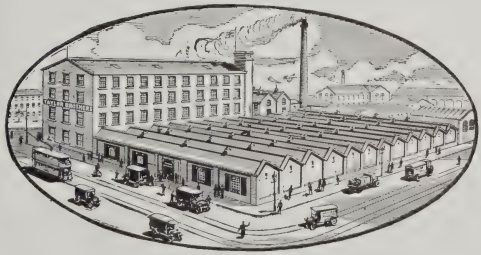
OPENSHAW MANCHESTER

ANYTHING IN COLOR!

Better, Quicker and Cheaper than can usually be obtained.



Pictorial Lithographed Posters
(in sheets up to 44 x 64 inches)

For Shipping, Railways, Pleasure Resort Announcements, etc.

We also undertake every kind of COLOR PRINTING, as
Showcards, Labels, Wrappers, :: Coloured Supplements, :: Children's Picture Books.

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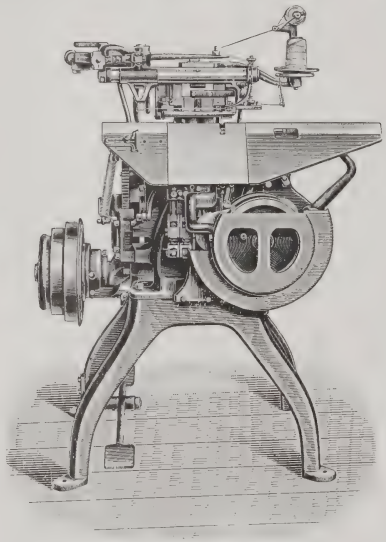
A New Year's Resolution

PERHAPS YOU HAVE DECIDED TO MODERNISE YOUR PLANT?

HAVE YOU SEEN THE LATEST

ORIGINAL BREHMER THREAD STITCHING MACHINE.



2", 3", 4" & 5" stitches.

OUTPUT up to 2,400 stitches per hour.

FLOOR SPACE 3ft. 3ins. x 3ft. 3ins.

FOUR SIZES OF STITCHES.

STITCHING CAPACITY ¼-inch.

STITCHES THROUGH SIDE OR FOLD.

CORDING AND LOOPING APPARATI.

The Simplest Machine of its kind in the World. :: ::

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A Splendid Opportunity

Prizes Offered by the Society of Arts

TO encourage the study of designs for industrial purposes, the Royal Society of Arts has decided to hold annual competitions in which valuable awards are offered. There are five subjects, of which Book Production is one. The subjects of this competition are as follows:—

(1) Design for a new Type Face (12-point Pica, Roman, not Italic), including Alphabets in Capitals and Lower-case, Figures and Punctuation Marks. The size of the drawings to be not less than 4, and not more than 5, diameters.

(2) Designs for either or both of the following: (*a*) A Title Page entirely set from type, with or without printers' ornaments; (*b*) a Title Page partly decorated. The title pages to be taken from any or all of the following:
 (*a*) "The History of Tom Jones, a Foundling," by Henry Fielding. (Size, demy octavo).
 (*b*) "On the Morning of Christ's Nativity," by John Milton. (Size, crown quarto).
 (*c*) A Scientific Paper. (Size, demy octavo).
 The copy in each case will be supplied by the Royal Society of Arts.

(3) Designs for Three Pages of Text, with Chapter Heading, from any or all of the books enumerated in Section 2 above, and in the sizes respectively indicated there.
 The copy for (*c*) will be supplied by the Royal Society of Arts.

(4) Designs for any or all of the following:
 (*a*) A Line Illustration.
 (*b*) A Colour Illustration.
 (The subject of the design must be taken from a well-known book, *e.g.*, one included in the *World's Classics* or *Everyman's Library*.)
 The size of the design must not exceed 12 in. by 10 in.

(5) Design for an End or Cover Paper.

(6) Design for a Binding for "The Water Babies," by Charles Kingsley, in (*a*) Cloth (blocked), and/or (*b*) Leather (tooled).

A prize of not less than £10 10s. is offered for each of the subjects set forth above.

In addition to the above, Messrs. Cadbury Brothers, Ltd., offer a Cadbury Bournville Travelling Scholarship of £50 in each of the four years 1924-7. The winner will be required to travel on the continent of Europe for the development of his or her art.

The subjects for competition are any or all of the following:
 (1) A Poster.
 (2) An Illustration for the Press.
 (3) A Pictorial Design for a Box Lid.

Messrs. J. S. Fry & Sons, Ltd., of Bristol, offer the undermentioned prizes for designs for chocolate boxes:

(1) A design in four or five colours suitable for the Lid of a Display Box, including lettering. The subject of the design of label to be appropriate to the proposed title. Size not to exceed 11 in. by 7 in.
 First Prize £25
 Second Prize £10

(2) A colour design adapted for the Cover of a 1 lb. Box with Side Panels. Size not to exceed—Top panel 8 in. by 6 in.; side panel 1½ in. deep.
 First Prize £25
 Second Prize £10

(3) A design in colours appropriate to the name "Somerdale." Size not to exceed 11 in. by 7 in. Special attention to be given to the style of lettering.
 First Prize £25
 Second Prize £10

The Society will confer its diploma on any candidate whose work shows exceptional artistic ability and practical knowledge of the materials and processes of his trade.

After the awards have been made, a number of selected designs will be exhibited, by the kind permission of the Director, at the Victoria and Albert Museum, South Kensington, and subsequently at suitable centres in the Provinces, where they will be brought to the notice of manufacturers likely to be specially interested in them.

The first competition will be held in June, 1924. Intending competitors must communicate between May 1 and 15 with the Secretary of the Royal Society of Arts, who will supply them with the necessary forms, labels and instructions for the despatch of their designs to the Victoria and Albert Museum. No designs must be sent to the Royal Society of Arts. Candidates will be required to pay for the carriage of their works to and from the place of exhibition.

Designs must be mounted, not rolled up, so that they may be exhibited on a flat surface.

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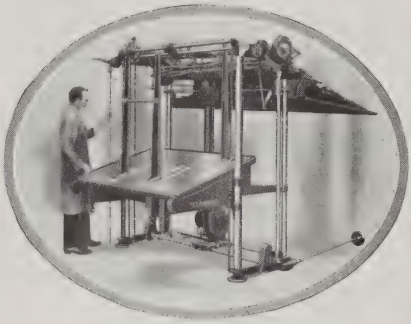
"SLOGGER"

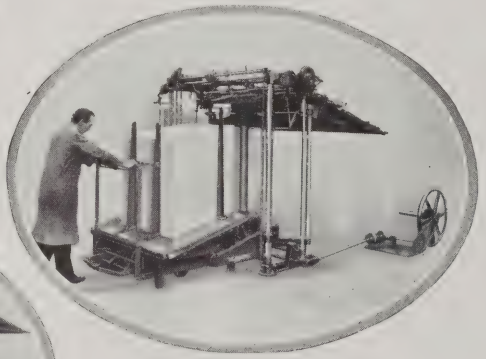
AUTOMATIC PILE FEEDER

H. T. B. MODEL

With Bevel Drive,
Slowing Down Device,
Movable Lay Board,
Interchangeable Pile Boards,
and designed to give the maximum efficiency in sheet feeding on modern high-speed presses.

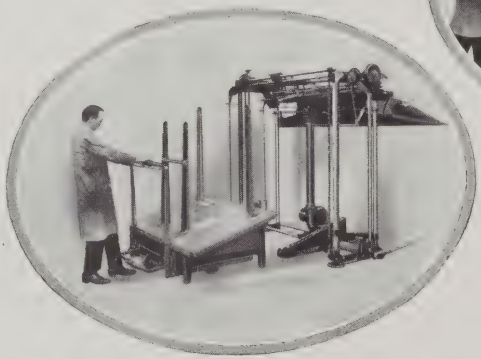


Automatic lowering of empty pile board.



Trucking loaded board in.

Only 3 minutes required to change boards.



Trucking empty pile board out.

Descriptive Leaflets of both Standard and H.T.B. Models on request.

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H. T. B. LTD.

HTB LTD

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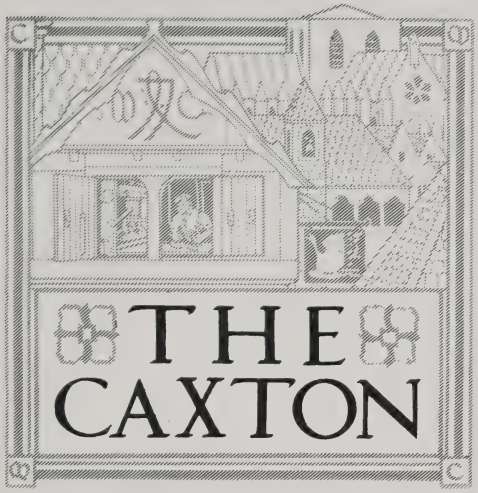
Walthamstow 211.

LONDON, E.17.



London, January, 1924

WE offer to our readers our warmest good wishes for a Prosperous New Year. 1923 has seen certain changes in this journal, and we have every reason to believe that at home and overseas THE CAXTON MAGAZINE is welcomed by an increasing number of readers.

Prospects for this new year of grace are distinctly brighter. The Board of Trade figures published in our Year Book, which is published to-day, show business is steadily improving, and the latest returns of the Ministry of Labour show the number of persons recorded on the live registers of the Employment Exchanges in Great Britain on December 17 was 1,137,100. This was 43,195 fewer than in the preceding week, and 348,778 fewer than the figure reached on January 1 last. In addition, the number working systematic short time and drawing benefit for intervals of unemployment was 54,400 on December 17, as compared with 58,551 on December 10 and 56,261 on January 1 last.

If our hope of trade improvement is fulfilled, this will be an eventful year for our craft. Great improvements are being made in every direction, much research is going on, and inventive genius backed by requisite capital is at work. What we need is good general trade. Given that, printers are quite ready and eager to help to make it even better.

AN alliance has just been entered into between one of our great railway companies and a number of our most eminent Royal Academy painters which should prove of the greatest interest to the printing trade. Some seventeen members of the Royal Academy have been commissioned to paint a series of posters to advertise the London, Midland and Scottish Railway. These artists are being given an entirely free hand, and, as most of them have never before done poster work of any kind, we may expect something new in treatment and outlook. We believe the company are quite alive to the important question of reproduction, and neither money nor trouble will be spared to ensure the best reproductions possible of these notable contributions to what we hope will become a great open-air picture gallery. This line of advance comes at a fortunate time. Employment of the most improved processes by the most skilful craftsmen will be necessary if the work of these distinguished Academicians is to be worthily produced. We believe the printing trade is quite ready to take advantage of this opportunity. Much of the recent poster work has been very beautiful from the reproduction point of view, and this opportunity of sharing in this mission to rescue the public mind from mere mechanism and enable it to explore the imagination of Sir William Orpen or Mr. Augustus John, will be very welcome. There is a growing movement in the printing trade for right feeling, and if this co-operation leads where we think it will, it will be much more than a pleasing and picturesque incident—it will mark a distinct progress in public taste.

TIMES have changed, and methods, too, since a few London compositors came together in 1848 and formed themselves into a separate society out of the old trade society which had existed since 1801. These changes are all to the good, and much of the credit of them belongs to the men who have piloted the L.S.C. through many waters.

If the L.S.C. had done nothing else, its existence would have been justified by the substantial financial help it has given to its members in their days of misfortune and to the older men who could no longer continue their daily task. It says much for the spirit of loyalty animating the members that the Society can command a weekly subscription amounting to 5s. and 5s. 3d. The vast majority of these members are paying into various societies for sickness and other insurance benefits, as well as contributing to the State schemes of health and industrial insurance. These substantial outgoings have always to be brought into view when the question of wages is under consideration.

As to the future, as is well said in the beautiful souvenir printed by Mr. George W. Jones,

at The Sign of the Dolphin, "There remains much to be done and undone before we reach the community of interest which alone can keep employers and employed in continuously peaceful association. There is evidence, however, that in the printing trade both sides are convinced that the path of peace is also the safest and surest way to prosperity. Under certain conditions, force may be unavoidable, but the results of its exercise in the industrial field, no more than in the larger international arena, rarely satisfy either side. If we would live well we must reason well. Right is our most powerful weapon, and reason the stone on which it must be sharpened. Upon the shoulders of present-day trade union leaders rests a responsibility far greater than that carried by the leaders of an earlier time. No less is it true, in these democratic days, that the members of the unions have greater responsibility, as well as greater power, than were possessed by their predecessors."

We congratulate very heartily the Society on its 75th anniversary. Never were its destinies in surer hands. The personnel of its membership gives it rank as one of the leading trade unions in the world, and its leaders are men of conspicuous ability, wise discernment, and moral force.

Unique Testimonial to Mr. Charles J. Drummond, J.P.

FOR more than sixty years Mr. Charles Drummond has been identified with the printing trade, for he was apprenticed at Ipswich in 1862. In 1869 he came to London, and in 1878 was elected assistant secretary of the London Society of Compositors, following which in 1881 he was made secretary. Since that date he has been closely identified with the trade, and in later years particularly on its charitable side.

A list of Mr. Drummond's official appointments would make a very formidable list. But his interests and activities for some time past have been centred on the charitable and educational side. For years he was a Labour correspondent of the Board of Trade, latterly Chief Labour Correspondent, and since his retirement from that office the Printers' Pensions Corporation and the St. Brides School largely shared his devotion and time.

Mr. Drummond has been a very active and devoted Freemason, holding high office and counting innumerable friends in the craft.

He has been accessible, kindly, and generous in the devotion of time and energy to those less fortunate brethren who stood in need of succour, and his life of kindly service has given him a popularity richly deserved.

Such a man could not amass a fortune—scarcely a retiring competence, and some of his many friends determined that any anxiety on this account should be removed from his mind. Viscount Burnham acted as chairman of a committee for this purpose, Sir Rowland G. Blades, M.P., as treasurer, and Mr. H. C. Bolton as secretary.

Accordingly, on Thursday, December 20th, a very representative gathering met at the Holborn Restaurant, London, to honour Mr. and Mrs. Drummond at a luncheon, presided over by Lord Burnham.

Amongst those present were Sir Ernest Benn, Bart, Sir Rowland Blades, Bart., M.P., Mr. Alfred F. Blades, Mr. H. C. Bolton, Sir Vansittart Bowater, Bart., Rt. Hon. C. W. Bowerman, M.P., Mr. W. I. Burch, Mr. Henry Burt, Mr. W. R. Codling, C.V.O., C.B.E., Mr. Edgar S. Harrison, Mr. G. Eaton Hart, Mr. Henry Hill, Mr. Geo. W. Jones, Mr. T. E. Naylor, M.P., Sir Lulham Pound, Bart., Major Richard Rigg, V.D., J.P., Sir William Waterlow, K.B.E.

Viscount Burnham voiced the feeling of those present with great felicity of feeling and a very genuine appreciation of Mr. Drummond's service to the printing trade. After recounting the many and unique things their guest had done, he referred to the spontaniety and gladness which had marked the response to the fund raised, which amounted to over £2,000. He attributed to their guest much credit for the kindly relationship which exists to-day between employer and employed, and it was most fitting that any burden or anxiety as to the future should be removed from his shoulders. In presenting the testimonial to Mr. Drummond, his lordship said the amount received, together with the surrender of a life policy, had made it possible to purchase a joint annuity of £200 per annum, which would last for the lifetime of Mr. and Mrs. Drummond.

Mr. Drummond, in his reply, was very appreciative, not only of what had been done for him and his wife, but of the kind things said about him. Naturally enough, he was far too moved to indulge in a long speech or many reminiscences. He contented himself with a very gracious acknowledgment of the gift made to him and of the beautiful spirit which had prompted it. He would not promise to retire altogether into private life, for the call for such service as he could still render was far too insistent for that, but he was happy now to be able to look to the future without any anxiety, and to reflect gratefully on the exceeding kindness of a great host of friends.

Mrs. Drummond also expressed her appreciation in a few words, and after Mr. Bowerman and Sir Vansittart Bowater had toasted the Chairman the proceedings terminated.

THE late Mr. Sydney Herbert Caslon, of The Old Orchard, Rustington, Sussex, managing director of H. W. Caslon & Co., Ltd., typefounders, left £28,265 (net personalty £9,549).

MR. FRED WAITE, principal of Messrs. Waite & Saville, Falcon Works, Otley, has been presented by the staffs with a cake-dish and a rose-bowl of silver on the occasion of his silver wedding.

PAPER AND BOARDS

Croxley Mills, Watford, Herts.

BANKS, BONDS, LEDGERS, COVERS, LINEN FACED, PRINTINGS, BIBLES, LITHOGRAPHIC, MUSIC, ANTIQUES, DRAWINGS, OFFSET, CREAM LAIDS, &c.

Homepark Mills, King's Langley, Herts

CHROMO & ART COATED PAPERS & BOARDS, COATED BOX BOARDS, CLOTH LINED & MANILLA BOARDS, SURFACE COLOURED BOARDS.

Nash Mills, Hemel Hempstead, Herts

WHITE AND TINTED DUPLEX AND CARD INDEX PULP BOARDS, WHITE LINED BOX BOARDS, LINEN AND ANTIQUE FINISHED BOARDS.

Apsley Mills, Hemel Hempstead, Herts

POST CARDS, PASTE BOARDS, VISITING CARDS, FANCY CARDS, PRINTERS' CUT CARDS, IVORY BOARDS, CLOTH LINED PAPERS, JACQUARD CARDS, &c.

Total Output Over 500 Tons Per Week

IF YOU ARE NOT ONE OF THOUSANDS OF SUCCESSFUL PRINTERS WHO HAVE PROVED THE VALUE OF OUR PRODUCTS, WE SHOULD LIKE TO SEND YOU SAMPLES.

JOHN DICKINSON & Co. LTD.

PRELIMINARY ANNOUNCEMENT.

The Seventh International

PRINTING

Paper, Stationery, Bookbinding,
Boxmaking and Allied Trades

EXHIBITION

will be held at the

Royal Agricultural Hall

Islington, London, N.

in

MAY - 1925

Arrangements should be made well ahead for what will doubtless be

THE GREATEST EVENT IN PRINTERDOM

General Manager:
Mr. F. W. BRIDGES,
Organiser of the
Printing Exhibitions,
London.
1904-05-10-14-21.

Organisers:
F. W. BRIDGES & SONS
LTD.

EXHIBITION OFFICES: Avenue Chambers, 4, Vernon Place, London, W.C.1

Telegraphic Address: Segdirb (Westcent) London. *Telephone Nos. Museum (6663 & 6664)*

Good Ideas for Local Printers

Ways and Means for Increasing Local Business

ABOUT TRAVELLERS.

THE traveller who calls at one's works is not an enemy, although perhaps he comes to sell goods at a time when one does not feel that one wants any. When the papermaker or wholesaler sends his men out on the road they are instructed to sell goods, and to do this they must obtain interviews. It is the expectation of every one who sends out travellers that these men will be at least courteously received, and that they will somehow or other get orders. It does not come with good grace from those who rely so much on travellers of one kind and another to be discourteous to salesmen from other houses when they call. Let us reflect that all that we have and all that we do is built upon the work of the men in the field. Let us, therefore, be receptive and make them welcome whether we buy or not. This is almost universally done, and we are happy to say that only once in a while does a traveller feel that he has been denied the courtesy to which he is entitled. Everyone is busy in so far as time is concerned. Nobody is spending his time in idleness, but on that account let us not be small-minded. Even if we ourselves did not have men on the road, it would pay us to be courteous. No one can afford to build up a reputation for incivility.

DOUBLE ADVERTISING.

Most printers agree that a printed Calendar is good advertising. It is a perpectual reminder that the establishment sending it out is ready for business. Most firms put a good reminder of the goods they sell on the front of the Calendar, but only a small minority trouble about the plain back of the monthly sheets.

It is a good idea to get a special appropriate set of wordings written for the season that the Calendar represents, and print on this plain side. There are certain seasons for printing, as there are seasons for most goods. Utilise this to the utmost and orders will be sure to result.

LOOK AFTER THE OLD CUSTOMERS

The big need of the printer of to-day is to learn how to keep from losing his old customers and how to obtain a greater volume of business from them—not how to win new customers.

The average printer loses 15 per cent. of his old customers every year—a large customer mortality rate. He loses them because he is neglectful in some small way or another; because he has failed to take into account the human element in his dealings with them.

And what does he do about it? He goes seeking new customers instead of trying to win back these old customers. He lets them go, when what he should do is to try to win them back by the use of persuasive methods. There is a reason why every customer is lost to a printer. Find out what it is and try and remedy it. We know of one printer who wrote a letter every week for a year before he was successful in getting the customer back into his fold. It is a good idea always when a customer is displeased about his orders to make the time to see him personally about it. It takes longer than letter writing, but it is trebly effective.

FOR THE BINDING ROOM.

It is always a problem in the Binding Room as to the best method of keeping the tops of the benches perfectly clean. In many works it is the custom to cover the tops of the tables with heavy-weight manilla, and in other shops sheets of cardboard are utilised for this same purpose, but both the paper and cardboard soon become soiled and torn, making it necessary to have it renewed frequently.

In one works, at least, this problem has been solved by the simple process of having the tops of all the tables covered with white oilcloth, the same old-fashioned kind with which grandmother used to cover the kitchen table. In the binding room referred to the highest grades of book work, art booklets, etc., are being produced—work that often involves expensive papers which are easily soiled—and the oilcloth-covered tables make it possible to handle this variety of product to the best advantage.

Every day the top of the tables are washed with soap and water to remove traces of dust and dirt left by the work of the previous day.

FOR PRINTERS WITH A STATIONERY DEPARTMENT.

Seldom with printers that have two departments—printing and stationery—is there any co-operation between the two. The stationery department goes on its own serene way and the printing does ditto. The method suggested below makes each department a helper for the other, and has been found to be of real service in actual operation.

Every parcel of stationery sent out contains a leaflet giving particulars of the service to be found in the printing department; whilst the printing department reciprocates by including in each parcel a few scribbling pads varying in number according to the size of the order placed. On the back of each pad is printed:—"These pads are presented to you free. Another supply will be sent with your next order." Below this notice is a paragraph on buying stationery.

It does not require any extraordinary powers of imagination to perceive the possibilities lying dormant in one's own business, and it needs very little energy to put them into practice. Such forms of advertising are very cheap and most effective, and if backed up by reliable goods and prompt service—with unbroken promises—there is no gainsaying the fact that they must bring in more business.

ON DISPLAYING PRINTING SPECIMENS.

So many customers think that anything will do in printing so long as it is cheap. There is very little profit in the cheap jobs and it behoves every printer to push the better class work. Display a few good specimens of print in your window with the following ticket and watch the result:

WELL-DRESSED PRINTING.

> Printing is the hallmark of your business. It bespeaks your taste just as surely as the suit you wear. Everyone recognizes how dress effects first impressions. And first impressions are just as important in advertising as in any other form of business activity. If you select your printing with the same care that you employ in choosing your wardrobe your good taste will give instant approval to styles such as these.

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

THE tendency in typographic design is unquestionably gravitating towards "old" old style. Even your banks, toilet requisites, outfitters, and foodstuffs advertisements appearing in the national press are now set in such series as Caslon Old Face, Kennerley, the Goudy family, Nicholas Cochin and other French series, Bodoni, and Narcissus—this means that the advertising agencies are catching the fever.

Foundries are busy searching their archives for matrices of genuine old founts and borders; certain printeries are now specialising in this style, and have an expert staff "on the job."

But folks are sometimes apt to mix the meanings of "old style" and "old fashioned." The latter suggests something out-of-date, a thing of the past, superseded by a more modern creation. Who does not remember the old-fashioned borders with umpteen pieces to build up into flowers and architectural designs in conjunction with brass rule? We had the Leicester free style, with its innumerable series in a small display circular; I can well remember W. S. Wilson—a pioneer among technical instructors—demonstrating how ordinary eight-to-pica brass rule, using both face and foot, could be used to produce between twenty to thirty entirely different designs by skilful handling round the same lines of type, which were not varied in position by one lead in any job! All these things were good in their day; but they represented a fashion—little more!

The term "old style" means much more, relying for its interpretation on the results of the early printers, who were virtually the creators of the principles governing typographic design, which hold good right down to the present day.

Nicolas Jensen, in the fifteenth century, was responsible for the first pure Roman type face; but it is generally conceded that one of the finest pieces of lettering known is the inscription on the base of the Trajan Column in Rome, cut in the early part of the second century A.D. Lettering is traceable for some centuries B.C., though we need not concern ourselves with it now. I believe I am justified in saying, however, that to the Trajan Column and Nicolas Jensen we letterpress printers owe very much indeed—for periodically their combined influence has had a wonderful steadying effect on the designers of alphabets. Every now and again there has been a plethora of freak lettering, to be followed by a purer school; then more fancy letters; then a succession of bold, coarse letters; until to-day we are "drifting" back again to our early masters, and in so doing, using all the modern ideas and appliances which science has helped to secure.

Our forefathers, however, laboured under many disadvantages which do not obtain to-day. Like everything else in its infancy, they lacked the advantages of variation which we possess; their work was far more laborious; difficulties of supply were always evident; varieties of paper were limited; mechanically produced blocks were at a premium—for a long period after the intro-

23rd Westminster Boy Scouts
(ST. MARY'S TROOP)

A SALE of PRODUCE
and
Other Attractive Articles
IN AID OF OUR SUMMER CAMP
will be held in
CARMEL HALL
Westbourne Street

On Saturday, June 17th
3 to 7 p.m.

EVERYTHING at a REASONABLE PRICE
PLEASE COME AND BUY

TEA
Theatrical Performances by Scouts
Houp La Fishpond

Admission 1/- After 5 o'clock 3d.

Printed at The Morland Press Ltd 190 Ebury Street London SW1

EXAMPLE 1.

duction of printing all blocks were engraved by hand; colours in the earliest books were introduced only by the illuminator with his wonderful initial letters, space being left by the printer for him to paint in his part after the rest of the book had been printed; two or three faces of type in very few sizes were the limits of their choice.

To-day we simply revel in type faces, the Cheltenham family alone having well over twenty members (to be accurate, I believe it is twenty-three); and we are sometimes apt, with all these resources at our command, to overlook the principles of typographic design which made those early printers famous; because we modern printers are prone to take up one principle—sometimes unknowingly—and try to translate it with material absolutely unfitted for the purpose.

Shakespeare, in Othello, used the phrase, "We cannot all be masters, nor all masters cannot be truly followed." How true this is in its application to designers of Typography. The quaintness produced by some of the irregularities in early printed matter has to a certain extent been killed by modern machinery. When our present day artist tries to imitate this quaintness he is liable to failure because he has been unable to absorb the "spirit" of the early craftsman—whose "irregularities" were not necessarily preconceived, for in many cases I firmly believe they could not be helped. But the craftsmanship of understanding was there, and so the irregularities seem natural. But when we "moderns" commence to imitate, then do we lose the "soul" of the originator, and our effect lacks conviction.

However, it must be admitted that we have splendid material to-day with which to work if we will only exercise sufficient tact and patience to use it to the best advantage.

Without any desire to advertise any particular firm or industry, I would advise my friends to get hold of all the specimens they can which are issued by the foundries of the world—American, British and Continental—for these firms employ experts in design to give suitable effect to their products, quite apart from the commercial aspect of the case. Cost is of secondary consideration compared with the results aimed at, *i.e.*, correct usage of the material.

This brings us once more to the present day, and is a formal introduction to some specimens to be introduced shortly; but before doing so I should like to drive home that little Shakespearian quotation, "We cannot all be masters, nor all masters cannot be truly followed." If we were all masters—well, there would be *no* masters, in just the same way as there is no right without a wrong. Neither can *all* masters be truly followed unless we can appreciate the same circumstances and be faced with similar difficulties. The difficulties of to-day are so palpably dissimilar that they need no recapitulation here, except to say that they must be overcome, as in days of old, lest we fail at our task. The basic principles of design remain the same—it is only the method of expression which changes with time.

It is an accepted truth that all the best printing does not emanate from the biggest print shops. And why? Because individualism is not generally the predominant factor. One has to go to the medium sized or smaller house, where the work handled is not in too great a volume to prevent the individual giving full sway to his ideas. I do not mean by this that our large printers cannot produce fine work—far from it; but it is not usually that kind of work which makes history in the sense of the term to which this article applies.

For instance, I am not necessarily an admirer of all of William Morris's work; but he was undoubtedly a master craftsman, and I question if his name would have held such a high position in the annals of fame if his staff had been numbered by several hundreds.

The men who make history are invariably those who have absorbed "love of craft" in addition to the commercial side of the business. There are many such all over the world, fighting hard to carve a little niche; these men have little room in their minds for anything else, and so they remain "small" printers. Their work will live after them.

In the December issue of THE CAXTON MAGAZINE I promised to deal more fully with the work of the Morland Press, 190, Ebury Street, London, W.1, under the guidance of Walter Bradley. I do not suggest this work is to everyone's taste—what work ever is? But thoroughness in detail and the elements of personal touch are evident throughout. There is a solidity and firmness of design in the woodcuts and old face type

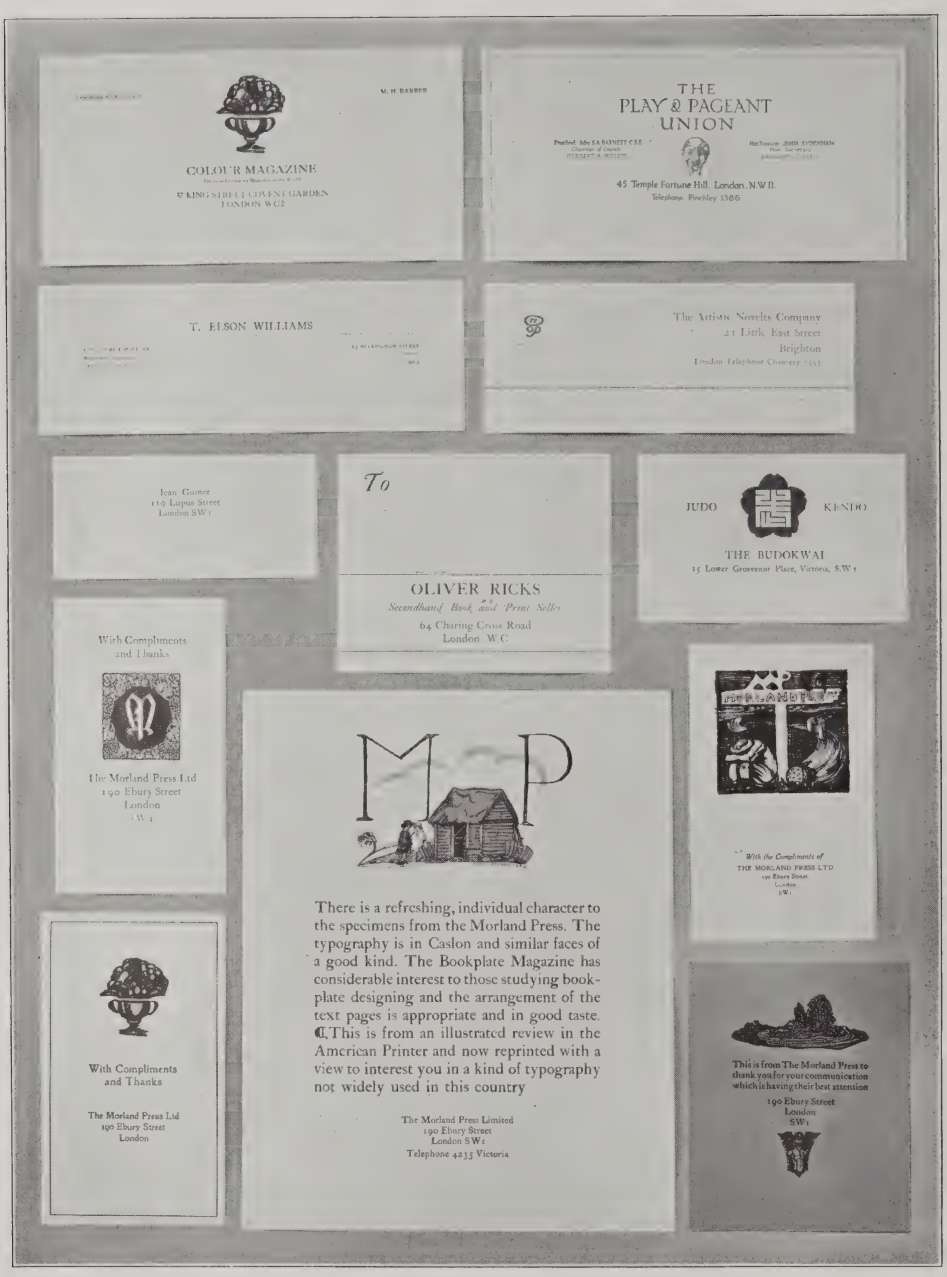
Proposed
Chessington Pageant
to be held in
June next

A MEETING will be held at Chessington Schools on Friday, February 11th, at 7.30 to discuss the above matter

Please come and give it your help and support. There will be no charge for entrance, nor any Money Collection

Printers, Morland Press

EXAMPLE 2.



EXAMPLE 3—Colour Magazine.
EXAMPLE 4—Play and Pageant Union.
EXAMPLE 5—T. Elson Williams.
EXAMPLE 6—Artistic Novelty Co.
EXAMPLE 7—Jean Guinot.
EXAMPLE 8—Judo Kendo.
EXAMPLE 9—Oliver Ricks.
EXAMPLE 10—Morland Press Reminder.
EXAMPLES 11, 12, 13, 14—Morland Press Compliment Slips.

BOOKPLATES
BY PICKFORD WALLER

THE EDITION DE LUXE OF THIS BOOK IS NOW READY. THE PREFACE BY W. G. BLAIKIE MURDOCH to the ordinary edition has been extended, and three additional plates have been added. This edition contains an entirely new and exceptionally beautiful ex-libris "Ethel Reed," which is printed in three colours and gold, and which will never again be reproduced.

The volume is small folio and printed throughout on hand-made paper.

This numbered issue is limited to 25 copies, only 15 of which are available.

Reviewing the ordinary edition of this work, *The Times* said: Mr. Waller's steady aim is an intimate and delicate piece of graceful design, and his lettering is good.

The price is £2 2 0 net.

Publishers
The Morland Press Limited 190 Ebury Street London

THE HOUSE JOURNAL OF THE MORLAND PRESS

TYPE

DEVOTED TO THE ARTS OF PRINTING AND DESIGN

NOVEMBER 1923 NUMBER NINE PRICE SIXPENCE
PRINTED AND PUBLISHED BY THE MORLAND PRESS LIMITED
190 EBURY STREET LONDON SW1

THE Publishers of the engravings in Mezzotint printed in colours by Elizabeth Gulland announce the forthcoming issue of a SET OF SIX PLATES from original pictures by SIR HENRY RAEBURN. Of these Three Portraits of Women will be by Elizabeth Gulland and Three Portraits of Men will be by H. Macbeth Raeburn. The First Plate of the series to be issued will be the full length portrait of Sir John Sinclair of Ulbster (1754-1835) which is published with permission of the owner of the original painting, Sir Archibald H. M. Sinclair, Bart. The Second Plate in the series, of corresponding size, will be a three-quarter length portrait of a lady, also in a private collection. This subject will be engraved by Miss Elizabeth Gulland.

BY the issue of this Series the Publishers feel confident that they have been able to raise Mezzotint Engraving Printed in Colours to a higher standard than has hitherto been attained, a standard not likely to be superseded.

THE greatest care has been exercised to make this Series the most important publication of the year. The most careful selection of the subjects most representative of this great Scotch Artist at his highest standard of attainment has been made, and as these prints are reproduced from pictures in the hands of private owners they are not likely to be engraved again in modern times.

NO expense has been spared to obtain the finest results possible in each department concerned, the choice of the subject, the engraver, the printing and the paper. The paper upon which the impressions are printed has been specially made, and the finest craftsmen of the day have been employed. ¶ Each impression before it is issued will have passed the personal inspection and approval of both the engraver and the publisher.

THE American Edition is limited to Two Hundred and Fifty Impressions signed by the artist. The plate will then be destroyed. Impressions of the destroyed plate will be willingly supplied to all desiring to have them by application to the Publishers through the usual dealers from whom the purchase of a print is effected.

AS only one perfect proof can be pulled per day it should be understood that the delivery of the destroyed impression will take some time. ¶ The Publishers who are responsible for this series of Prints were, as is perhaps well-known, the first to introduce the revival of this old Eighteenth Century Art in its present form.

EXAMPLE 15—Bookplates Announcement.
EXAMPLE 16—Cover of Morland Press House Organ "Type."
EXAMPLE 17—Double-page Spread from a brochure advertising Mezzotints.

which quickly put one at ease because of their simplicity; whilst individuality is present in every piece of work. Walter Bradley knows his job, and carries it through efficiently.

The cover titles to the Moorland Press (M.P.) house organ, appropriately named "Type," are different for each issue, and are designed by such well-known artists as Frank Brangwyn, Wyndham Payne, and Ludovic Rodo, the woodcuts invariably being made by the artists themselves. These men *are* artists; and whether we all admire their work or not, there is much to be learnt by a study of it.

Among the publications issued by the M.P. may be mentioned "Form" and "The Bookplate Magazine." They specialise in this class of work, and it is well done. The M.P. also believes in advertising, for they send out quite a large variety of compliment slips and envelope stuffers.

Now let us deal more in detail with some of their work.

Examples 1 and 2 are two large post 8vo handbills—the first set throughout in Caslon Old Face, the second in Cheltenham Old Style, and both printed in black on ordinary stock. In the eight main lines of Example 1 (A Sale of Produce) there are only two sizes of type, yet every line is an entity because of the careful blending of the capital and lower case lines, all "broken by sense."

In Example 2 (Chessington Pageant), which *could* have been treated in somewhat similar style to Example 1, the reverse has happened—the "what, where, when and why" are all run on, the wording being so arranged that each line is an announcement complete in itself. This is clever, and suggests that the printer enjoyed the full confidence of his customer in handling the copy.

Now turn to Examples 3 to 14, all shown together on one page.

Example 3 (Colour Magazine letterhead) is set in Plantin and printed in blue, with the vase of flowers in red, yellow and light blue, presenting in the original a quaint effect.

Example 4 (Play and Pageant Union letterhead) is drawn lettering, printed in black, with ornament and border rules in wedgwood blue. This grouping is most happy, though it occupies rather a lot of room.

Example 5 (T. Elson Williams letterhead) is set in Caslon Old Face, and printed in black, with rule only in sage green. An unusual treatment, but very businesslike, and suited to the profession of an industrial consultant.

The originals of Examples 3, 4 and 5 are large post 4to.

Example 6 (Artistic Novelty Co.) is large post 6mo, set in Caslon Old Face, with small type under ornament in Westminster old style, and printed in blue. The quaintness of the ornament is in keeping with the title of the company.

Example 7 (Jean Guinot) and Example 8 (Judo Kendo) are neat and simple. Set in Caslon Old Face, and printed in black on large post 8vo.

These five letterheads are commercial propositions; but commercialism has not been allowed to spoil "natural selection."

The same applies to the label for Oliver Ricks (Example 9). What could be simpler? And surely the rich brown in which it was printed is permissible to secure just that tone which raises it above the mediocre!

Example 10 is a large post 4to "reminder" from the Morland Press, very tastefully arranged in 24-point Caslon Old Face, and printed in black, so easy to read; the Lovat Fraser nameplate at head, printed in fresh rustic colours, suggest a freedom from conventionality which permeates most of the M.P. work.

Examples 11, 12, 13 and 14 are four among many compliment slips printed in colours to suit the purpose of design, and show a versatility which printing of this kind frequently lacks.

Examples 15, 16 and 17 are grouped together.

Example 15 is an announcement for "Bookplates," with an initial introduced in such a manner as to act also as an ornament in support of the heading. Printed in black on a mill-finished paper, one could hardly expect the M.P. to use any other type but Caslon Old Face for such a purpose. Although the drawn initial is not in the exact centre, few would notice this.

Example 16 is the cover for the M.P. house organ "Type" for November, 1923, set in the Verona series, printed in black, with the woodcut in a neutral brown. The original looks most effective, but is robbed of its peculiar attractiveness here because it has had to be reduced to grey in our illustration, the original being cut in wood by Ludovic Rodo, with whose work this issue specially deals.

Last, but not least, Example 17 is a double page spread from a booklet advertising a mezzotint plate from the original picture of Sir John Sinclair, by Sir Henry Raeburn. At the commencement of this brochure is a process miniature in colours of the actual picture; fine as this is, the announcement states that the colour "does not convey adequately the importance of the Artist Proof impression in dignity, richness of colour, or decorative effect." Then the coloured mezzotint engraving must look simply splendid!

In this example initials are used to good purpose. They are printed in a rich red, and help to break up the mass of matter (again in Caslon Old Face), printed in black.

It would have been interesting to dissect these specimens a little more, and consider the "reason why" certain things have been done, but space does not permit. Sufficient to say that the best possible use appears to have been made with a comparatively limited plant; none of the work has been scamped, and it all bears the hall mark of a thorough craftsman. Every job will bear the light of day shining on it, and I am greatly indebted to Walter Bradley for the privilege of being able to examine his work at close quarters.

I am wondering if any of my readers have issued any calendars for 1924; if so, I should be delighted to receive a copy at 8, Aubert Park, Highbury, N.5, to which address all communications for "Craftsman's Corner" should be sent.

Be sure in 1924

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The New Regulation Envelopes

OUR readers will remember the shock given to the trade some months ago, when it was threatened to put into operation a Post Office regulation which had been lying dormant regarding the sending through the post at the printed matter rate envelopes with a tucked-in flap. The regulation was that envelopes of more than 6 in. flap measurement, and a breadth of more than $3\frac{1}{2}$ in., were not to be allowed to go through the post. Representations made to the Postmaster-General resulted in the immediate operation of this rule being suspended and sufficient time given for envelope manufacturers and retail stationers to adjust themselves to new conditions. Had it not been for this prompt action and the courteous response of the Post Office officials, manufacturers, stationers and traders alike would have found themselves with large stocks of unusable envelopes on their hands. The suspension of the operation of this rule until January gave each section ample opportunity to meet the new regulations and to exhaust their old stock of envelopes.

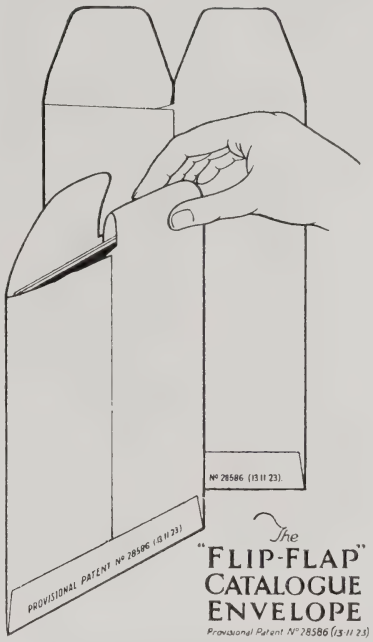
Envelope manufacturers have been particularly ingenious in striving to meet the new conditions. We have asked practically all these makers to send us particulars of the goods they have prepared for use on and after January 1. The devices for securing an envelope's contents without the flap being gummed or tucked in are creditable in the highest degree to the trade.

One big concession which the Government has made is that the standard 6 in. by $3\frac{1}{2}$ in. commercial size envelope is to be an exception to the general rule, and will still be allowed to have the usual tuck-in flap.

The following, though probably not complete, is a list of the principal envelopes which have been prepared:—

JOHN DICKINSON AND CO., LTD.

This firm has overcome the difficulty raised by this new Post Office regulation in several ways. They have: (1) a "Grip Card" envelope, which is a simple device made very cheaply, and also supplied gummed for sending sealed at letter postage rates; (2) the "Grip Flap" envelope, specially suitable for catalogues of moderate weight. This is a registered design, and meets the postal regulations without extra cost; (3) the "Hook Grip" envelope, which is an alternative style to the "Grip Flap" and looks to us to have an even securer fastening; and (4) the "Binose" catalogue envelope, which is specially designed for taking heavy and bulky enclosures, and has an extra flap for security. Dickinsons also have the ordinary merchandise fastener for eyelets and string, and have provisionally patented a catalogue envelope called the "Flip Flap," which seems effectively to solve the catalogue envelope problem. The twin noses of this envelope folding over the enclosure from opposite sides give absolute security, yet leave the package open for inspection in accordance with the requirements of the General Post Office. An additional advantage of this envelope is that it can be supplied with one flap gummed for sending sealed at letter postage rates if desired.

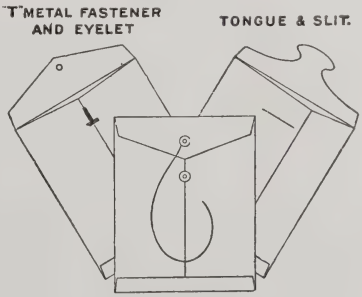


MILLINGTON AND SONS, LTD.

All lines shown in a newly-prepared list by this firm comply in every detail with the Post Office regulations. There is the widest possible range of goods in the ordinary sizes, and catalogue bags with both the round and oblong hook, giving perfect security and at the same time freedom of access to postal authorities. They also have the usual clip fastening arrangement for the larger sizes.

SMITH AND YOUNG.

The "tongue and slit" method of fastening is applied to the envelopes of this firm except for



DISC & STRING FASTENER.

envelopes for heavy catalogues, when the "T" fastener or disc and string fastener is provided. It

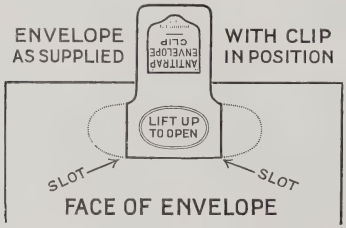
must be remembered that in handling envelopes with metal fasteners on them the postal workers are apt to scratch and tear their hands when sorting the mail. No such result could follow in the case of these discs. This firm supplies to the trade only.

SPICERS, LTD.

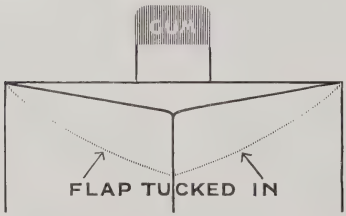
This firm have altered some of their envelope-making machinery so that they are now able to give the whole range of their envelopes in sizes over 4½ in. wide, but not more than 4½ in. deep, with a tuck-in flap at the end of the envelope. That is to say, one of the side seams will be left ungummed, and when the contents are put in the top flap, which is at present tucked in, will be sealed down, and the side flap will form the opening for inspection by the postal authorities. In the case of all sizes aboue 4½ in. width, they have arranged a special cut flap with the slit in the body of the envelope, so that the whole of the range of bag sizes in the whole of the qualities can be supplied with this form of tuck-in flap at the same prices as in the list. This, with the addition of the "Twintung" fastener for catalogues and matter of heavier weight, meets the whole of the regulation. The "Twintung" is a metal fastener attached firmly to the body of the envelope with a hole punched in the flap strongly washered, through which the twin tongues of the fastener are passed and then turned down, holding the flap securely in position.

ANDREW LEVY AND CO., LTD., OF EDINBURGH.

The "Antitrap" envelope clip is the device of this firm. The envelopes are supplied with the clips fixed into the two slots on the face of the



envelopes. The flap is tucked in in the old way, the gummed end of the clip is then stuck down.



To examine the contents the clip is easily withdrawn from the two slots and as easily replaced. This clip ensures that the enclosures will not slip

out even under rough treatment, and lighter and cheaper envelopes can now be used for heavy enclosures.

JOHN THOMLINSON, LTD., OF GLASGOW.

The "Bontuk" envelope is a patent which meets the requirements of the Post Office, and consists of a double flap which gives perfect safety and yet easy access for examination.

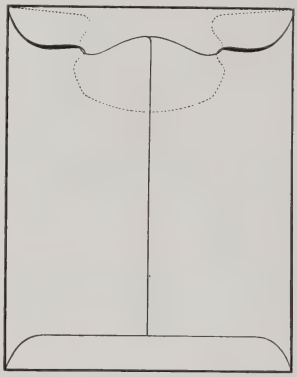
CHARLES MORGAN AND CO., LTD., OF 182, HIGH HOLBORN.

This firm have introduced what they call the "Holborn" clasp envelope, which is a double-sided metal "T" fastener.

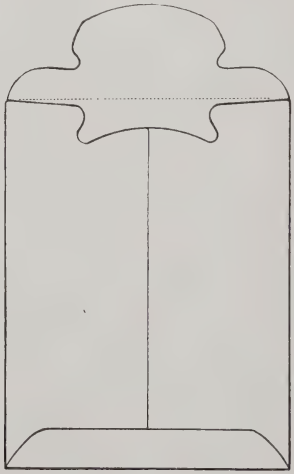
JAMES HODGSON AND SONS, UPPER THAMES STREET.

This firm confines itself to "tuck-in" envelopes with narrow tongues, which conform to regulation, and can be adapted, of course, to any size.

MANCHESTER ENVELOPE CO., 53, SACKVILLE STREET, MANCHESTER.



This firm has registered a special "non-trap" catalogue bag to meet the new demands. This is made in five sizes, and when closed, holds contents



in perfect security and yet leaves them quite available for inspection.

The Season's Greetings *from* ERSKINE WORKS.

That GOOD TRADE, the best of LUCK and PROSPERITY may become the FIRM FRIENDS of the customers and friends of the Cutter Makers,

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WILLIAM COLLINS, SON AND CO., LTD., GLASGOW,

have prepared envelopes in all sizes to meet the new regulations with a simple security flap for tucking in.

LAW AND FALKENHEIM, LTD., OF BISHOPSGATE.

They have prepared a full range of "tuck-in" flap samples, and are also manufacturing the usual commercial envelopes in exactly 6 in. by $3\frac{1}{2}$ in. size.

THORBURN, BAIN AND CO., LTD., OF STAMFORD STREET.

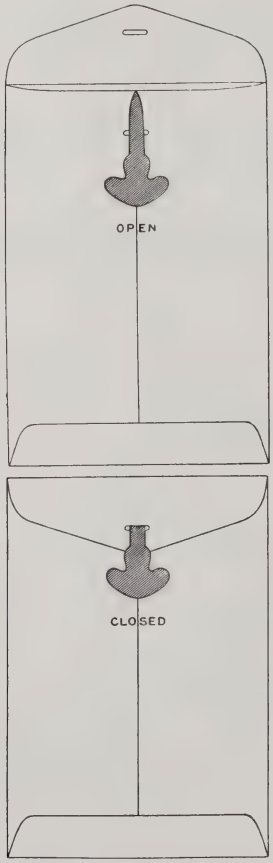
The tuck-in bags, the gripper fastener with double prong and patch, and the "T" metal fastener are recommended by this firm, and has been taken up by the trade very well, some very large orders having been placed.

GEORGE WATERSTON AND SONS, LTD.

The "Terston" regulation envelope is one of the cleverest of all the new designs. It is made in all sizes and strengths. In this case our readers have had the opportunity of seeing and testing it for themselves, for the December issue of THE CAXTON was sent out enclosed in it.

SPALDING AND HODGE.

To meet the new situation, this firm has produced "The Loxit" envelope. It will be seen



from the illustration that the fastener is easy to manipulate and absolutely secure when fastened.

Printing and Parliament

THE questionnaire issued by the Federation of Master Printers through the local associations to parliamentary candidates drew attention to the need for continuing the enquiry into State printing, the importance of postal reforms, and the weakness of the Merchandise Marks Act and its urgent need for amendment. Upwards of four hundred replies were received, and in the new Parliament the printing industry is assured of sympathisers in the ranks of all parties. We understand that the committee appointed by the Government to enquire into State printing will in any event resume its sitting early in January, and will not complete its investigations for several months. The case for the Federation of Master Printers is being presented by Mr. Maclehose, and a number of leading contractors will also give evidence.

Postal Concessions

THE Federation of Master Printers has been in correspondence with the Postmaster-General for some time regarding the use of envelopes with tucked-in flaps for the despatch of printed matter. The postal authorities now informs the Federation that no new regulation has been introduced, but that more attention will be called to a recommendation made a year ago. The Federation having pointed out that the ordinary court-shaped envelope exceeds the dimension laid down in the recommendation, the postal authorities state that existing stocks of court-shaped envelopes and any which only slightly exceed the size mentioned in the recommendation will not be objected to. The Federation is still pressing for an early reconsideration of the letter post rate, a revival of the sample post, and the removal of many of the restrictions relating to printed matter.

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QUADS

CHRISTMAS week close upon us as I write. And many books and some journals with as large contents as some even well-known books can show, will be given as Christmas presents; and not expensive presents either.

It sets me thinking as to how printing marks the difference between the present and the past.

Before printing was at the world's service the price of a house might be less than the price of a manuscript. Alphonsus, King of Naples and Sicily, wrote to one Antonius Bocatellus, begging him to "cause the purchase for him of a copy of the works of Livius (Livy), whom we used to call the King of Books. . . . I, for to purchase, Livius have exposed a piece of land for sale." These Livy works were to be sold "in very handsome books," and "the price of each book is 120 crowns of gold."

A Cardinal of Pavia entreated an acquaintance to buy him a Josephus. The answer came that "In my opinion it is too dear" (cariusculus), especially "in this year when I'm hard up" (anno quo non multum abundo).

We recall the lover who regretfully had to break off his engagement because his young lady's complexion did not go well with some furniture he possessed. A similar nice care for the fitness of things was shown in 1393 by a lady of Romolles, spouse of a "magnificent" baron of Germany. She left her daughter "in abatement of her dowry," a certain number of books. "wherein was writ the whole Body of the Law, done in a fair Letter upon Parchment," charging her "in case she should marry, that she would take a man of the Long Robe, a Lawyer; and that for that End she had left her that fine and rich Treasure, these exquisite and precious Volumes." Her husband, you note, must be one who would "go well" with the library.

Manuscript books were sold by contract, "upon as good conditions and securities as these of an House of 20,000 Livres Value." A document of 1332, witnessed by two notaries, sets forth that "Jeffrey of St. Liger, qualified as a bookseller, acknowledges and confesses to have sold, ceded, quitted and transported, and sells, cedes, quits and transports upon mortgage of all and sundry his goods, and the Custody of his own Body, a book entitled Speculum Historiale in Consuetudines Parisienses, divided and bound up in Four Volumes, covered with red Leather, to a nobleman, Messire Girard of Montague, Advocate to the King in the Parliament, for the sum of 40 Livres of Paris; whereof the said Bookseller holds himself well content and paid."

For these glimpses I have to thank my good old friend, James Watson. I've been dipping again into his delightful little book "The History of the Art of Printing," published in 1713.

Watson was a great King Charles man. The wretched Covenanters had ruined a great Scots printer, so he declared, one Robert Young, whose folio prayer book had far surpassed the English one, also a folio. "You'll see the Composition Part done with the greatest Regularity and Niceness in the Kalendar, and throughout the rest of the book. The Press-Man's part done to a Wonder in the Red and Black; and the whole printed in so beautiful and equal a colour that there is not any Appearance of Variation. But this Good and Great Master was ruin'd by the Covenanters for doing this Piece of Work and forced to fly the Kingdom."

"After the reign of the Royal Martyr our noble Art fell into a visible Decay." Watson sets forth some causes of this.

One cause is "The little Esteem we have for Press-Men and the narrow Prices given them. 'Tis from them the Work receives its Beauty and finishing Strokes. The Dutch, who, it must be acknowledged, are the neatest Printers in the World, have different thoughts of them: They give larger Wages to good Press-Men than to Compositors: They will not allow a Press-Man to work above Eight or Nine Hours in a Day, lest by working much he work not well."

"But here in England, he that works Seventeen or Eighteen Hours, is reckon'd a Choice Workman: And indeed there is a necessity for working much their Wages are so small; but then it is not possible to do so much and well too. For my Part, I'd rather give a Crown a Day to a good Press-Man, who brings Reputation to my Work and preserves my Letter, than Eighteen Pence to one who must certainly destroy it by careless and base Working."

"And therefore, I recommend it earnestly to you to get Home good Press-Men from Holland (as I have done with no small Charge) till we bring ourselves into a fair and comely Way of Working at the Press. 'Twas from thence our Forefathers learn'd that Part of the Art; and until that Method be practis'd by all of us, I cannot see how we can revive PRINTING here. Since the best Letter in the World, and tho' set up by the most skilful Compositors, will make but very pitiful Work, if the Press-Men are not good Workmen."

A new "Workmen's Compensation Act" comes into operation on January 1st, 1924. Employers' liabilities are increased. The maximum compensation payable on the death of an employe through

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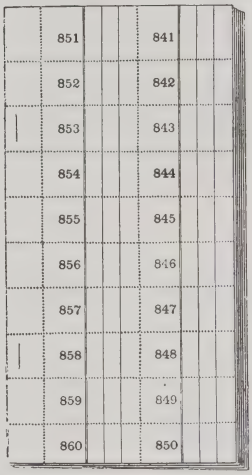

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injury is increased from £300 to £600, and the minimum compensation in cases of fatality is raised from £150 to £200. No deduction can be made from either of these sums because of moneys paid from the time of the accident. The maximum weekly payment during disablement is thirty shillings instead of a pound; and the increase in the weekly payment in the case of some of the lower paid workers is greater than 50 per cent.

The first Act let six days pass after mishap before the employer had to pay compensation. This Act only allows four days. If the incapacity lasts four weeks, no days must be without payment.

Non-manual workers earning up to £350 a year are regarded as "workmen." The former limit was £250.

One clause requiring very serious consideration is that which establishes that the accident to the workman shall be deemed to arise out of and in course of his employment, "even if that workman was at the time acting in contravention of . . . regulation, applicable to his employment, or of any orders given by or on behalf of his employer . . . if such was done by the workman for the purpose of and in connection with the employer's trade or business."

The Home Office appears to have secured that 60 per cent. of the premiums paid shall be applied by the insurance companies to the payment of claims or to provision for claims.

What the new premiums may be is not quite clear. Insurance companies are engaging to cover the full liability as amended by the new Act to the renewal date of current policies.

It is a little disquieting to see so informed and specialist a critic of the new Act as Sir William Schooling expressing in The Daily Telegraph of 18th December his view that insurance companies can scarcely make any high amount of profit out of the 40 per cent., to which they are now restricted for expenses, commission and profit.

No sensible employer will put off for a needless hour making his position as secure as insurance companies can make it. Were it not for the system of insurance, Sir William writes, the Workmen's Compensation Act would be almost, if not quite, an impossibility.

It is so often the case that the obvious is overlooked, that it's just as well to find Sir William emphasising in the same Telegraph contribution the mere indemnity character of fire insurance. "The damage done by fire is the destruction of the depreciated machinery, and fire insurance as such compensates for the damage done by the fire, and not for the depreciation caused by many years of use."

Policies have latterly become obtainable to cover the difference between the insurable values of machines or articles, and the sums that would be needed to replace them with corresponding machines or articles, absolutely new. There must be actual replacement, or the money which for the purpose of such replacement was to provide this difference between insurable and new price values will not be paid by the companies.

I have never been one of the denouncers of the "Average" clause. My view has been that it represented equity; that if the average clause were in every fire policy firms would in time, and before long, insure for somewhat larger sums, and that the competition between the fire offices (which I think is a real thing, despite all working arrangements) would probably lead to such reductions of rates that the insurances for the larger sums might be obtained for very little more than now assures the smaller sums.

It is interesting to me that Sir William appears to take the same view. "In this country," he says, "perhaps the average clause is not included in fire policies to the full extent that it appropriately should be." He tells of a man who had eleven hay stacks on his farm. He insured one of them for £50. He left the others uninsured. One rick was burnt. He said the one burned was the one that was insured. "Clearly," says Sir William, "all that that man is entitled to is one-eleventh."

Here is an interesting testimony by this experienced student of insurance. "A genuine and obviously honest claim is settled liberally and without difficulty; an excessive demand is likely to yield the policy holder less than if he claimed a fair sum in the first instance."

Printers or engravers or others seem at times to be very hazy as to their liability for customers' goods. The Master Printers' Federation took legal opinion on this point some years ago; I rather think the Process Engravers' Federation did the same. Beven, on "Negligence in Law," is probably still a standard book. Anyhow what Beven has to say exactly agrees with what the Master Printers and Engravers have been told. It amounts to this. There is certainly some liability for customers' goods, but it is not anything like the same liability as that attaching to a man who is trustee for a widow or for a child under a will. The law, aiming (as Lord Esher, Master of the Rolls, used to say, that it always did aim) at common sense, in effect says this: The customer is not a child; he is usually a man of affairs, able to take care of himself; and if he leaves goods with a printer or plate maker, he does so because it suits his convenience. He knows what he is about. He cannot expect the printer to have a long range of strong rooms or numerous safes. Fire or water or thieves or rats may occasion loss of the goods, but the printer has no liability unless the customer can prove that he (the printer) has not taken reasonable care of them, and reasonable care is defined by the courts as being the care which a man of ordinary prudence takes of goods of his own of a similar character.

No doubt it may be awkward, after a fire, for the man who owned, say, some valuable drawings or designs, and carefully put those in a safe one night, and having certain similar drawings entrusted to him in the ordinary course of business, left them out to take their chance. But if he has not thus shown partiality for goods of his own he is in a pretty secure position.

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For every Bookbinding and Stitching purpose, for Flat and Saddle Work, for Hand, Treadle, and Power, from $\frac{1}{8}$in. to $1\frac{1}{2}$in.

Combined Machines for Box-making, Straight and Cross Stitching, Corner and Bottom Stitching, for Round, Flat, and Ribbon Wire, Treadle and Power.

GREATEST EFFICIENCY.
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Illustration shows our No. 4 'Perfection' stitches from 2 sheets up to $\frac{5}{8}$in. thick without change of parts.

Every Machine warranted to stitch with absolute satisfaction.

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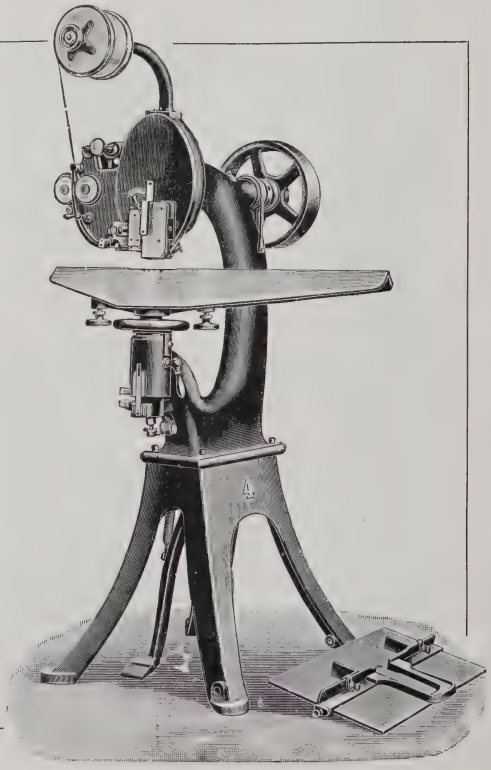
Caxton Machinery Company

ENGINEERS AND MACHINE MAKERS

74, Yorks Street - GLASGOW

Telegrams: "Perforated, Glasgow."



The law calls a printer who is in charge of customers' goods a "bailee for reward." He takes charge of things for a consideration. It is not just a position of honour as is a trusteeship under a will.

Wireless is one of the latest things in regard to which we have to insure. I shall have to insure against being disturbed by my youngest son. He fetched me out of bed the other morning at 3.30 a.m. "Do slip on something and come down. I've got America, fine! We could hear them across the room without the 'phones."

What bucked him up particularly was that the general atmospheric conditions of that morning were deplorable, and that Marconi House apparently hardly got America at all. Marconi begged even the unknown man operating on the other side to modulate better, and at last almost frantically appealed to him to "take a drink, and put some pep into it."

Well, all our geese are swans, as perhaps they ought to be. At any rate, I am proud of the way my son has enabled us and others to hear from all points of the compass, and even from across the Atlantic clear speech and vibrant music. And at times to catch also "undescrib-éd sounds that come a-swooning over hollow grounds."

Milton, I think. Did not he also speak of "airy tongues that syllable men's names."

Altogether a wonderful addition to one's evening information and enjoyment. But I suppose I shall have to look now to my wireless insurance. Happily it's a small extra risk, and the companies will of course deal with that just as readily as with every other sort of risk.

I am trying to cover the risk of writing notes in THE CAXTON without finding any readers. I must stop or no office will take it on.

FRANK COLEBROOK.

Monotype Users' Association

THE annual meeting of the Northern Monotype Users' Association, held at Manchester, was an interesting function, preceded by a lunch at the invitation of the Lanston Monotype Corporation, to which upwards of one hundred sat down. In the absence of Mr. W. I. Burch, through illness, Mr. Lewthwaite, the Northern representative of the company, took the chair. Mr. F. Waterhouse, President of the Northern District and Chairman of the National Committee of the Monotype Users' Association, reviewed the work of the year, and stated that a conference would take place at an early date with the Typographical Association on the question of the cost of attendance. They were also watching with keen interest the negotiations in London with the London Society of Compositors regarding a monotype scale of piece work. Mr. A. E. Goodwin, Secretary of the National Committee, also spoke on the work of the Association, and stated that a new booklet dealing with the cost of monotype composition would be issued shortly. He urged the monotype users to keep a careful record of the output of their machines in order that data might be collected which would be of service to every monotype user. The officers and committee were elected for the ensuing year, Mr. F. Waterhouse being re-elected President and Mr. J. R. Caldwell Secretary.

The New President of the P.M. & O.A.

MR. R. H. BERRY, the new President of the Printers' Managers' and Overseers' Association, has been a member of the Association for nearly twenty years, and had served twice as member of the council and once as auditor before attaining the vice-presdiency a couple of years ago. Mr. Berry was born in the City of London in 1865, and educated at the School of St. Bartholomew-the-Great. He served apprenticeship with Mr. W. Edglington, of Bartholomew Close, and was afterwards engaged in the composing department of Messrs. Darling & Son, Great St. Thomas Apostle. After a few months with Eden, Fisher & Co. he was engaged by the Colliery Guardian Co. (the Chichester Press) as case room overseer, and subsequently was appointed works manager, which position he still occupies.

Saxton, Chatterton & Co. Ltd.

MR. M. S. CHATTERTON, of the Hogarth Printing Works, Bermondsey, who was left sole proprietor of the business on the death of his father four years ago, has now formed it into a limited liability company. The following are the directors, who have all been associated with the firm for a number of years:—Messrs. M. S. Chatterton, F. J. S. Chatterton (the well-known artist of birds and animals), W. B. Russell, A. V. A. Christ, G. Honeyball, T. Bishop, Capt. W. A. R. Mayell; Secretary, Mr. W. A. Bone.

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ACCOUNTANCY

for Printers and Stationers

Single and Double Entry: Preparation and Rendering of Accounts: Capital and Trading Accounts: Trial Balances, Balance Sheets: Bill Transactions: Private Drawings: Bank Account and Investments: Private Ledger: Order Sheets, Work (Instruction) Dockets, Daily Time Sheets: Collection of Costs: Keeping and Taking of Stock, Plant and Materials: Maintenance and Depreciation Accounts: Analysis (and Allocation) of Establishment Charges—of Working Position—of Sales—of Labour Values—of Estimates and Actual Costs: Discounts and Commissions: and Miscellaneous Forms and Diagrams designed to furnish Pointers for securing Smoothness in Inter-departmental Working and for Future Operations based on Past Trading, with copious examples.

By FREDERICK S. BARNETT

PART II. SECTION III.—(continued).

ATELIER, BINDERY, LETTERPRESS MACHINE-ROOM, AND LITHO.

IT would be a waste of valuable space and time to enter in detail into the work of analysis in every single department of a mixed works. It is only necessary to emphasise the point that the same principle of dissection governs each, namely, that of distinguishing between productive and non-productive labour and the careful record of time and materials, with, of course, full regard for any outwork involved.

We may, however, comment very briefly upon a very common carelessness exhibited in machine-room as regards consumption of inks, oils, varnishes, bronzes, and the like. The writer's long experience would enable him to enumerate a considerable number of establishments engaged upon miscellaneous work in which little or no effort is made at arriving at an accurate knowledge of these items of cost, the sums generally being assessed purely by guesswork. Where short runs of small jobbing are concerned, there is some point in the excuse put forward that the information acquired would not compensate for the time spent in meticulous records. But this will not generally apply, and the practice should be followed wherever possible of weighing out supplies and returns to the stock closet. It has this one distinct advantage: not all machine overlookers are equally careful in regulating supplies to the duct and conserving residues, and the check affords the machine-room manager an immediate and very obvious opportunity of judgment on this point. Beyond that, as illustrated in the case of the warehouse, a close closet record of supplies inward and outward greatly facilitates the periodical stocktaking proceedings.

Precisely the same arguments apply to the bindery, "only more so." Probably there is more room for leakages in this department than any other, and therefore the more need for close accuracy alike on the part of the controlling overseer and of the countinghouse.

ORDER SHEETS AND COSTING SHEETS.

It would be foolish to attempt to lay down any stereotyped form for these: we have seen it attempted on various occasions, but never on a universally acceptable basis. It is obvious that the enormous variations of work in different establishments demand considerable variation in the form in which instructions shall be conveyed to departments, and very much must be left to individual judgment or preferences of the countinghouse management as to the method of permanently recording the costs furnished to it, whether in book form, loose sheet, or otherwise.

As regards the issue of order forms, calling again on very long experience, a vast amount of running about on the part of workers and overseers can be avoided by the responsible countinghouse official seeing that the instructions are complete in every possible detail. So far as the subject-matter of an order is concerned, it is advantageous that the departmental order should be a duplicate of the descriptive entry contained at the head of the costs sheet: the latter, of course, never leaves the countinghouse, but it is essential that the overseer of any department through which the work has to pass should have as complete and intelligent a grasp of detail broadly as anyone concerned in carrying the work through.

But over and above the general description alluded to, the instructions to works should contain as minute details as possible, in correspondence with the designs of both the client and the management. Perhaps we could not do better, to illustrate our point, than to reproduce a works order sheet that the writer found extremely useful in a North Country book house, but which is quite easily adaptable to a wide range of general work by modification. As throughout this series, our objective is the principle involved, and not any particular character of work.

No. 8,762 ORDER SHEET. *Date*: Dec. 6, 1923

Client's Name: Victor Wilson Co., Ltd.

Particulars: "Present and Future of Antonialand."
320 pp. Cr. 8vo. (inclusive), full cloth, lettered back and side sprinkled edges, as per estimate No F8325.

Instructions:

COMPOSITION.

Type: Text, 10pt. S. & B., No. 2 O.S. Notes, 8pt. ditto. Solid throughout. Set 20 ems, depth of page 35 ems. Headlines, left title of book, right as chapter heads, own italic caps. Chapters own caps, titles even s.c. Follow all italic and other markings. Generally as Wilson's style. All chapters new pages.

Proofs 6 in slip, three chapters at a time, first promised by 13th. Work to be completed by Feb. 28.

BINDERY.

Full purple cloth boards No. 5, plain blind-tool blocked, on front and back, gilt lettered ditto. Specimen case to be submitted.

There is no need to carry the example further. Let it suffice to say that whatever departments are involved in a given production should have their instructions supplied in the same manner, and thus a good deal of time will be saved and a good many errors avoided.

It may be suggested that much of such detail work as is involved in the preparation of such instructions should legitimately fall upon the shoulders of the works management rather than upon the countinghouse staff. That is a matter of arrangement. The writer can only say that he found several advantages in leaving as much responsibility of this character in the hands of the countinghouse, where is concentrated all information precedent to booking the order, and therefore hold the entire keys of the situation.

The Printing of Postage Stamps

New Contract taken over by Messrs. Waterlow & Sons, Ltd.

EIGHTY-FOUR years ago, the firm of Bacon and Petch (now Perkins, Bacon & Co.) quoted the Treasury for the printing of the first postage labels at the rate of 8d. per thousand, exclusive of paper. It was intended that the stamps should be in readiness for public issue on January 10, 1840, the date on which Inland Penny Postage came into force, but the work could not be completed in the time, and the original penny postage label did not in fact make its *début* until five months later. Messrs. Perkins, Bacon & Co. continued to print the smaller denominations of British postage stamps down to the end of 1879, when the Government contract was transferred in its entirety to Messrs. Thomas De La Rue & Co., who since 1855 had been printing postage and revenue stamps of 2½d. and upwards by their typographic process at a cost much below that of the line-engraved method employed in the Perkins-Bacon ateliers. From 1880 to the end of 1910 all adhesive postage and revenue stamps of Great Britain were engraved and printed by De La Rue, but in the latter year the stamp-printing contract was secured, in part, by Messrs. Harrison & Sons, Ltd., printers in ordinary to the King. Only surface printed duties from ½d. to 1s. were produced by this firm, excluding the 6d. stamp, for which doubly fugitive ink is used throughout.

The printing of this value is carried out by the Stamping Department of the Board of Inland Revenue at Somerset House, while the recess printed high values of the existing Georgian series have been produced, first, by Messrs. Waterlow Brothers & Layton, (1911-15); second, by Messrs. De La Rue & Co. (1915-18); and, lastly, by Messrs. Bradbury, Wilkinson & Co. (1919). The original Harrison contract, expiring at the end of 1920, was extended for a further period of three years in view of post-war conditions, but is finally terminated at the end of 1923. On January 1, 1924, the British stamp-printing contract will be taken over by Messrs. Waterlow & Sons, Ltd.

The new printers of our national postage stamps have been engaged in postage stamp production since about 1850, some of their earliest work being for the Government of British Guiana. Recess printing has always been a Waterlow speciality, and some of the most picturesque and finely engraved specimens known to collectors have emanated from their works, notably those of the Belgian Congo, China, New Zealand (1898), North Borneo, Rhodesia, Nyassa, and a large number of South and Central American States.

When work is begun on the new British contract, surface printing will be the method employed, as heretofore, nor is any change of design contemplated. A new series of marginal control letters and numbers will come into force, however, and serve to distinguish the Waterlow printings, even in the unlikely event of their presenting no other differences to the philatelic eye. Some months must necessarily elapse before any of the stamps printed by Messrs. Waterlow & Sons are on sale at post-offices, and, in all probability, they will not find their way into circulation until May or June next. It will be gathered that this is the fourth change of printers since the adhesive postage stamp was first introduced into this country.

Piecework in London Periodical Houses

THE negotiations with the London Master Printers' Association and the London Society of Compositors regarding the adoption of piece work conditions in periodical houses in London appear to be reaching completion. It was feared at one time that friendly settlement was not possible, and the good services of the Joint Industrial Council and the Printing and Kindred Trades Federation were used to prevent a rupture. The proposals put forward by the negotiating committee were adopted by the executive of the London Society of Compositors, and with slight modifications accepted by the London Master Printers' Association Council, and were submitted to a delegate meeting of the London Society of Compositors on the 21st of December. It will still be necessary for the proposals to be balloted on, and the new arrangements, if ratified by the members of the London Society of Compositors, will come into force on the second pay day in January. The arrangement will only apply to an agreed list of houses producing weekly periodicals and to those whose main business is this class of work and firms who can arrange for a separate shift to do weekly periodical work. In a number of offices piece work conditions are now being observed, but even in these it will mean an increase in cost in the composing department. The settlement now reached, however, arose out of the agreement entered into in 1922, to the effect that special consideration should be given to the piece work conditions in periodical houses in London, and is not a new wage movement.

The Training of Apprentices

The United States Government Scheme

IN view of the increased attention being given to this matter of training apprentices, we are sure our readers will find the full outline of the training given to the apprentices in the Government Printing Office of the United States very interesting. It will be seen that every opportunity is given to the student to ground himself thoroughly in his chosen trade. It is the constant aim of those in charge of this department to develop a craftsman who will be an honour to his government and a credit to the trade. Apprentices in the Government Printing Office are required to pass a civil service examnation and obtain a satisfactory place. They are then indentured for the period of four years, the papers being signed by the apprentice and countersigned by his parent or guardian. During the first year apprentices are detailed to the document proof room as copy-holders, the object being to keep the parts of speech clear in their mind to help them to decipher manuscript and ennunciate properly. They are also detailed to the plate-making press and bindery sections for the purpose of becoming acquainted with the sequence of operations necessary to a finished product. Following is the course for the whole period:—

PRINTER COURSE.

FIRST PERIOD—1 MONTH.

Lay of Case.—Caps, small caps, lower case. Purpose of quads and spaces, and their proportions to the square (or em) of the body of the type.

Meaning of "font." Meaning of various characters. Kinds of type, how and when used.—Book faces Roman and italic, modern and old style. Job faces—scripts, texts, gothics, etc. Borders and ornaments—consistency in their use.

The point system. Leads, slugs and rules.—How and why numbered. When to cut and when not to cut. Sorting and putting away.

SECOND PERIOD—3 MONTHS.

Setting type.—Adjusting the stick, learning to pick up type, avoiding false motions, emptying the stick, use of leads, use of composing rule, justification, spacing, division of words, indention, punctuation, capitalisation, leaders, learning names of type.

The galley.—Its use and care. How to carry. Correcting errors. Position when correcting. Overrunning matter. Never to be laid on type or rule.

Correct manner of tying work.—So wound that strands will parallel, working from bottom to top. So firmly wound that nothing will drop out, or off, the ends of the lines.

THIRD PERIOD—1 MONTH.

Taking proof.—Run hand deftly over face of type to see that there are no raised letters or dirt under the work, nor dirt on stone or press. Ink to be well distributed on roller. Roller should always parallel the type, otherwise the type will get "off its feet." Once paper comes in contact with type leave it alone. Record where job is placed. Proof planer: How to use; brushing its face with palm of hand; how placed when through using. Proof press: Roll toward head of galley; how to avoid creasing of paper in full galley; make sure galley is properly locked; see that slug or other identification mark is at head of galley; see that all rules and leads are even with type.

Distribution.—Difference in manner of handling small or larger sizes of type. Never overload the case. Rule to be observed when distributing script. Return of cuts, rules, leads, or "sorts" to proper person or place. Never permit wood type or cuts to get wet.

Care of cuts.—Never leave in an exposed place. Protect with cardboard. Be sure no pins or brads are in cardboard protection. Manner of putting away.

FOURTH PERIOD—4 MONTHS.

Bookwork.—Safeguard the copy. Make sure stick is true. Align paragraphs where more than one size of type is used. Difference in character or size of type where cut-in note, marginal note or footnote is used. Main heads. Sub-heads. Hanging indentions. Indention increasing with width of measure. Abbreviations of section and article: when they should be in small caps. Remainder of word or word following initial letter. Varying indentions determined by nature of initial letter. Carrying over a single word or part of word. Crowding a line. Spacing too wide. Avoiding lanes. Ending a paragraph with less than an em. Running matter around a cut. Ligatures and diphthongs. Use of comma in amounts above 1,000; its omission in decimals and fractions. Foreign phrases. Poetry. Blank verse. Formulas. Dictionary. Q. and A. matter.

FIFTH PERIOD—3 MONTHS.

Making-up.—Casting off pages; chapter heads; continued or concluded lines; running heads; folios; extracts; sinks; signatures; marginal notes; cut-in notes; footnotes; allowing for illustrations. Running matter around cuts: Proper white space to be allowed; how placed to give symmetry to the page; treatment where several are on one page, or on facing pages.

Making-up machine slugs.—Using leads size shorter than full measure; slugs when broader at top than at bottom, and *vice versa;* slugs when thicker at one end than at the other; avoiding high slugs.

Making-up monotype matter.—Broken type; leading out; watching for short leads; watching ends of lines; allowing for squeeze; difference in em quad and its multiples owing to unit measurement.

SIXTH PERIOD—3 MONTHS.

Tabular work.—Casting up; reading columns; figure columns; box headings; bearing off figures from rules; ruling out—number of lines to be counted (not measured) and ruled out accordingly; braces; daylight; alignment of points; alignment of mathematical signs; when and when not to use leaders; dash and parallel; unrelated groups; flush lines. Hanging indention: Avoiding conflicts where more than one, avoiding breaks in page. Use of colon; use of dash; top and bottom lines.

SEVENTH PERIOD—12 MONTHS.

Jobwork.—Spacing cap lines. Spacing lower case lines. Use of a series. Combinations that produce harmony. Margins—top, bottom and side. White space. Proper balance: Main lines; secon-

dary lines; catch lines; when large type does not constitute display; treatment where a number of lines of straight reading matter are to be used so as to allow for proper display of the job; particular spacing between lines with special regard to weight of main lines; training the eye to beauty and symmetry; difference in actual centre and optical centre. Judgment in selecting types: Script or lighter faces for announcements; gothics or strong faces for tags or posters, etc.; texts for covers, chapter heads, programmes, etc. The fine art of composition as revealed in a title-page: When lower case is permissible; when all caps is desirable; avoidance of most job faces; concentration on most old style or lightface series. Setting type in curves or brass circles. Constructing a pedigree. How to skeletonise.

EIGHTH PERIOD—7 MONTHS.

Imposing (or stone work) (five months on job work, two months on book work).—Correct manner of placing the furniture. Correct manner of placing the quoins. Correct manner of using the key. Use of bearers in small formes. Varying pressures. The "Spider" chase. Planing the forme: Special reference to script, italic, rule, or cuts. Making sure that all type is "on its feet" and that forme is securely locked. "Truing" the job or the pages. Failure to "lift." Causes of binding. Causes of "riding" on press. Before telling pressman to go ahead care should be observed in removing from bed of press all tools or type that have been used in the operation. When formes are to be electrotyped. Forme layouts: Sheetwise, tumble, legal fold, etc.; 8's, 12's, 48's, etc.; proving correctness of layout; side and back margins; head and foot margins; registering the pages; the crossbar. Formes to be kept face in until needed; if in rack, must always face one way: Wesel blocks. Patent blocks for plates: Locking away from "pull" of cylinder; use of ratchet so as to avoid damaging plates.

NINTH PERIOD—6 MONTHS.

Monotype.

Keyboard operating on straight matter.—Position at the keyboard. Letter combinations. Practice words. Alphabetical sentences and capitals. Ligatures. Use of unit wheel and fixed scales. Use of justifying scale and justifying keys on reprint copy. Setting from correct typewritten copy. Inaccurate copy. Correct copy set to changed measures. Inaccurate manuscript copy. Resetting from marked proof. Inaccurate copy with involved style. Allowance for initials and cuts. Changing ems and units from one set to another. Letter spacing. Date lines and signatures. Hanging indentions and leaders. Typewriter and mail list faces.

Keyboard operating on tabular matter.—Use of unit wheel for column and leader work. Directory and tariff work. Tabular work with rules. Catalogue and ditto work. Multiple column work. Intricate tabular work. Box headings.

Linotype or Intertype.

Detached keyboard.—Keyboard layout. Finger movement. Fingering combinations.

Straight matter.—Operation of live keyboard. spacing and justification. Setting various styles.

Intricate composition.—Twin slug composition. Broken measure. Borders and dashes. Two line figures. Panel. Programmes and poetry. Folios and book headings. Directory and mailing list. Signs and symbols.

Mechanism.—Keyboard construction. Escapement details. Magazine. Distributor. Distributor box. Assembler plate. Assembling elevator. Assembler slide. Space-band box. Driving shaft and clutch. Automatic stopping pawls. Starting and stopping. Vise automatic stop rod and pawls. Cams. Mold disc. Mold-turning cam shoe. Justification. Vise automatic. First elevator. Delivery slide. The transfer. Second elevator. Trimming knives. Metal pot.

TENTH PERIOD—3 MONTHS.

Proof reading and revising.—The regular marks, as illustrated in Government Printing Office Style Manual, should be learned before entering proof room. Become thoroughly conversant with the Government Printing Office Style Manual.

Before starting to read make sure that you have all of the copy and that the proof is legible. It is just as necessary when the reading is finished to see that all of the copy is returned with the proof. Run the lines on the right side of column in straight matter to see if punctuation marks or thin letters have dropped off or are caught on leads; also observe whether there are any words wrongly divided. Run the left side with a view to detecting any errors of indention, or omissions of lettered or numbered paragraphs. When with a copy-holder or partner read distinctly, but not so loud as to disturb your fellow workmen. Learn to make the marks distinctly and directly opposite the place where error exists; if word is omitted, make the caret so it does not impinge on the word beneath. Take nothing for granted. When in doubt resort to a query. See that compositor has followed instructions as to size and face of type, the width and depth of page, whether leaded or solid, or to any special orders given by the author. Uniformity is necessary in the use of figures, capitalisation, abbreviations, fractions, side heads, or peculiarities in compounding or spelling words. Watch for wrong founts. Care as to dates and places. Correct spelling of proper and geographic names. If you are one of a team, insist on partner calling black letters, caps, small caps, italic, inferior or superior figures or letters (when letters, if roman or italic), changes from one size of type to another, whether abbreviations are used instead of entire word, or *vice versa*. That compositors may make no mistake, when the desire is to mark a capital I use the lower case i with three strokes underneath. If the proof has an unfinished paragraph at the foot, or contains a paragraph belonging to the galley following, mark distinctly on copy the point to which you have read and pass it immediately to reader who has the next galley. Should you find that there are a few lines at head of a sheet of your copy that belong on gailey preceding yours, pass it to your predecessor as soon as you are through with it. When revising proof it is well to look over entire line, if set on monotype, to see that corrected letters are level with the rest, and that the line is on its feet; if set on the linotype, it is necessary that entire line be read, and to see that the slug is in its proper position. Make sure that no lines have dropped from foot of galley while being corrected. Many of the qualifications required in a maker-up will be necessary in reading proof.

ELEVENTH PERIOD—3 MONTHS.

Estimating and jacket writing.

TWELFTH PERIOD—2 MONTHS.

Press revising.

PRESSMAN COURSE.

FIRST PERIOD—3 MONTHS.

Platen Presses.

Press feeding.—Oiling and cleaning. Washing the press.

Press preparation.—Preparing the tympan. Inking up.

Make-ready.—Placing the forme. Pulling the first impression. Underlaying. Overlaying. Setting gauges and registering. Press O.K. Type formes. Wood-base electros. Mixed formes. Rule formes.

Press rollers.—Adjustment. Care and seasoning.

Printing Ink.—Qualities of ink.

Paper.—Grades of paper. Static electricity.

Press adjustments and mechanism.—Platen movement. Bed movement. Roller carriage. Trip movement. Disc and fountain. Gears, cams, and side arms.

Halftone make-ready.—Square halftones. Vignettes. Process colour. Tint blocks. Ink distribution.

Special press operations.—Perforating. Scoring. Die cutting. Numbering. Embossing. Bronzing.

Automatic feeders.—Gauges and sheet adjusters. Grippers and delivery fingers. Air-feed mechanism. Feed and delivery boards. Minor adjustments. Envelope and card attachments.

SECOND PERIOD—2 YEARS AND 7 MONTHS.

Handling formes, three months. Job press section, four months. Bookwork, imposition, plate work, make-ready, twleve months. Illustration work, cut overlays, etc., twelve months.

Cylinder Presses.

Press feeding.—Oiling and cleaning. Washing up.

Press preparation.—Preparing the tympan. Inking the press. Setting guides.

Minor adjustments.—Feedboard and guides. Grippers. Shooflies and stripper fingers. Sheet bands and cylinder brush. Slitter and tape reels. Fly and sheet delivery. Fountain.

Make-ready.—Placing the forme. Underlaying. Overlaying. Registering and position O.K. Type formes. Wood-base electrotypes. Mixed formes.

Make-ready of engravings.—Line plate and Benday. Square halftone. Colour type formes. Vignette. Duotone. Process colour.

Press rollers.—Adjustment. Care and seasoning.

Printing ink.—Qualities of ink. Ink on paper.

Press adjustments and mechanism.—Bed motion. The cylinder. Bed bearers and registry segment. Compression rods. Cylinder adjusting screws and cylinder springs. The trip. Gibs and shoes. Track and trackways. Air cushion.

Mechanical overlays.—Preparing press to make overlay. Impression. Relieving highlights. Final processes.

Plates and bases.—Laying and clamping book plates. Clamping and registering colour plates. Interlaying. Uses of plates and bases.

Automatic feeders.—Loading the stock. Feeding mechanism. Calipers, tapes and guards. Trips and sheet guides. Types of feeders.

Types and uses of cylinder presses.

THIRD PERIOD—2 MONTHS.

Ink room.—Observation, one month.

Roller room.—Observation, one month.

FOURTH PERIOD—12 MONTHS.

Web and Harris presses.—Operating, six months period on each.

Vincent Brooks, Day & Son, Ltd., Celebrate Centenary

THE well-known firm associated with the name of Vincent Brooks celebrated 100 years of business in London on December 14th. This is a great and interesting record. Here are lithographers who in an unbroken line have kept pace with all the marvellous advances made in this art, and who to-day stand in a premier position for the class of work sent out.

The employes, together with a number of guests, were entertained to dinner to celebrate the occasion, and in addition to the interesting reminiscences and speeches a splendid and varied musical entertainment made up a splendid evening.

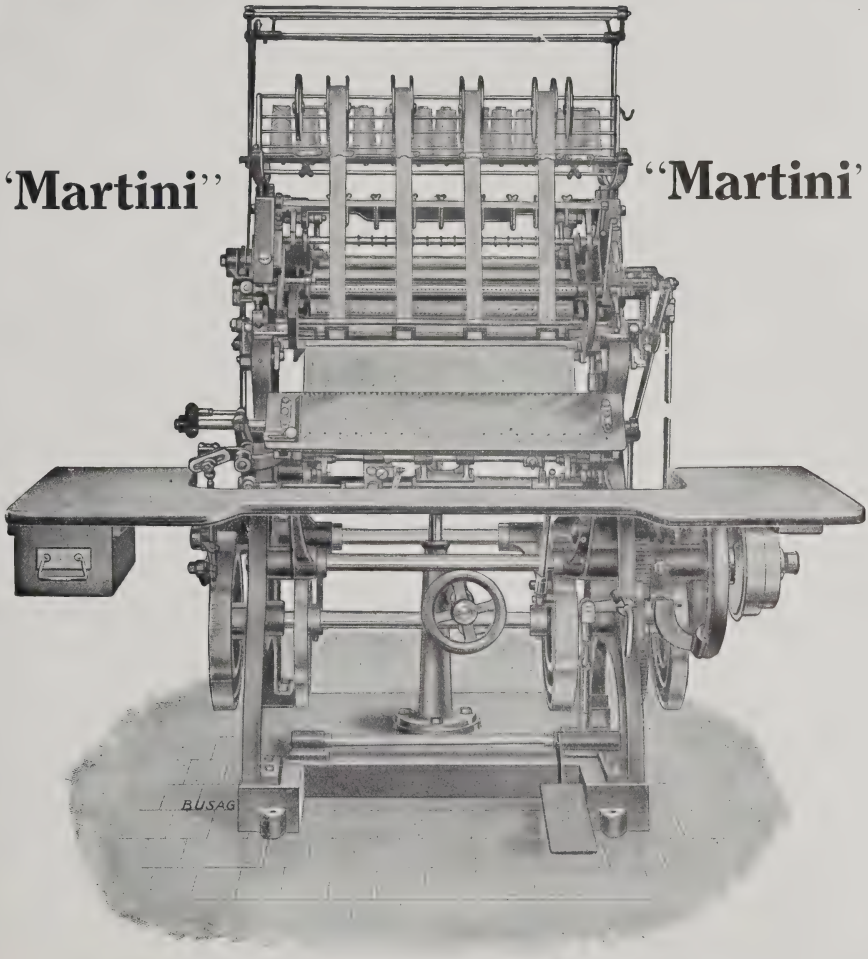
Before the toast list was reached Mr. W. Vincent Brooks and his brother, Mr. Frederick A. Brooks, were each presented with a framed portrait of themselves by Mr. Broadstock on behalf of the workers in the firm.

The toast of "The Firm" was given by Mr. Gerard Meynell. After remarking upon the wonderful achievement which was being celebrated that night, Mr. Meynell pointed out that lithography was not introduced until 1800, and in 1823 the firm which Messrs. Vincent Brooks represent to-day began business, and they were still going on, turning out first-class work. The thought of this achievement led him to suggest the slogan, "There are far more crooks than Brooks in the printing trade to-day."

Response was made by the Chairman, Mr. Vincent Brooks, who regretted that his respected father had not lived to see this remarkable occasion. He regretted, too, that their old and esteemed friend, Mr. Oliver A. Fry, who had been editor of Vanity Fair for a number of years and a director of their company since its incorporation, was prevented by ill-health from being present. Mr. Brooks went on to recall some outstanding facts relating to the firm's history. Although, he said, there were older firms in existence which were now practising lithography, no other house had been established as lithographic printers for so long a period as theirs. This achievement was, he believed, unique. Another point was the record of their staff, and he went on to mention a number of cases of remarkably long service, including that of Mr. Greenfield, who had joined the staff in 1861 (though his connection with the firm had not since been unbroken), and Mr. Broadstock, who had been with them since 1869, and Mr. Clements, the works manager, who had been with them since 1870. He thought these two facts, the age of the firm and the long experience of their workers, had been a valuable asset to them in the recent period of trade depression. They had in their time done some unique and famous work. For instance, everybody knew the world-renowned Vanity Fair cartoons. After recalling a number of other outstanding pieces of work, the speaker mentioned the fact that when Baxter ceased his practice the firm of Vincent Brooks carried on the process, and they had also been the pioneers of photo-printing. He closed by expressing, on behalf of his fellow directors and himself, a hope that their happy gathering that evening would help to cement the very excellent feeling already existing between the management and the staff. (Applause.)

"SIMPLIFIED"
BOOK SEWING MACHINE

"Martini" "Martini"



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This is the LATEST and most UP-TO-DATE BOOK SEWING MACHINE on the market. The old principle of NEEDLE HEADS has been ELIMINATED, thereby greatly simplifying the machine and enabling the STITCHES to be put much CLOSER TOGETHER. Many more STITCHES, therefore, CAN BE SEWN into a book than hitherto, which strengthens and adds to the life of the same.

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Newspaper Advertising

Would it Increase Business

THE slump that has oppressed the printing world during the last year has been a time of diligent searching for new methods of increasing business. Many new sources of orders have been explored by the more enterprising, in some cases with good results. But no printing firm has yet embarked upon the course which, in a good many other trades, would have been the first to occur to mind; that is, a strenuous advertising campaign in the national newspapers.

Does the "way out" of the present conditions for some enterprising firm lie in this direction? The question is an interesting one. It is a curious fact that, although the needs of advertisers are the main source of livelihood of many printers, the printing trade as a whole does not occupy a place amongst our first-class advertisers. There are noteworthy exceptions to this generality. In the advertising pages of this journal alone there are printing displays which have all the qualities of front-rank advertising in a marked degree. But they are exceptions proving an established rule. And even this good advertising is confined exclusively to the trade and technical press. It is true to say that there has not appeared in one of the prominent London dailies a publicity campaign on behalf of a producer of printed matter.

Is the printer right in ignoring the daily press when laying out his advertising appropriation? The prime factor in the selection of a range of advertising media is that, all told, they shall place the appeal before every available interested person, and before as few others as possible.

In choosing trade papers only, the printer rightly argues that he is assured of a large body of potential buyers of print. Waste circulation is not eliminated altogether, for every trade paper is read by assistants ,for instance, who may have little voice in choosing the printer. But a large proportion of readers are men to whom printing is not a luxury, but an everyday necessity.

National newspapers, on the other hand, are read by a diversity of folk—housewives, servants, clerks, artisans, as well as managers and heads of businesses. Advertising print in the daily Press, the printer would be called upon to pay enormously increased space charges to place his appeal before—only the non-users of print represented in the circulation figures?

The present writer aims merely to discuss the problem. He has no bias for or against daily press advertising. In particular he does not desire to say anything that may seem to deprecate the worth of the trade paper as an advertising medium, personal experience having amply demonstrated its value.

If we admit that every business man reads his trade paper, daily Press advertising is not necessary to the printer who already uses the columns of the trade Press. Has the trade paper this wide scope, though? If not, the trade press advertiser of print is out of touch with many potential users who might be favourably influenced by his selling arguments.

Every printer must settle the problem by studying the conditions reigning in the trade upon which he concentrates. Some trades are so excellently catered for by the journals representing them that it is almost certain that advertisers in these journals cover the industry as completely as is practically possible. In other instances, trade journalism is less developed. In the latter case a daily paper campaign might be advisable.

Even when he is conscious that he is not covering his field as comprehensively as he would desire, the printer may be deterred from daily newspaper advertising by the thought of the housewives, artisans, and so on that form a large proportion of the circulation of the general Press.

Other commodities with as limited an appeal as print are successfully advertised in the dailies, however. Typewriters, motor-cars, even dog biscuits, cannot hope to interest more than a fraction of readers. Yet those responsible for the publicity carry on.

It need scarcely be said that quality, and not inflated figures, would influence the choice of media. At a rough guess, the paper which the master printer himself reads would be a good vehicle to carry the business message to other business men. But that is encroaching upon the duties of the advertising agent.—GILBERT F. WILKINSON.

HAVE YOU A STATIONERY BUSINESS?

If so, you should read "THE BRITISH STATIONER" each month, the leading Journal in the 'Stationery Trade' and Official Organ of the Stationers' Association of the United Kingdom.

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THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

The Evolution of Lithography

By Mr. B. P. MELLING

THE monthly lecture under the auspices of the Stationers' Company and the Printing Industry Technical Board was held on January 11. Mr. Alfred F. Blades, who presided, said it gave him very much pleasure to introduce Mr. P. B. Melling, foreign translator to the Amalgamated Society of Lithographic Printers. He personally was very interested in lithography, especially in offset. He was sure they would all be very interested to hear Mr. Melling give them its history.

THE DAWN OF ART.

Mr. Melling then delivered the lecture as follows:—

The printing industry has many prophets, but few historians. "What has happened to us," wrote William Hazlitt, "we think of no consequence; what is to happen to us, of the greatest. We are afraid to dwell upon the past lest it should retard our future progress." Yet we derive our incentive for the future from the heritage of the past. Our knowledge is based on a gradual evolution of thought in every department of life. Self-preservation has never been the only law of life for human energy. Men have found an outlet for surplus energy in art, which aims at the expression of personality and lies at the very foundation of our civilisation. Even the cave-men could draw. Certain French antiquarians have discovered crude engravings on the walls of pre-historic cave-homes in the Pyrenees. It is probable that when the cave-men had a brain-wave which they might have communicated to a primeval Daily Mail, they scratched these drawings on their cave walls, and so produced the Stone Age edition of lithography. This must be the origin of the halo of profound mystery which has enveloped its practice ever since. It is rather a prophetic fact that some of the cave drawings should represent the fashions of that period in a country which was destined to lead modern feminine fashions. Just as the skin robe is the ancestor of the elaborate costume, so the cave drawing represents the dawn of art and the most primitive idea of lithography. It should be remembered that the word "lithography" in its original sense was used to designate any kind of "stone writing," *e.g.*, in old German dictionaries the word "lithographer" is given as "steinschneider" or "stone-cutter." A writer of books about stones was also described as a "lithographer" as far back as the year 1685.

We are, therefore, truly a craft of many hoary and honourable persuasions. Modern lithographers, however, are content to blame their woes on Alois Senefelder, who was born at Prague on November 6, 1771. Two years ago the Republic of Czecho-Slovakia celebrated the 150th anniversary of his birth with real patriotic fervour by speeches and demonstrations on the site of his birthplace, the present Market Hall of Prague. It was my privilege to receive a copy of the handsomely illustrated memoir issued by the lithographers of that city in commemoration of the event.

SENEFELDER AND HIS TIMES.

The city of Munich, which was honoured by the invention, marked the same anniversary by the publication of a series of prints, "Lithographische Blätter aus der Zeit Alois Senefelders," representative of the first thirty years of German lithography. There is a set of these prints on exhibition here. It was the fortune of Senefelder to add one of the most versatile methods to the art of printing in a country already famous for its printers. All changes in human action are stimulated by man's needs. A genius in need frequently proves a genius in deed. Senefelder was one of that ever-needy class of authors who pine to be publishers. Like his English contemporary, William Blake, the artist and mystic, he was sure that if he could only print his own works, success would be certain from their circulation. After thinking of the various methods in use, he decided to try his skill at engraving on copper and on the local Kelheim limestone. Our authors learn typewriting instead, being slightly easier. In later years, writing of these experiments, Senefelder admits that if they had been successful his wishes would have been gratified. But a capricious fate decreed otherwise, and lack of skill made him practice writing on Kelheim stone with an ink composed of wax, soap, and lamp-black in order to save copper.

Lithography is the only method of printing which owes a debt to women. The first litho rush job was done for a laundress who called at Senefelder's home in July, 1796. It was the most eventful piece of stone-writing practice the family genius ever accomplished, and no doubt the most useful up to that time from a maternal point of view. Curiosity prompted Senefelder to try the effect of weak nitric acid on the laundry list, which made it stand in slight relief from the stone. By means of a fine leather ball stuffed with horse-hair, he then managed to ink up the writing and take an impression by rubbing a sheet of damp paper down on it. That was the real fuzzy and artistic lithography at its birth, not exactly a production to rave about. From the year 1796 Senefelder joined the noble army of men with one idea, viz., the perfection of his invention. He also ominously started that age-long fight to make it pay. With the help of Gleissner, the Court musician at Munich, he printed the first music ever produced by surface lithography. An average of 120 impressions per day was made on this work at an ordinary wooden copperplate press of the period.

The work of engraving and printing being very tedious, Senefelder made many experiments from his chemical knowledge to improve his art. Two

drawbacks militated against his immediate success, a lack of artistic skill himself and a too simple confidence in the goodwill of others. He was easily tempted to share his secrets for a comparatively small sum with Herr André, a music publisher of Offenbach, who was impressed by the possibilities of the invention. Together they arranged to get the patent protected abroad, and for this purpose Senefelder came to London with Philip André in 1801. During his seven months' residence in England he became more familiar with aquatint engraving and introduced the crayon method of lithographic drawing to English artists.

Senefelder's modesty as an inventor would have been impossible in these days of publicity experts, but his patron succeeeded in keeping him in the background while negotiations for English patent rights were carried through. Under André's direction several eminent English artists, including William Blake, contributed to a series of sketches on stone, which were printed and published under the imposing title of "Polyautographic Drawings." There is a set of these drawings in the Print Room at the British Museum, constituting the record of the introduction of lithography to England. A circular was issued with the drawings, addressed to " artists, amateurs and gentlemen," and called attention to the "Polyautographic Art" as a means of multiplying drawings. For those who were disposed to practice the art, the charges and conditions were interesting. They read as follows:—

" The advertiser sends the stone, gives the ink and chalk necessary for drawing, and delivers 50 impressions for £1 11s. 6d.; 25 impressions for £1 1s. If more impressions are ordered, the price for 100 copies in chalk is £1 11s. 6d.; 50 copies, 16s.; 100 copies in ink, £1 10s.; 50 copies, 12s. Paper extra. The stone with the engraving must be returned in a fortnight's time. If kept longer, it will be charged half-a-crown per week. After delivery of the impressions, the stone remains eight days for further orders, and if they are not given within that time the drawing is erased. If it is desired to let the drawing remain on the stone longer, 5s. per month will be charged. If a single copy or few impressions are required, they will be charged 1s. each."

That meant considerably more than our prices under even a pre-war costing system. Permission to execute lithography was granted to most of the European governments during the lifetime of Senefelder. The Bavarian Ordnance Survey charts were printed by lithography in 1808, and eight years later the English Government followed suit. Senefelder himself was rewarded with the post of Royal Inspector of Lithography at the State Printing Establishment in Munich.

The commercial operations of lithography first began to extend in Bavaria. Many copper engravers executed chalk portraits on stone as " pot-boilers," and made copies of famous pictures for popular sale. Two of the most noted lithographic artists of Munich, Ferdinand Piloty and J. P. Strixner, were engaged on the reproduction of paintings in the Munich and Dresden galleries, and also popular elementary school drawing exercises. About 1806 Rudolph Ackermann kept a fine art publishing business in the Strand, London. He opened a school of drawing where English artists could receive training and encouragement in the use of the lithographic crayon. By inducing Prout and other famous artists to become interested in the new art, Ackermann played a great part in its early advancement.

The first edition of Senefelder's " Complete Course of Lithography " was translated and published in English by Ackermann. Very few inventors have foreseen so many developments of their invention as Senefelder. He observed that the artist was easily deceived in the correct gradation of his tones, when the drawing on the natural tint of the stone was compared with the print on shining white paper. To overcome this difficulty, he introduced yellowish tints as a background with the highlights scraped out. One of the first exponents of this method in England was Charles Joseph Hullmandel, of London, a friend of Senefelder, with a genius for lithographic printing. He printed some of the finest chalk drawings in this country, and invented means of producing neutral and graduated tints after the manner of aquatint engraving. The principal method he adopted was to pour a solution of resin over the drawing after slightly etching it, which adhered to the stone in granular formation. The portions of the stone unprotected by resin particles were then attacked by strong acid, giving the drawing a granulated effect.

LITHOGRAPHY BEFORE THE INDUSTRIAL PERIOD.

The influence of aquatint engraving upon lithography waned as its younger rival developed between 1830 and 1840. Artists, returning from their sketching adventures abroad, reproduced their pictures as lithographed portfolios, in plain and coloured editions. In the latter case, the colouring was usually applied by hand. Among the earliest to publish lithograph illustrations systematically coloured by hand was N. Whittock, who styled himself " Lithographer and Draughtsman to the University of Oxford." In 1832 he produced the third edition of Whittock's " Decorative Painters' and Glaziers' Guide," containing illustrations of various woods and marbles, the effeect of colour and polish being obtained by first painting the lithograph with bright water-colours and then varnishing it with gum arabic solution. By 1839 Hullmandel was making great advances in graduated tint printing. Following Harding's Portfolio (1837) with its twenty-four plates of fine landscape drawings, he executed a genuine triumph in " Picturesque Architecture in Paris, Ghent, Antwerp, and Rouen," drawn by Thomas Shotter Boys. The dedication of this book is noteworthy: " To C. Hullmandel, Esq., in acknowledgment of his great improvements and highly important discoveries in lithography, this work, forming another epoch, and presenting entirely new capabilities of the art is dedicated by his sincere friend, Thomas Shotter Boys."

In the descriptive notice the publisher pointed out that " the whole of the drawings composing this volume are produced entirely by means of lithography, they are printed in oil colours and come from the press percisely as they appear. It was expressly stipulated . . . that not a touch should be added afterwards, and this injunction has been strictly adhered to. They are pictures drawn on the stone and reproduced by printing in colours, every touch is the work of the artist, and every impression the work of the press. This is the first and as yet the only attempt to imitate pictorial effects of landscape architecture in chromo-lithography and in its application to this class of subjects, it has been carried as far beyond what was required in copying polychrome architecture, hieroglyphics, etc., that it has become almost a new art."

The two methods of chromo-lithography then in vogue were further contrasted by the publisher. "In mere decorative subjects the colours are positive and opaque, the tints flat, and the several hues of equal intensity throughout, whereas in these views the various effects of light and shade, of local colour and general tone, result from transparent and graduated tints." But it was the method of over-printing opaque colours which survived instead of the graduated tint process. Before 1850 Hullmandel's toned lithotint process was getting out of date. The reason is explained in a private letter by Cadell, the publisher of "Scotland Delineated" with illustrations in lithotint. "It has two drawbacks," he writes; "the first, it is rather late; the second, too dear. Success will attend no one thing in these scrambling, pushing, competing, bustling times, that is not good, new and cheap. I mean by 'new,' that it must have a dash of originality."

We have certainly moved a little since those times. Owen Jones's book, "Plans, Sections and Details of the Alhambra," marked an advance in skill and methods. It was published by a firm which did much to foster English lithography, Day and Haghe (now Vincent Brooks, Day and Son), and sold at 150 guineas a copy. Louis Haghe was associated with David Roberts, R.A., in the production of another masterpiece of English lithography, "Views in the Holy Land and Egypt." The secret of its artistic beauty lies in the soft grey outlines employed which enhance the delicacy of the tints.

Lithography is superior to other methods in its retention of every feature in the original handwork. The suggestion of a line as drawn by Daumier in any of his very numerous caricatures of French political life over seventy years ago, could not have been equalled in any other medium. So strong was his sense of political injustice under the French monarchy that this Michael Angelo of caricature received six months in prison for one of his drawings. Gavarni, his contemporary compatriot, made history by his lithographs of the costumes and social conventions of the times, which reached a total of about 2,700 drawings. He actually provided one drawing daily during the 365 days existence of "Paris," a journal which thus anticipated our press hustlers somewhat.

INTRODUCTION OF MACHINERY.

When art is a matter of commercial speculation, it loses some of its charm and is affected by an artificial scale of values. We all deplore, as good lithographers, any fall in artistic appreciation, but, because progress in industry is measured by speed, and art must serve the god of utility, we needs must bow before the inevitable.

Therefore, Senefelder was quite understandable when he wrote, "I shall not admit that lithography has made a great step toward the utmost perfection until the erring work of the human hand has been dispensed with as much as possible and the printing is done almost entirely by machinery." With this end in view he designed more than twenty presses, the chief of them known as the lever-press, or "gallows-press" as it was nicknamed. A wooden pole or lever six to twelve feet long was fastened to a scraper below and a springboard above. The printer made his impression by pressing down a treadboard with his foot, which caused the springboard to hold the scraper down whilst being drawn over the stone. Such a crude press was ineffective for large designs, and to overcome this, Professor Mitterer, of Munich, made the first press having a fixed scraper instead of a movable one. There were several designs of wooden handpresses in use during the first fifty years of the craft, some of them more cumbrous than ingenious. You will notice quite a number of them on exhibition here. Perhaps the limit in ingenuity of construction was reached in the Trentsensky press of Vienna, which was fitted with a square wooden drum filled with cannon balls to give the force of impression.

Grimpé and Engelmann received a gold medal for their contraption resembling a combined mangle and copperplate press. There was also the elaborate double-handled press of François and Benoit, which demanded considerable exertion in manipulation. Morinière designed a crude press with a movable scraper and foot pressure. Brisset invented a press of the star wheel and tape movement type which had a great vogue in Europe. Our first English handpresses were mounted on wooden tables and differ little in the main features of the construction from those in use to-day.

We must take our hats off to France for the introduction of litho printing machinery about 1860. It was the famous firm of Voirin which first dared to speed up the old-time lithographer by mechanical methods. Strangely enough, they are still in the van of progress with new ideas and carefully-planned improvements. We may safely assume that the advent of the machine was hailed as the Nemesis of good old lithography, especially when the first minders belonged to the rude typographical stock uninitiated and unfamiliar with the principles of the art. However, gradually the most capable handpressmen turned to the production of chromos on the new machines, probably realising their mortality in the lines of Moore:

"Though an angel should write,
Still 'tis devils must print."

The Paris Exposition of 1867 gave an impetus to chromo-lithography and its commercial use. A weeekly magazine, The Chromo-Lithograph, describing itself "A Journal of Art, Literature, Decoration, and the Accomplishments, illustrated with Chormo-lithographs," appeared in that year. Some of the illustrations are on view.

The position of the art (December, 1867) was thus commented upon: "It has been for a considerable time rather the fashion to decry the art of chromo-lithography and to assert that it can at the best render but a faulty and feeble representation of highly-executed water-colour drawings. That this is a fallacy is becoming daily more apparent. Almost every week furnishes us with further proofs of its rapid strides towards the attainment of the position among the Sister Arts to which it is entitled and will in time no doubt realise. Those who really appreciate this recent art invention, may regret the abuse which circumstances sometimes render it subject to, but they will not admit that the results prove anything further than the absence of sufficient materials or of sufficient skill or care in manipulation." They were eveidently alive to the value of craft efficiency nearly sixty years ago.

In those early days of flat-bed machines, the sheets were pierced by two needles moving up and down in the feed-board, requiring much dexterous feeding to place the sheet on them exactly in the same spot at each printing. The firm of Marinoni devised the original arrangement for raising and lowering the bed of the machine to accommodate stones of varying thickness. The improve-

ments and additions to the litho flat-bed machine have never been sensational. When the safety line for speed with good register was reached, there remained only one serious difference between machine builders over the merits of the springs system versus the lever and weights method of obtaining impression.

EFFECT OF THE ROTARY PRINCIPLE AND THE REIGN OF RUBBER BLANKET.

The rotary principle in printing machinery has acted as the leaven of the industry, being responsible for the most rapid expansion ever recorded in any branch of industrial activity. The first attempts to print from stone cylinders were not destined to survive as stone is neither light to handle nor easy to prepare in cylindrical form. The inventor of lithography was convinced of the need for a substitute to overcome the obvious inherent disadvantages of the stone. He foresaw the possibilities of zinc as a planographic printing surface on lithographic lines. Metal surfaces were not looked upon favourably by artists for many years owing to the lack of proper graining facilities, although some varieties of litho zinc plates were even coated with a calcareous deposit to give them the qualities of the stone. Zinc has been used for nearly a century in the production of geographical maps and ordnance survey work. Several trials had been made to construct rotary litho machines in England, America, France, and Germany before the first really practical proposition was exhibited by Marinoni at the 1889 Paris Exhibition. The increased knowledge of the right methods for working with zinc plates, which dated from about 1890, encouraged machine makers to strive to perfect the rotary machine. The first types of rotaries carried the printing plate, damping board and inking table on one large cylinder, with a small impression cylinder of the same circumference as the plate surface. There was a German machine which had the impression cylinder two-thirds the size of the printing cylinder, and whilst the plate cylinder revolved twice for double inking, the impression cylinder revolved three times, taking the impression at the third revolution. Various improved methods of control and adjustment were added to rotary machines about 1900 A.D., which then began to capture very notably the almost stagnant imagination of the trade.

America eagerly joined in the game of speeding up the old 'bus of lithography, and the craft of which the prophets had already filed an obituary notice received almost embarrassing attention from printing engineers generally. Thirty years previously the Voirin company had made direct tin printing possible by using a rubber-covered impression cylinder on the flat-bed machine. But when the rotary tin printing machine was introduced, the most far-reaching development took place in the history of lithographic printing. The all-important rubber blanket held the secret of future progress and imparted its expansive nature to the craft. It was only a stride to print paper by this method, yet how long it was before we took it. This is one of the most unaccountable facts in the history of the art. There was once an old lady watched a parachutist descend and then explained firmly, " I wouldn't go up in one of them things, not even if it was to save my life." Perhaps some lithographers have tried to be like that; the fondness of some employers for keeping their equipment in a state of senile decay is certainly very near it. A twentieth-century mind is needed along with the twentieth-century machines. The most formidable proposition for lithography has been the rotary offset press. Heralded with wild prophecies from the makers and received with the usual cynical regard from the " diehards," it is now fast becoming the only press with a future.

There have been no new flat-bed machines put down in U.S.A. for over two years. Continental makers at present lead the way in flat-bed offset machines and the latest reel-fed offset machinery. A wit once wrote, " Cost is the father and compensation is the mother of progress." Lithographers, please note! The poor lithographers had scarcely recovered from the dazzling shock of " offset " before the dabblers in photo-lithography began to wave the red flag of revolution before the eyes of the artists and transferring departments.

DEMANDS AND DEVELOPMENTS OF PHOTO-OFFSET.

Photo-lithography has had many struggles and suffered much at the hands of its friends. To-day its former position as merely a useful aid in certain classes of work has been transformed into an active alliance with the most advanced methods of lithography. The multi-colour printing machine on offset lines is the final goal of the inventors.

The elimination of labour is a serious problem for the industrial side of the craft. A sound adjustment of its advantages and benefits will never result from an ostrich-like attitude of ignorance or contempt. If all the signs are genuine we shall soon witness the publication of that hitherto carefully banned publication, " Lithography for Profit" or " The Way to Wealth." Indeed, one poet has already written:

" Who wouldn't be a lithographic man,
Always in the best of health.
Occupied with dreams of wealth,
He doesn't know
The troubles that assail
The people who employ him,
Just to keep him out of gaol."

It has certainly put the future of pictorial newspaper production in the melting pot. The greatest stage in the evolution of the craft is upon us. Photography is an exact science, requiring certain essential conditions and following well-defined laws. A general standardisation of method is necessary wherever it is successfully employed, which is for the ultimate benefit of the industry. Progress begins with the minority. It is completed by persuading the majority, by showing the reason and the advantage of the step forward, and that is accomplished by appealing to the intelligence of the majority. Plate duplicating machines are being extensively used in America, pointing the way of advance in repeat transferring. " Dry " lithography, which is not confined to the land of Prohibition, will solve one of the difficulties in the way of speeding up offset machinery.

NEED FOR EFFICIENCY AND OPTIMISM.

Emerson, writing on " Perpetual Forces," uses these words: " Every valuable person who joins in any enterprise . . . what he chiefly brings, all he brings, is not his land or his money or body's strength, but his thoughts, his way of classifying and seeing things, his method. And thus with every one a new power. In proportion to the depth of the insight is the power and reach of the kingdom he controls."

The force that controls and directs evolution in art, craft, or industry is the human factor. Greater

than any costing system; superior in the final analysis to invention itself; it dominates the past chapters in our history, and presents us with the problem for the future. Our greatest need and sure hope is an optimism based upon efficiency widely diffused and widely held. We are in danger of becoming press minders first and lithographers afterwards. We need the spirit of Michael Angelo, who was discovered one day, when quite an old man, walking alone among the ruins of the Coliseum. To a friend who expressed his surprise at finding him there, he replied, "I go yet to school that I may continue to learn." One of his last sketches depicted an old man in a go-cart with an hour glass before him, and the motto, "Ancora imparo"—"I still learn."

The art of lithography is on the threshold of a new inheritance. We must profit from the heritage of the past, remembering in the words of Stanley Houghton, a Manchester dramatist, "The younger generation is bound to win. That's how the world goes on."

DISCUSSION.

The Chairman said he thought they had all been very interested in the few words their lecturer had given them, and he cordially agreed with the whole of his remarks and congratulated him on the industry he had shown in working up the lecture. Offset, in his opinion, was going to revolutionise printing in the next two or three years, and they could hardly dream what would happen in this particular process in the next twenty or thirty years. It was quite a simple process, and it was very wonderful it had not been thought of earlier. All that was wanted was a good workman, and he was glad to say there were a good many about. They wanted the best machinery they could get, and one reason why he chose to put down his first offset rotary machine was because not only did he get the speed, but he got the quality of work, and that was one thing they had all been anxious to get. He then asked if anyone would like to put any questions to the lecturer.

Mr. Colebrook asked if lithography had an important part to play in working up the final stages of the suggested photo-typesetting composition, particularly in regard to speed at which machining off could be done.

Mr. Melling said it was very hard for anyone to give a reasonable estimate, because photo-type composition was in its elementary or experimental stages, but in offset work, as in all lithography, they must have a sound combination between the plate and the job, whatever method of lithography. The difficulty was to get the job equal in density all over, and unless the job was absolutely solid and firm it would be inviting trouble.

Mr. Sproat said he congratulated the lecturer first of all on two things: first because he had one of the best and most progressive employers in the chair, and secondly that an unknown young man should draw such an audience, particularly in London, where there were so many other attractions, and on a subject which, although not dry lithography, seemed a dry subject to some people. He was a very progressive man and a very versatile lecturer, and had shown considerable research historically and considerable trouble geographically, for he had brought specimens from all over Europe, which had meant considerable correspondence and a good deal of initiative and enthusiasm, for not all by any means had just come his way. Not only in his lecture and in his methods and geographical production of specimens, he was versatile in many ways. He was a linguist to some extent, and altogether a young man who had his eyes and mind set in the direction that was an advantage for the future. One remark Mr. Melling had made he would reflect on, and that was that the man's idea of the artistic value of his craft was sometimes destroyed by pressure of production. The man in the street had an art gallery in the posters produced by lithography. As the Chairman had remarked, they wanted good workmen, and besides good workmen they wanted enterprising employers. A good workman is a creature of circumstance, and in places in this country the machinery worked by their grandfathers is still there to-day. It must have been very good machinery, or it would never have survived the test, but some employers expected too much. Development and progress could not be prevented. They must recognise it, and the men had to realise to-day that every new development was to their advantage, and they must help it along in the best way. He was anxious for the men in the craft to realise that here was a beautiful art as well as a means of livelihood, and thereby enable them to become printers of the very best in the latest methods produced. He would ask them to give their lecturer a very hearty vote of thanks, not only for his very able lecture, but also for the enthusiasm he had shown in getting it together and bringing so many fine specimens from different parts of the world.

The Rev. T. Walton, in seconding the vote of thanks, said it was with very great pleasure he rose to perform this duty, as, although it was the first time he had met Mr. Melling, they were more or less neighbours, only Mr. Melling had come from Manchester instead of Leeds. He had listened with profound interest to the lecture. He might have been a Scotsman by the way he had done so much globe-trotting to collect the pictures. He was struck by the very keen interest that the men took in the intellectual side of their business. That was a step in the right direction. They wanted men to-day as well as masters—men who put their minds and their hearts into their job. It was only in that way they would be able to compete with other nations. Another thing was the way in which the printing trade seemed to be divided. There were a tremendous lot of divisions, but he thought there were two clear lines of demarcation. He noticed last month, when the subject was on type metal and stereo metal, they had the letterpress man there; now he supposed they had the lithographer. It was only such amateurs as he who took a complete survey of the whole situation. He knew more about letterpress than lithography, having done his own printing in many ways. He was a firm believer in the future of lithography. They were coming more and more to a picture age, not only the cinema, but the picture paper; and he believed there was a great future for lithography, and although he had not done much practical work on the lithographic side, yet in a few weeks' time there would be on the market a machine of his which would give the lithographer a monotype just as the letterpress men had their monotype, only, of course, his was not so elaborate—there was no need for two or three mechanics—and on a different principle altogether. It was a far easier thing to invent a complicated thing than a simple thing. His great purpose for years had been to eliminate, eliminate, eliminate, so long as he could get efficiency. The machine now ready took ordinary

type from 6-point up to 72-point in as many faces as required, or rather as could be obtained. The face could be changed from one to another in ten seconds. There was no big magazine like the linotype. This model was for display work, and a second model was for book work. He believed it would have an important bearing in helping on the interests of the lithographic side of the printing trade, and incidentally, being a Yorkshireman, he hoped it would help himself too. He wished lithographers every success in their artistic work and in their trade, and he believed they would soon be able to compete on even terms with the letterpress man, and he believed they would be able to do even better work. Personally he had no great faith at present in what was called phototype setting, because he considered emulsions were just as fickle as women. He was afraid a phototype set job would be more or less patchy, as first there would be a light letter and then a heavy one. His own machine was constructed to print the whole page just as it was in the book, and it could either be done in transfer ink or ordinary letterpress ink, after which it is transferred down to zinc or stone or photographed in the ordinary way. This made an even page, as the letterpress man did. He had very much pleasure in heartily seconding the vote of thanks to the lecturer.

Mr. Colebrook asked to be allowed to say a few words. He thought it was difficult to determine whether lithography was ever likely to be a rival for typesetting. He thought he was right in saying that 11,000 or 12,000 per hour was the highest speed ever obtained in the world. Even that, he thought, was not an average speed. He thought 4,000 or 5,000 a much more reasonable speed for the printing cylinder, and if that were so it were quite fatuous to imagine that phototype composing would be a rival to the 19,000 or 20,000 already obtained in letterpress. Books were already being printed by the Manul process, which was a more important challenge in his opinion to the letterpress man.

Mr. Melling, in response, said he had lectured in other parts, but this was his first lecture on lithography in London. He thanked them very much for the attention they had shown. A public acknowledgment was due to those who helped to make up the exhibition. It was not so comprehensive as he desired, but he had only shown about a quarter of the stuff he had in response to his appeal. The work was all of a very high order, and if they did not take heed in England they would find some of the best work being done abroad. Most remarkable work was done in Czecho Slovakia. It was simply astonishing from a lithographic point of view. It was the personality of the producer that counted, as even a camera could be used with the most inartistic results.

The proceedings closed with a hearty clap for the chairman.

A very interesting exhibition of lithographic work was on view, the following having loaned specimens:—Messrs. T. Forman & Sons, Nottingham; Mr. F. J. Connolly (Marinoni-Voirin Co.), London and Paris; Messrs. Hudson, Scott & Sons, Ltd., Carlisle; Messrs. Bemrose, Derby; The Elm Press, Ltd., London; Mr. W. T. Spencer, London; Mr. Fred Judge, F.R.P.S., Hastings (Bromoil-lithographs); Herr V. Koranda, Graficka Beseda, Prague, Czecho-Slovakia; Herr A. van Hoven, Zurich, Switzerland; Munich Branch of Senefelder-Bund; Mr. C. Halbmeier, New York; Mr. W. C. Browne, New York; Ohio Mechanics' Institute, Cincinatti (photo-litho department).

Printers in Fiction

MR. R. A. AUSTEN-LEIGH will be making a reputation for himself as being able to stand in other men's shoes. At the Printers' Pension Corporation Dinner he substituted for the Lord Chief Justice at very short notice, and delivered an excellent speech; on Tuesday, January 15 he took the place of Viscount Burnham, who was to have spoken at the monthly lunch of the Stationers' Company on "International Labour Organisation," and entertained the company with a running comment on extracts and fiction in which the printer and his craft appear. First he quoted from "Don Quixote," and the company assembled in the hall of the ancient Stationers' Company must have been struck by the close resemblance that the printing house described by Cervantes three centuries ago bears in its essential features to a printing establishment of to-day in any part of the world. The next book selected was "The Cloister and the Hearth"—the part dealing with Clement's journey between Rome and Basle; and novels afterwards drawn upon were J. D. Beresford's "The Candidate for Truth" and Arthur James's "Where the Apple Reddens," while other books in which the printer makes his appearance and to which the chairman made allusion were Arnold Bennett's "Clayhanger" and "Les Illusions Perdues," by Balzac.

Mr. H. L. Bullen, an American visitor, well-known in the printing world as the founder of the Typographical Library and Museum of the American Typefounders' Company of Jersey City, in supporting a vote of thanks to Mr. Austen-Leigh, expressed the deep emotion which he experienced in finding himself in Stationers' Hall, which he described as the greatest shrine of printing in the world. No visitor from overseas who loved the craft of printing could enter this, the headquarters of the oldest of the companies connected with printing, without being profoundly moved by its monuments of past glories, and he commended the liverymen on the efforts which they were now making to stimulate the interest of members of the present day in the technique of the industry. No one could make a study of the history of printing without realising the tremendous rôle that the craft had exercised in sustaining civilisation. Mr. Bullen went on to allude to the fact that the firm with which Mr. Austen-Leigh is so intimately connected was founded by William Strahan, who was a bosom friend of Benjamin Franklin. They in America to-day had watched with deep interest the great work of Mr. Austen-Leigh, who was, they realised, becoming a great printer; and they were deeply interested, too, in the present endeavour to bring back Stationers' Hall into its fitting position as the centre of the vital activity of printing.

Printing Types and their Use

MR. R. B. FISHENDEN, M.Sc.(Tech.), a former Director of the Printing Department of the College of Technology, Manchester, and now London manager of Stephenson, Blake & Co., Ltd., recently delivered an address on the above subject at Manchester before the Printing Crafts Guild. In the course of his remarks Mr. Fishenden said:—

Printing of all kinds is too often taken for granted, not only by the general public, but by those who are engaged in the work. One of the noblest crafts, and one which has exercised a most profound influence on the development of the human mind and the growth of our civilisation, is thus reduced to a mere commonplace. We, who spend our lives in one or another of the subdivisions of the craft, may perhaps be forgiven if we sometimes lose sight of our large responsibilities and find ourselves compelled to concentrate attention on mere commercial success. I should like us therefore this evening to look upon the subject of printing types and their use in a way detached from everyday practice, in order to obtain a correct perspective of the present position.

In a period culminating in the '80's and '90's, the standard of commercial printing and advertising was very low; but since that time there has been a marked improvement. For this improvement the work of the private presses as well as the influence of our more enlightened master printers was no doubt largely responsible. Some commercial printers have been in the habit of referring to these advanced workers as faddists, and to the propaganda of societies, such as the Design and Industries Association, the British Institute of Industrial Art, and others, as impractical and "highbrow"; but whatever we may think of the standards and ideals aimed at by individuals or societies, we must recognise that they all have had their share in encouraging a wider appreciation of good printing.

In every centre where printing is undertaken, we find a general desire for better work, and a movement to develop a fuller understanding of the basic principles underlying book printing and display. There is also a growing appreciation of the modern significance of the history of typography, and particularly that done in the fifteenth and sixteenth centuries. The fifteenth century was the cradle of the art, but in the sixteenth the infant had attained to robust yet elegant and refined maturity.

Printing types just as much as individuals have their personalities; and to obtain satisfaction it is essential to use type suitable for the job. The most perfect books are set in a type which is in harmony with the spirit of the subject or the period about which it is written, and in commercial printing each series of type has its own value and purpose, and through their proper understanding a catalogue, poster or a window ticket can be made to produce the maximum effect, resulting in a direct increase in consequent sales. Some types, particularly the Old Face character, have an extremely wide range of usefulness, and here in Manchester the introduction of this series into the college by Mr. Charles W. Gamble in 1902 had, without doubt, a marked influence on the typography of the city. Even to-day, whenever it is practicable to do so, some printers prefer to set their work in an old face series. To use old face alone, however, is almost another version of the "safety first" movement; but we have now advanced beyond this stage, and a fuller knowledge of type forms places at our disposal a more flexible medium through which to expound the ideas which the printed work is designed to express.

TYPE DESIGN AND THE MODERN REVIVAL.

In order to obtain a clearer understanding of the modern use of types, a brief outline of the history of type forms may be of value. The earliest types were based on the best manuscripts of the time, so that the first German printing was in the Gothic character. When the art migrated to Italy, the Gothic form was not acceptable, and Sweynheym and Panhartz at Subiaco, designed a transitional type, upon which Mr. St. John Hornby has based the type used by the Ashendene Press. This series has a Gothic flavour, and yet is essentially Roman both in the capital and lower case. The perfection of the types designed by Nicolas Jensen, has exercised a deep influence on the growth of the Roman character.

What may be described as national influences became associated with the Roman types in different parts of Europe. Leaving the work of Aldus Manutius and the other masters of the craft in Italy, we come to the wonderful period in France which has been described as "the golden age of French typography." Under the influence of Geofroy Tory, whose books are so much treasured for their decoration, Claude Garamond cut the Types Royaux (1540) for Robert Estienne, which type is the origin of the Old Face letter. A comparison of the Italian letter of Jensen, the Dutch types, and the French Garamond, is helpful in gaining a better knowledge of the later developments of type design. The series of old face from the Netherlands presented to the Oxford University Press by Dr. John Fell about 1693 is an important landmark in the development of our subject—though during the latter part of the seventeenth century printing in this country was at a low ebb, largely owing to the restrictions imposed upon type-founding by the Star Chamber. Caslon Old Face, cut in 1726, was probably influenced by Garamond and the Fell types. Baskerville, the writing master, in 1756 cut a series of type which had marked originality, founded on the old-face character. It was, however, harder in outline than Old Face, with less bracketed serifs, and at the time Baskerville's work was admired chiefly for the fine press work of his books rather than for his types. Isaac Moore, who was a partner in the Fry Type Foundry in Bristol, cut in 1756 a series similar to Baskerville's. This series has been recently revived, and is the only contemporary type of this kind at present available. It has a distinction and grace akin to old face, but possesses more vitality. The revival has been received with marked interest by typographic authorities both here and in America.

The influence of Bodoni was in an entirely different direction: the type which he cut in 1780 was a close copy of engraved lettering, and is the type upon which our "Modern" series are based.

We now have three forms of the Roman character: the Venetian, the Old Face (including the Old Style), and the Modern. The series which are being used to-day are partly revivals of classic types and partly others which have been designed from classic models.

In current type design an effort has been made to approach the subject scientifically in order to obtain maximum legibility. The necessary qualities of a good book type and a display type are not necessarily identical. In the former legibility combined with smoothness and the avoidance of eccentricity are essential; the eye must flow along a line and absorb word groups without effort. In display types, legibility with distinction is of the greatest importance. The Cheltenham and Winchester series (the latter omitting certain eccentricities of the original design) have the widest commercial application, and their success in advertisement display is evidence of the sound principles on which they are designed.

The range of types now available enable the printer to suit the type to the job, as he would choose his paper stock to make the most ready appeal—types that will express the delicacy and refinement of a Regent Street modiste, the strength and durability of a marine engine, or the fine precision of a watch. It should therefore be realised that types have their characters or personalities, and unless these be understood and forcefully applied, convincing results cannot be obtained, whether in book-production, advertising, or any other sphere. Some display types designed for purely commercial purposes are not based on classic models, but many of these have their distinctive uses, and when porperly displayed are even more direct in their appeal than those of classic origin.

POINT LINE.

The adoption of American point bodies created a beneficent revolution in the organisation of composing rooms; but the extension of this principle—described as "point line"—is not an unmixed blessing. It has two objects: the first is that a series of types cast on this system, when used with any other series cast on the same body, will give correct alignment; and the second is that type cast on other bodies may be aligned with that series by the use of point leads, the number of points depending upon the difference of size between the bodies.

Series designed for point line have the maximum size of face of the lower-case letters, so that a point line series usually has a much larger face than one on a similar body designed before the present point standards were introduced. The advantages of this to the printer from a practical point of view are considerable, in that the face on a 10-point body is as large as a face formerly cast on pica and now cast on a 12-point body.

The larger face is undoubtedly a commercial advantage, but this makes it necessary in some sizes to control the descending characters. These are most noticeable in such sizes as 10-point, which allows only 2 points for the descenders, the same provision being made for 7- and 8-point bodies. The point-line system will be retained on purely utilitarian grounds, but where the appearance and balance of the type character would suffer appreciably a modification of the system will be introduced. It is recognised that type on the point-line system set solid is unpleasant to read, and leading is necessary to secure correct balance.

TYPOGRAPHIC DECORATION.

Decoration is a subject which will repay close study. The low standard of printing in the '80's and '90's was in a measure due to the ornaments available at the time; and as a reaction there was a period during which all forms of decoration were rejected. This period reached its zenith about five years ago, and has its parallel in much of the austere house decoration of the time. We have now reached another stage of development and decoration is again being used almost lavishly. But there is a marked contrast to the practice of thirty years ago; it was then the custom to scatter meaningless scrolls and borders about the pages apparently with the object of covering every available bit of surface with anything that would distract attention from the type. Present-day decoration, although used freely, is treated so that it strengthens the type, enhances its appeal, and is complementary to it. There is endless scope in the design of borders as well as head and tail pieces and initials which shall give distinction to the completed work, whatever it may be.

Designs, whenever possible, should be reproduced by wood engravings. The effect of a page is frequently spoiled by a photo-zinco reproduction of a pen drawing which itself lacked strength and firmness of line. Drawings are too often executed without regard to their relation to the type with which they are to be used; and as a general rule pen work does not harmonise with the clean-cut quality of the printed type-character. The wood engraver's art is allied to that of the typefounder, and when the manifest advantages of engraved work are again realised we may hope for a revival of the wood engraver's art.

A form of decoration which can receive only passing reference is that of bold designs, sometimes in black and often combined with bright clean colours, such as were used most effectively by Lovat Fraser.

PRINTERS' FLOWERS.

Printers' flowers were first used in the sixteenth century, although our immediate interest lies in the work of the eighteenth-century typefounders. "Flowers" are designs cast in the same way as type and capable of being used singly, in lines, groups in masses, in combination, or in alternative arrangements. The harmony obtained by their use is due to their being engraved in the same way as type, and in many instances by the greatest masters of typefounding. Many old flowers have recently been re-cut by machine, but the richness and the unique qualities of the original punches have been lost in the reproduction.

A choice selection has been revived, and types cast from eighteenth-century matrices, these latter having been adjusted for point bodies, so that the types, in spite of their early origin, present no difficulty in use. Printers' flowers have qualities which relate them to particular type series or styles of treatment and enable the printer, by the use of material immediately to his hands, to give to his work that personal touch otherwise usually obtainable only by the aid of the designer. In a word, flowers are a most desirable and flexible form of printers' ornament.

LAY-OUT.

It is surprising that opposition is still to be found in the craft to lay-out. This is probably due to many bad lay-outs sent in to composing-rooms from agencies. The growth of the lay-out idea was unavoidable; advertisers insisted that their announcements should be uniform in style, and the agencies to which their work was entrusted sought for lay-out men who were qualified to prepare the lay-outs for the printer. Some of these posts were filled by men "trained" through a course of twelve lessons at a correspondence school, and their suggestions were impracticable. The printing trade itself is to be blamed for this condition of things,

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In this way our customers are fully safeguarded in cases of fire or the destruction of their machines in any other way.

When negotiating for new contracts they can be assured that any additional equipment needed in their works is awaiting their orders. These stocks of machines are also available for prompt delivery to printers when they wish to take immediate advantage of unforeseen contracts.

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and it is gratifying to find that young progressive compositors are qualifying to fill vacant posts.

It is not necessary that a lay-out man should be able to draw lettering, but he must be capable of producing an efficient sketch, and should have an intimate knowledge of the types that he uses, so that his lay-outs may be translated into type without the compositor having to correct his errors. The lay-out man should have a knowledge of design, proportion and balance, and know the way to strike home the essential idea that the job is intended to express; the lay-out man who possesses these qualities is assured of a promising future.

Agency work has many advantages for the advertiser, but there is no reason why the agency's functions should not be entirely transferred to the printer who establishes a suitable organisation. Lay-outs are essential in modern composition: they ensure a consistent style, save time, and enable the work of the composing-room to be carried on more systematically.

It is refreshing to find amongst buyers of printing an increasing demand for better work. At last it is recognised that cheap printing is a most ineffective form of advertisement for the printer's customer. In the work of this Guild you foster a high craft standard, and we must keep this before us so that we may influence the growth of the latest developments in the industry.

America has realised that England is no longer looking to it for guidance; we have definitely taken the lead in typographic style, and our American friends admit that they find inspiration in the work of our foremost men.

The printing world is realising with increasing force that good printing is worth while. No words of mine could so adequately describe the spirit that should direct us as the admirable report on Government printing prepared by a representative committee officially appointed to consider the means to be adopted to improve the standard of official publications. The report states that "Good printing is, within limits, by no means inconsistent with economy. To set work in type of good design costs no more than to set it in type of poor design."

Calendars

THE calendars we have received for 1924 indicate on the whole that there is a better understanding among printers of the opportunity for efficient advertising that the calendar affords, although in a few cases the specimens that have been sent to us are no better than those which were done thirty years ago.

Among the calendars of outstanding merit may be mentioned one from the London School of Printing and Kindred Trades. This has been printed in colour by photo-litho. offset by students of the school. The picture is "The Madonna in Prayer," and is plate-sunk. There is a generous margin of ivory white, and the calendar depends at the bottom of the sheet as in incident of the attractiveness of the illustration.

Caslons show the use of one of their old flowers as a ground work. The effect is quite original, and forms a good background for a photogravure reproduction of King Edward IV. visiting Caxton at Westminster.

Wm. Strain & Sons, Ltd., of Belfast, show an ingenious advertising device of a picture giving the effect of a view seen through the arch of a bridge. Except for the advertising interest the calendar is not equal to some of Messrs. Strain's best work.

The "Stevens" Service, of Leicester, have an attractive calendar printed by lithography, but the surface of the paper is roughened, and the edges give an imitation of a deckle effect. If the calendar has been printed offset it would have been more attractive had it been printed in a Whatman paper, showing its natural surface and edges.

The Morland Press have a striking woodcut treatment to make their small calendar attractive, but this has already been noted and illustrated in the Craftsmen's Corner.

Blackfriars Press, Ltd., Leicester, show what can be done by simple and direct treatment combined with a strong colour scheme. Using a printer's marked face of a 15th century border, a striking effect is produced by a bold design printed in red. This is made into a panel, and the rest of the card is a sombre brown.

T. G. & J. Jubb, of Leeds, strike a humorous note by the use of some three-colour reproductions of drawings by Lawson Wood, which have been printed by Formans, of Nottingham. We feel that this calendar would have been greatly improved had Messrs. Jubb's heading been more in harmony with the lettering and the designs on the lower portion of the calendar.

G. & G. Ponton, of Glasgow and Edinburgh. This calendar is one of the best examples of coloured photogravure that we have seen from this firm, and they are heartily to be congratulated on the excellent specimen.

The Hills Press, Ltd., Sunderland. For general harmony in treatment this is one of the best examples that have come to our hands. The base is a brown cover paper, and on this another cover in grey, on which the few lines of printing are shown in a colour to match the brown border. The illustration is an excellent print of Stationers' Hall, printed by the "vedragravure" process, which apparently consists of a halftone block printed on Whatman art paper, the surface of which is afterwards roughened. The Hills Press have secured in the calendar block itself a commendable harmony with the general treatment.

Unwin Bros., Ltd., Gresham Press, have an ambitious calendar. The cover is a reproduction of a 16th century border, and this page is harmonious, excepting that it falls too low on the sheet. The line "The Office Calendar" would have been better at the bottom instead of at the top. The monthly calendar pages are surrounded by what appears to be 15th century print in red. This would have produced a striking page if the calendar block had been made to harmonise with the surround, but in its present condition the effect is unsatisfactory. It would have been better to have omitted the borders. Perhaps on another occasion Messrs. Unwin Bros. will try the effect of using a black letter with these excellent borders.

Chas. Thurman & Sons, Carlisle. A striking design reproduced by lithography is the leading note in this calendar. The treatment is bold and vigorous, and the black printing especially good, but we should have preferred to have seen the use of chalk work or more stipple rather than the excessive use of "medium."

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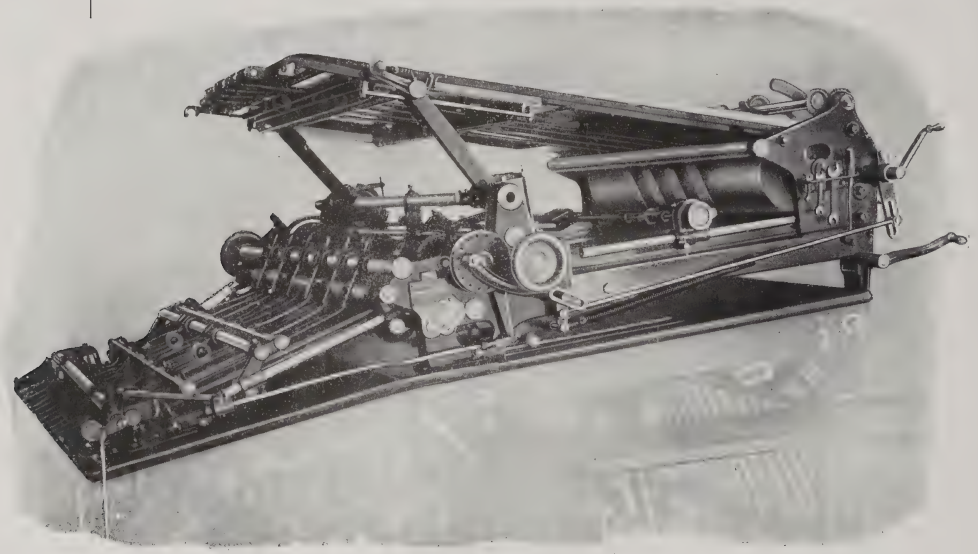

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The House of Jarrold

ESTABLISHED 1770

THE history of this well-known printing firm is told for the first time in a handsomely printed book published in celebration of one hundred years of progress and achievement at their works in Norwich.

More than a century and a half ago the foundation of the House of Jarrolds was laid in the old-world town of Woodbridge.

John Jarrold (great grandfather of two of the present directors) founded the business of bookseller and printer some time previous to 1770, in a modest way, in Church Street, Woodbridge, in the reign of King George III. He died at the age of thirty in 1775, and after his death the business was carried on for several years by trustees for his son John Jarrold II., he being only two years of age.

John Jarrold II., on attaining his majority in 1794, took charge of and continued the business which had been his father's in Church Street, Woodbridge.

About this time John Jarrold II. became acquainted with two very talented brothers, Robert and Benjamin Smith, most probably at the house of Mr. Hill of Bungay, as both John Jarrold and Benjamin Smith married daughters of that house.

Robert Smith, a man of some little genius, invented some great improvements in modern appliances for stereotyping.

Stereotypes of "Poole's Illustrated Bible," made by his process, are as sharp and clear to-day as when originally made. Robert Smith, dying young, was succeeded by his brother. Benjamin Smith, who shortly after left Messrs. Brightly and commenced printing and publishing at Bungay.

In 1810 Benjamin Smith removed to Woodbridge, and was joined in partnership with John Jarrold II. They undertook the printing and publishing of many important books, trading as Smith & Jarrold and Smith & Co., till the dissolution of partnership in 1821.

A printing press was established on Mr. Jarrold's farm at Dallinghoo, utilising for the purpose the old granary and one or two rooms of the old farmhouse. Here were produced a number of "Tracts for the Times," elementary school primers, small books on natural history; also, in collaboration with his partner Benjamin Smith, more important works were successfully printed and published, including "Poole's Illustrated Bibles" in two quarto volumes, "Captain Cook's Voyages" (illustrated 4to), "Burkitt's New Testament," "The Suffolk Traveller," etc., and other works of a miscellaneous popular character in numbers. In this kind of business they were contemporary with Alderman Kelly of London, and Nuthall and Fisher of Liverpool.

John Jarrold II., on the dissolution of this partnership, retained the stereo plates and printing plant at his farmhouse at Dallinghoo, where he continued till 1823.

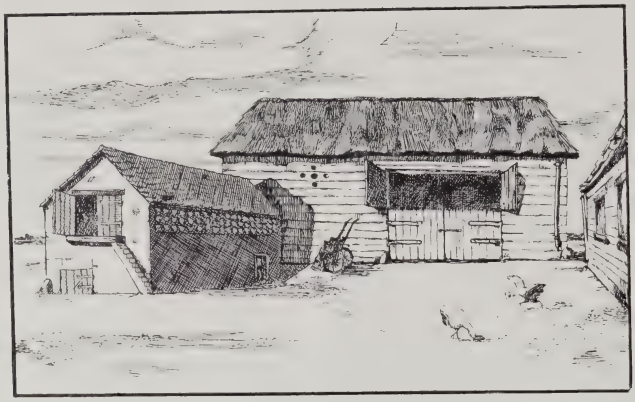
John Jarrold II. and his eldest son, John James Jarrold, removed to Norwich in September, 1823. There was a fine opening for such a business in Norwich, and it quickly increased, until it supplied a great proportion of books and stationery for Norfolk.

Early in 1840 the business premises of the firm were moved from the original position on the south side of London Street to the much more commodious premises, which had been acquired on the north side, on the present site, where they have since grown from year to year to their present dimensions.

They were granted the Royal Warrant to H.R.H. the Prince of Wales on March 12, 1887, and on the accession of King Edward VII. were made school stationers to His Majesty in July, 1901, and in 1911 a Royal Warrant was granted to the firm appointing them stationers to H.M. the King.

The Apprenticeship Book, commenced in 1823, is one of the most interesting records of the firm's one hundred years in Norwich. It contains 310 names of apprentices who have been trained by or are now serving with the House of Jarrolds. To give even an outline of their after careers would mean a history in itself. Many on completion of their term of apprenticeship have remained in the old House—others have made good in different parts of the United Kingdom, and are at the head of businesses of their own to-day. Quite a number have gone abroad to fill good situations in different parts of the world. About 1870 Jacob North, James Sayer, A. R. Gray and E. J. Carver went to the United States, and founded printing works of their own with great success. Mr. Fountain Barber and others have done well as booksellers in Australia and New Zealand.

The Jarrolds have been a fine family. Generation after generation of them have contributed in no small measure to the social and moral improvement of the people. Most of the great and good causes which distinguished the great 19th century had the support and help of a Jarrold. The present chairman of the board of directors is well known in the printing trade, and in 1920-21 served the city and county of Norwich as Sheriff.



OLD COMPOSING AND PRINTING ROOM IN GRANARY AT THE GROVE FARM, DALLINGHOO, 1803-1823.

As Others See Us

THE following impressions are taken from an interview with Ralph A. Fink, Vice-President of Latham Machinery Co., Chicago, who has just returned from a two months' business trip to Great Britain and the Continent:—

Regarding Great Britain as the leading export market, at this time, for most American machinery and manufactured products, says Mr. Fink, I was impressed with the slowly growing (slowly, but still growing) acceptance, amongst the English, of numerous American practices.

This is especially noticeable, perhaps, in English advertising. The erstwhile standardised, formal, business announcements, to the effect that "Messrs. Jones, Ltd., are the original purveyors of Boostershire cheese," are being turned into effective selling talk, such as is used by good copy writers in the United States.

Of course, the signs of "Special Appointment as Sock Supporter Makers to H.I.M." are still displayed, but a strong suspicion seems to be transpiring that such signs do not constitute impelling inducement for buyers.

Nowadays goods, sensible selling copy, of the kind which is effective in the United States, can be regarded as acceptable and likely to produce results in Great Britain. It might be mentioned, too, that the bulk of the catalogues and booklets produced in England are well got up, printed on excellent paper, and reflect splendid printing craftsmanship.

In other directions, however, Mr. Fink observes: British business is not yet converted or amenable to all of our American methods. Business letters are more formal than over here. "Messrs." in the address still is regarded as a fundamental courtesy. Again, the English have clear ideas of when to use the suffix title "Esq." in business correspondence; the fine distinction of properly using this title when addressing the managing director of a firm, and of committing an indiscretion when applying it to his works superintendent, is almost incomprehensible to the American mind. Yet these little things all are factors which help to create, in English minds, the impression, favourable or otherwise, of an American firm.

The promiscuous telephoning, about which there is occasional complaint here, would be regarded there as intolerable impertinence. Telephones are not so numerous in England, and are not used nearly so much. It would be highly impolitic to attempt to secure a business appointment with a stranger by telephone.

In arranging a business interview, the first step is a letter to the prospect, naming the firm represented, the nature of the business, and requesting an appointment at the prospect's convenience; this letter should be in the third person. In due course a reply will be received, advising that "Mr. Jones will be pleased to see Mr. Fink on Friday, the 13th prox., at 2 o'clock p.m."

Despite this formality, which may seem a little chilling to one accustomed to the free and easy manners on this side, the English business man will be found courteous and affable when acquaintance is established. He is open-minded, alert, and when once convinced of the merit of a proposition, by an intelligently dignified presentation, he is a pleasant buyer, not generally given to petty contentions.

Some of the things I have mentioned, Mr. Fink concludes, seem quite trivial to some American exporters and would-be exporters. But, after a considerable experience with export trade, I am convinced that American sellers frequently are unsuccessful because of a careless disregard of the customs, habits and prejudices of foreign buyers, despite long continued complaints on that score. If a reciprocal trade is to be built up to offset our large imports from Great Britain, we cannot afford to neglect any of the fine points which will promote good will and trade.

Telephone:
CITY 3354 (4 Lines).

Telegrams:
SMITANYOUN CANNON LONDON.

SMITH & YOUNG,

4, MAIDEN LANE

And St. JAMES' PLACE, GARLICK HILL,

LONDON :: E.C.4.

And at

125, EDMUND STREET, BIRMINGHAM Telephone: CENTRAL 1760

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ENVELOPES OF EVERY DESCRIPTION MADE TO ORDER,
PARTICULARLY
TOUGH MANILLA, STRONG CARTRIDGE AND CLOTH LINED ENVELOPES,
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DESIGNERS & ENGRAVERS

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BONDS, SHARE CERTIFICATES, HEADINGS, CARDS AND GENERAL COMMERCIAL WORK.

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DIES OF ANY SIZE UP TO LARGE 4TO HEADINGS
ENGRAVED AND STAMPED ON THE PREMISES.

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SEAL ENGRAVERS & PRESS MAKERS.

PATENT LEVER PRESSES FOR EMBOSSING AND PERFORATING,
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BLOCKS FOR GOLD BLOCKING, BRASS OR STEEL HAND STAMPS.

LETTERPRESS & COPPER PLATE PRINTERS.

BLACK BORDERING & GUMMING.

TRADE ONLY. TRADE ONLY.

Healthy Printing Offices

The Joint Industrial Council Crusade

THE good work of the Joint Industrial Council Health Committee was further advanced on January 8, when the new chairman of the committee, Mr. E. H. Lee, of Nottingham, addressed a meeting at the Stationers' Hall on "Health Conditions in the Printing Office." The attendance was disappointingly small, but those present were greatly interested, and a useful discussion followed the address. Mr. B. Embleton, Chairman of the London District Committee of the Joint Industrial Council, presided.

Mr. Lee apologised for being there to speak, as in the provinces they were supposed to look up with awe to London, and they might think it presumptuous of a mere provincial to address a London audience on a subject about which they perhaps knew a good deal more than he did. It was not a lecture, but a talk first of all on general health matters, and then about the Health Committee of the Joint Industrial Council, of which he happened to be the chairman this current year. He might take a line in his talk which would rather surprise them. The Health Committee of the Joint Industrial Council were endeavouring to put right with regard to health matters very much that was wrong in the trade. While he admitted there was very much wrong in the trade he was not prepared to go to the lengths of saying that the printing trade was absolutely unhealthy. There was a certain amount of ill-health in connection with printing, as in other trades, but he suggested there were other causes. They had heard that England was a C3 nation. He did not believe it. He hoped they did not believe it. His opinion was that England was the healthiest nation in the world, and far healthier than it ever had been before. The improvement in the health of the people of this country during the last fifty years had been astonishingly rapid. He understood from a Sunday newspaper of that week that 1923 had been by far the healthiest year that England had ever experienced. A cutting from this paper quoted a Harley Street doctor: "The people who preached the great doctrine that cleanliness is next to godliness have saved the lives of thousands of their fellow beings." What was needed was education in health matters. In spite of the crazy old woman, Dame Fashion, the health of the nation in 1923 had been by far the healthiest year that had ever been experienced. The members of the printing trade shared this with members of every other trade. He would quote figures relating to his own city of Nottingham, as his knowledge of London was limited. Fifty years ago the death rate in Nottingham was over 27 in the thousand. The infantile death rate was 209 in the thousand. The death rate last year was 11½ in the thousand, and the infantile death rate was reduced from 209 to about 80. He would be very sorry if anyone in the audience went away with the idea that the printing trade was desperately unhealthy. It had an undeserved reputation for being a more or less unhealthy trade, but he did not think the printing trade was a C3 trade any more than England was a C3 country. They must keep their sense of proportion with regard to the unhealthy conditions prevailing in some sections at any rate of the printing trade. He was no alarmist with regard to health matters in this trade. He had no wish at all to minimise the danger to health through employes working in unhealthy, badly constructed and badly ventilated, and sometimes underground machine rooms, composing rooms or binderies. The danger to health might be shown with regard to unhealthy operations in some branches of the trade, but he thought that there was only about a quarter of the employes' time spent in the printing office, and three-quarters of it spent outside of it, and they ought to look to other quarters for the cause of the amount of ill-health that there was to be found in printing offices as well as in other factories and workshops. For instance, there was the debatable subject of heredity, which in his opinion had something to do with it—some of the illness found in their factories and workshops had been inherited from forebears. Some illnesses were caused through accidents met with in childhood. One might get better, but always be susceptible to illness. Then there was bad luck if one sat next to someone in a 'bus or tram who was suffering from a disease or influenza. Bearing in mind that they spent about a quarter of their year in the workshop, he thought an important point was the unsuitable badly-built, badly ventilated homes in which some of the workpeople lived. For many years now he had served on a Housing Committee in Nottingham, where there were many slums, and in the working class districts the conditions of the people was most distressing. He remembered going for a walk about five o'clock in the morning one day, and passed down one of these streets, where there was scarcely a single window open at all. It was all very well to talk of perfect ventilation in the workshops, but it was not going to work a cure if the people were absolutely without ventilation in their homes, in which they spent very much more time than they did in the workshops. Then there was the question of insufficient clothing or unsuitable clothing, such as the artificial silk stockings and thin slippers worn by some of the women. It was really surprising to him that the death rate continued to decrease. Then the mode of life outside the working hours must have a considerable effect on the health of the people, and made it easy for them to contract illnesses or become more or less inefficient at work. They had heard of people going the pace. That was no good to anyone who wanted to keep fit. Eating and drinking too much, or the wrong choice of food, was detrimental, and laid them open to easy attack by germs of all kinds. Also the lack of recreation or too much recreation. A man could take too much exercise and wear himself out, or he could take too little, and not get sufficient relaxation. Another question was that of venereal disease, which was sapping the vitality of this country. It is surprising that the health of the people was improving, and it was not because of these things, but in spite of them. He did not think sufficient attention had been given to attacking this question. He had served on a local committee for some years, and they had opened a clinic. Out of a population of 300,000 they had

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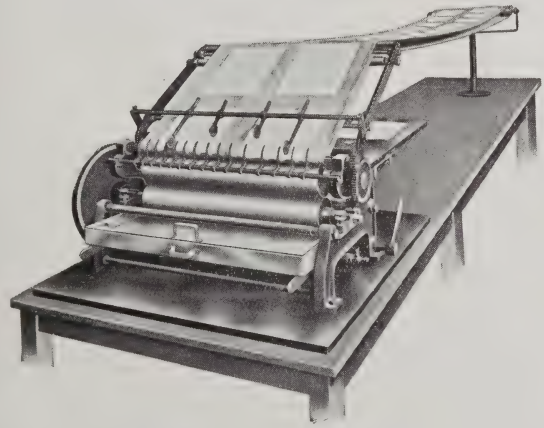

Whole Surface Gumming Machine, fitted with automatic take-off and conveyor for bench.

British Manufacture

For whole surface, label multi strip work, also dealing with paper from the reel and re-winding, with and without drying apparatus.

Machines of solid construction throughout and constructed on the two roller principle

had an average attendance of one thousand a week since the opening of the clinic. He did not mean that they were all fresh cases, but this was an average attendance, and Nottingham was no worse than any other place. He thought their Health Committee should tackle that question. About twelve months ago he and some others keenly interested in this matter in Nottingham instituted a campaign for about ten days, and they were astonished at the number of people who took an interest in it, and attended meetings for which they got speakers. One meeting for young girls, held in a large hall, not only had to be duplicated, but triplicated. The people were evidently waiting for some information with regard to this. He ventured to think that the campaign did a great deal of good. This was a matter that could not be ignored. Something should be done to stamp out this scourge. A great authority had stated that one person in ten of the total population were suffering from, or from the effects of, venereal disease, and this was his excuse for mentioning the subject. With regard to the work of the Joint Industrial Council Health Committee, he had endeavoured to prove that the printing trade is not the extremely unhealthy trade they were led to believe, and that there were many other facts at work to produce ill-health than bad conditions and bad surroundings which they have to endure in some workshops. He was not attempting to minimise the necessity for something to be done to bring about a much better state of affairs from the health point of view in the printing offices, and he was extremely keen when he heard that the Health Committee of the Joint Industrial Council was to be formed. While they had not accomplished great things, he ventured to think that at any rate they had more or less justified their existence during the last four years. He believed the reason for the appointment of the Health Committee was on account of a conference held in Leeds towards the end of 1917, when the late Mr. Walter Hazell and Mr. George Isaacs attended to talk over health matters, and suggested certain remedies for certain things. During that time the Master Printers' Federation and the the Printing and Kindred Trades' Federation were in conference, and had been in conference for some considerable time devising means to set up what would have been called the Betterment Committee. Instead of the Betterment Committee, as it was known in those days, the Joint Industrial Council under the Whitley scheme was set up in its place, and Mr. Hazell and Mr. Isaacs made certain recommendations to this Betterment Committee with regard to improving health conditions generally, and he had very little doubt that was the reason for the appointment of the Health Committee. The first meeting of this committee was held at Carshalton, in Surrey. They discussed a number of points, and worked out quite a little programme as a guide for the future. They considered the interim report which Mr. Hazell and Mr. Isaacs made at the Leeds Conference, and they also considered and put down for further consideration a report by Professor Benjamin Moore with regard to tuberculosis in the printing trade, and they laid down the following:—(1) The health of the individual. (2) Consideration of workshop conditions. (3) Constructon and sanitation. (4) Facilities for drinking water, meals, washing and clothing. (5) Periodical inspection of workers and enquiry into existing facilities in the trade, with a view to co-ordination for convalescent home and medical treatment, extending the influence of the institutions in force. (6) Rebuilding of factories. The next meeting was held in York, and the Deputy Chief Inspector of Factories came down from the Home Office. He gave them good advice, which they had been able to follow in a number of instances, and found his visit of very great use. The Joint Industrial Council was only an advisory committee, which can only suggest what should be done. They had held a large number of meetings and had been in touch right from the beginning with the Home Office, Ministry of Health, and the Medical Research Committee, British Safety-First Association, and on occasions they had interviewed the Printing Ink Makers' Association, the London Newspaper Proprietors' Association, to the mutual benefit of all. They had issued literature on a number of occasions, which all should have received. First they issued a poster, "Health for Printers," which should have been exposed in every printing office in the country. Then they issued a kind of triplicate leaflet with a foreword giving the reason for its issue, the second sheet being for the employer, and the third for the employed. They emphasised the necessity for adequate ventilation and up-to-date lavatory accomodation, reasonable facilities for cooking food, reasonable seating accommodation for women where it was possible, sweeping of floors, and the use, where possible, of vacuum cleaners, and advice to employes to use the facilities provided. The second leaflet contained directions for guarding against consumption. While he admitted that in one particular branch of the printing trade there was an alarming death rate from consumption, nearly half the deaths occurring in that particular union—the National Society of Operative Printers and Assistants—were the result of consumption. It was very important that some instructions should be distributed broadcast regarding precautions to be taken against consumption. Professor Moore had pointed out that there was a very large death rate in any of the occupations most heavily scourged by consumption, such as the printing trade. An examination of the records of two large unions of compositors for a period of 35 years before the war showed that the death rate from consumption outside and inside the printing trade was about one in seven, while in the printing trade it was one in three. It lately came down to one in five, being a reduction of nearly 50 per cent. They had no figures since 1914, but he ventured to think that it had considerably diminished. Regarding deaths from consumption in Nottingham during the last twelve months of men engaged in the printing trade, he found that although there were many deaths—240 in 1922—this included only one man in the printing trade. He had spoken with persons likely to have special knowledge of phthisis, and they were all agreed that the trade was relatively free from this disease, so that they must not lose their sense of proportion. He was sorry Mr. Isaacs was not present, as they might have crossed swords over it. There was very little lead poisoning in the printing trade. Comparatively very little harm appeared to be caused, and certainly there were very few deaths. He found that in the five years ending 1919 a book issued by the Home Office recorded that there were thirteen deaths from lead poisoning out of nearly 68,000 people employed who could contract the illness. Here again they need not get pannicky by the fact that there were cases of lead poisoning. The Health Committee realised that there was a serious need for instruct-

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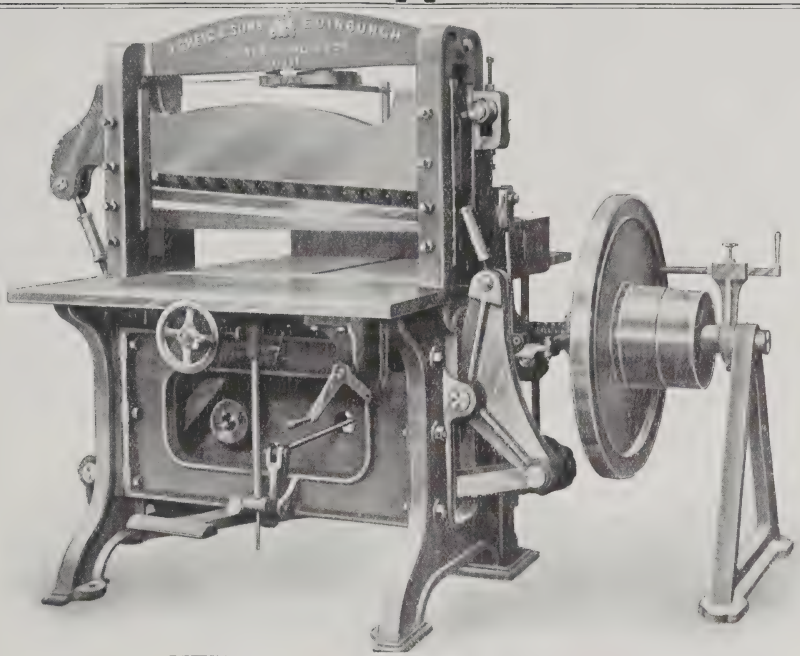
ing employers and employed in wiping out these complaints. With regard to the leaflets issued, as they were all laymen on the committee, they obtained expert advice in getting them out. Their next leaflet was on ventilation, and he maintained that this was one of the most important factors in improving the health of workers both while at work and while not at work. This leaflet was circulated to every printing office in the country, imploring the workers to take advantage of the means of ventilation provided, and asking the employers themselves to increase the ventilation so that the health of the workers in the rooms should be improved. With regard to bronzing, they had made recommendations from time to time on information received, and particularly regarding the letterpress side there had been great strides made during the last few years in using gold ink as against gold dust. An official report set up by the Government here again suggested that not particularly harmful results occur from bronze dust being brought into the body. That brought them very nearly up to date. They had during the last week or two considered another poster and leaflet—"Healthy Habits: Advice to Workpeople." And after that has been finally approved by the Health Committee it will go before the Joint Industrial Council for approval, and he hoped many thousands of posters would be posted up and down the country, and leaflets distributed among the workpeople. He hoped they would follow out the recommendations contained in these leaflets, and that their health would be largely improved. They had also arranged for Mr. Leon Gaster to give lectures with regard to lighting. They realised that lighting played an important part in the health of the worker, and they felt very strongly that the lighting of the printing offices left a great deal to be desired. Mr. Gaster was applying to the Home Office for sanction to make certain investigations, the Health Committee was not quite decided as to what they should do at any rate in the immediate future, but they had been asked to prepare plans for model printing offices as mentioned at the original meeting at Carshalton, from the hygienic point of view and also from an efficiency point of view, although the latter did not come into their province at the moment. There had been a suggestion for a national enquiry into the health of the printing offices, putting right what was found to be wrong, and generally with regard to finding out reliable information as to what was wrong and the best methods of putting it right, and he hoped the Newspaper Proprietors' Association and the Joint Industrial Council would work together, and ultimately have a national enquiry not only for tuberculosis, which had been their first care, but also for cancer, although this had nothing particularly to do with the printing trade. They would tackle in the near future questions of sanitation, facilities for washing and drinking, and, later on, when Mr. Gaster had made his experiments with regard to lighting, they would tackle that question too. He would just like to conclude with the following, which he had read: "The best New Year resolution I can think of at present is this—I will become a soldier in the battle against disease by living a right life myself and helping those who are trying to make others healthy." If that can be brought about they would all come to the conclusion that the work of the Health Committee had justified itself.

Mr. Howard Hazell said that as President of the London Master Printers' Association he was sorry so few London master printers were sufficiently interested in this important subject to come to this meeting. He said he thought it reflected some discredit, as the matter affected them all personally. But as great movements started from a few intelligent people discoursing on a subject, they should be able to carry on a great, strong, educational campaign. It was a question of education, as they had no compulsory powers and had to educate masters and men in the cardinal principles of good health. Much had been done by invention. Improvements in methods of heating and in many other directions had added to the facilities of master printers to have better factories, and that was helping to reduce the sickness. It was to the advantage of the master printers to see that the factories were healthy in every way. An unhealthy workman was an inefficient workman. If a man was uncomfortable he could not work satisfactorily, and therefore it was to the advantage of the employer to give him good surroundings. He wasted time if he was cold. If he was uncomfortable or the lights were bad he could not see to do his work properly, and he would very often be blamed for low production. Then there was proper lavatory accommodation. They all knew the harm that would come of unhealthy closets. But the employers were not solely responsible for the health of the printing trade. There were the workers, and his experience was that many printers were very afraid of fresh air. They wanted more fresh air in their factories, as it was essential to good health. Then there was the folly of eating food with dirty hands. They should make use of the washing facilities and any accommodation provided. Certainly in the old days printers had seemed to delight in wearing the most torn boots any man could keep on his feet, and that had led to slight cuts, which had led to ill-health, and that is one of the personal habits that a campaign would remove. Then there was the habit of spitting. They all realised how far consumption was conveyed by spitting. He sometimes thought that a printer knew more about the complicated machine he was working than the still more complicated machine that was himself. He was sure many healthy people go through a certain part of their life knowing next to nothing about the body they carried about with them, and anything that could be done to teach the people what would keep them healthy was doing something to raise the health and raise the prosperity of the nation. It seemed to him that they had before them the possibility of carrying on a great campaign—better health for their workpeople, better factories, and making use of all the conditions they could, and if each would do their piece of work they would leave the printing trade better than they found it.

Mr. F. A. Muir (Messrs. Waterlow & Sons) said he thought that this movement, though small in the beginning, would be a very important one in the future. The two most important things to his mind were, first, education, and then health. He had often been struck by the amount of time and trouble devoted by employers to machinery, trouble taken to look after it and repair it, whereas to the more important machinery they did not pay half the attention they ought to pay. He thought great changes had taken place in that direction, especially movements like the Joint Industrial Council, and he said that everything that he could possibly do himself to help in that direction he would always do.



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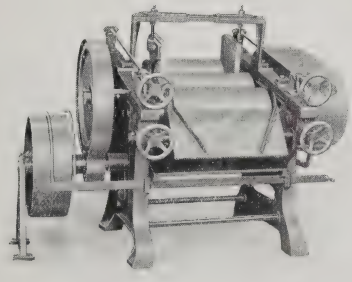
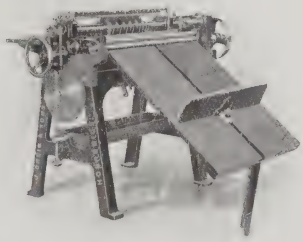


INK GRINDING MILL



ROTARY PERFORATING MACHINE

JOHN GREIG & SONS,

ESTABLISHED 1810

FOUNTAIN HOUSE WORKS,

EDINBURGH.

ESTABLISHED 1810

Mr. Bennett, of the National Society of Operative Printers, did not think Mr. Lee had ever been acquainted with London conditions 25 or 30 years ago. The conditions that existed up to 1913 in many of the printing offices in London made him wonder that the scourge was not worse. From 1899 for many years the annual reports of his union showed that the average age of death amongst the men was 25 years, and 50 per cent. of them were dead of consumption. Mr. Hazell had said that the men were afraid of ventilation. The ventilation was in such a position in most cases that it was impossible to have the windows open. The lighting was scandalous, and there was no attempt made to keep the place clean. The consumptive died standing up. Mr. Lee had said that the Health Committee was necessary. It was. He thought in his own society there was an enormous improvement in the living conditions, and that since there had been better living conditions the men wished to maintain that standard. When Mr. Lee began to speak he thought he was glossing over the facts and saying that they had palaces to work in. But later he said there were certain diseases. Would it not be as well for the Health Committee to have a small sub-committee to go round and examine the offices for themselves, and see whether they were fit for workmen?

In reply to comments, Mr. Lee said he did not wish Mr. Bennett to go away with the idea that he attempted to minimise the importance of doing something, especially with regard to the question of consumption. He admitted that the members of that particular union, at any rate a certain section of it, did suffer from consumption to an alarming degree, and he maintained that that was one of the ideas they had in their minds in tackling the question by means of leaflets. Mr. Bennett recognised, as they all recognised, that one of the most important factors likely to improve the health of the printing trade was the education of those concerned. With regard to the suggestion that the Health Committee should go and visit the offices, he was not at all sure that they would have the entree into the printing offices. He was not sure the employers would allow it. While the work they had was difficult, they were determined as far as they could to go on with the work, and they hoped to show some reason for their existence.

Mr. Langley, moving a vote of thanks to the speaker, said he was sure they were all indebted to Mr. Lee for his able address and for endeavouring to waken an interest in both employer and employe in this matter. When he thought of the accommodation or lack of it provided in printing offices thirty years ago it made him ashamed to live in the present century. They could not take much credit for changes, as they were a long way overdue, being their right and proper duty to perform. The Joint Industrial Council was doing wonderful work, and, as Mr. Hazell had pointed out, after all the health of all concerned in the factory was the best asset of the firm. To put it on its lowest footing it paid to keep a man in health.

Mr. Buckton, of the London District Committee, in seconding the vote of thanks, said that Mr. Isaacs had emphasised the fact that the London District Committee was attempting to do something to arouse interest in London in this important question. To-day he thought they had advanced. He thought that although the attendance at that meeting was small, the quality was of the best. He thought printers had a great interest in their craft, more than any other trade. It was a very intelligent craft, and they wanted healthy workmen and clean, sanitary working conditions.

Mr. Emlyn Jones said he could never forget his embarrassment and astonishment at the conditions of London printing offices when he first came to it from the country. Of course, they had to consider the fact that space cost money, but clean space cost no more. He found that even with men who had been with them forty years they wanted a lot of looking after. He had himself rinsed round the wash-hand basins because they were so disgusting, and it was really disheartening trying to carry on this crusade. He had often suggested a little fresh air. His experience was that the employes did not rise to the occasion as they would wish. On the other hand there was the employer who cared nothing for the employe. They were disappearing by sheer force of circumstance. He had much pleasure in proposing a hearty vote of thanks to Mr. Embledon, who had acted as chairman. He wished some of the backward employers would consider that they would not allow their young boys to go into such conditions as prevailed, and there should not be such conditions where they would not go them selves or send their sons. Conditions would soon be very different from that point of view.

Music Printing in England

IN view of the misapprehension which still appears to exist with regard to music printing in England, it is interesting to know that the music printers of this country have not been slow to take advantage of the respite from foreign competition afforded by the war, and have equipped their factories with the most up-to-date machinery and the latest scientific methods and inventions for the production of printed music.

There is now no reason why any music should be sent abroad to be printed. The quality of the work, both as regards music engraving and printing, has reached a very high standard. The dispatch with which orders are now executed is most gratifying to music publishers who are so often faced with a sudden depletion of stocks which necessitates immediate replacement if sales are not to be lost.

The music printer is fully equipped to meet these sudden calls, and the music publisher is, therefore, in much safer hands if he has his music engraved and printed at home than if he entrusts it to the foreigner, who, of necessity, takes very much longer to produce it.

The obvious deduction is that the real interest of the music-printing trade is much more concerned in assisting the development of music engraving and music printing in this country, which would eventually reduce the cost of production, than in seeking an immediate but temporary financial advantage by sending orders to the Continent, thus undermining the industry at home.

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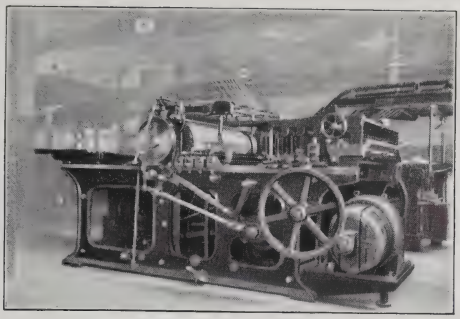
for the Busy Printer.



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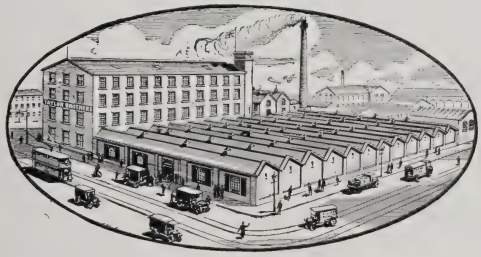

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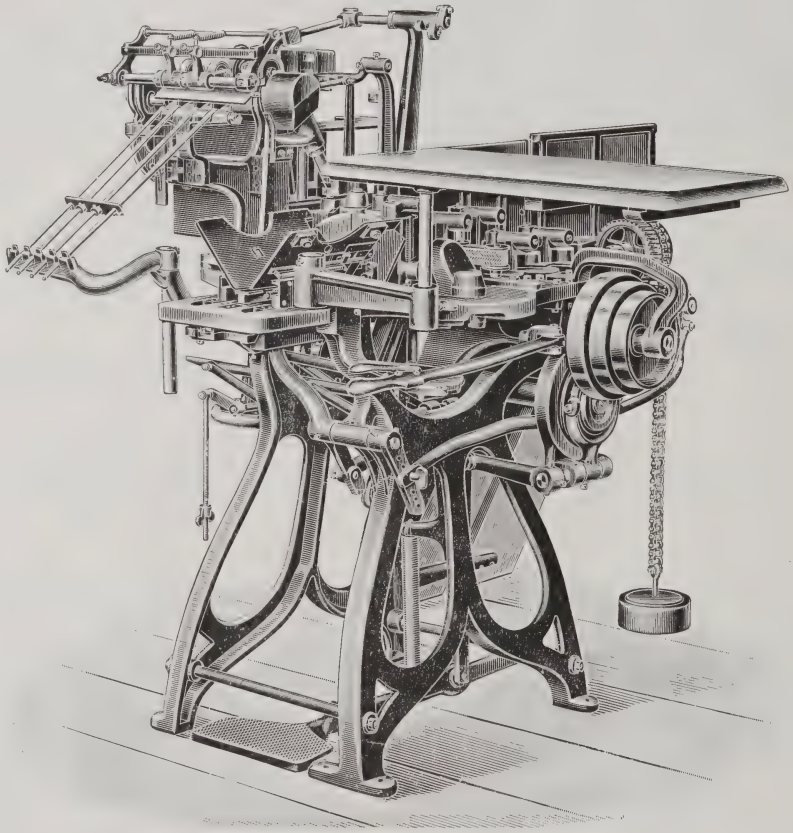

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Monotype Essentials

For Operators and Caster Attendants by a late Works Manager

REMINDERS FOR OPERATORS

BEFORE COMMENCING WORK.

1. *Ensure* that correct key-bar banks (in accordance with requirements) are on the machine.

2. That correct drum (corresponding to *set* to which job is being worked in) has been secured.

3. That correct measure (according to *set* required) has been made up.

4. That allowance for "squeeze" according to following regulation is allowed for when setting measure: half a point up to 10 ems of 12pt., one point from 10 ems to 20 ems of 12pt., one and a half points from 20 ems to 30 ems of 12pt., and two points for measures over 30 ems of 12pt.

5. That equivalent to rule value is allowed for in tabular work.

6. That paper feed release is *down;* that paper spool flange is round the right way, and that paper is feeding correctly.

7. That correct punches are brought into operation, and that not more than two perforations occur in a line.

8. That correct justifications are struck on completion of line.

9. That any alteration made in keyboard characters are notified on slip for caster attendant.

10. That name of job and galley number are placed on individual galleys.

11. That copy is followed for punctuation if it has already passed through reader's hands, and that word division is reduced to a minimum.

12. That "line recorder" is placed at *normal* upon commencing, and that stipulated lines accordingly to body-size is adhered to per galley: note following table:—

NUMBER OF LINES TO GALLEY.

Size.	No. of Lines.
Six Point	252
Seven Point	216
Eight Point	190
Nine Point	168
Ten Point	152
Eleven Point	138
Twelve Point	126

REMINDERS FOR CASTER ATTENDANTS.

1. After casting the first few lines, check measure carefully—special gauges should be kept and used for checking purposes; do not, however, forget to allow the regulation number of units for "squeeze."

2. Do not omit to carefully analyse instruction sheet received with spool from operator: noting especially any change in "lay" relative to special sorts in use.

3. When casting, analyse the "feet" of type *frequently;* see that lower-case "i" does not print blind, that lower-case "l" is produced fully, and that all "star" lines are ejected from galley as they appear.

4. Watch carefully for indicating line of each fresh galley of matter. Operator should tap this out at the end of a defined number of lines, and caster attendant should see that this commences galley correctly.

5. Secure a proof of the first galley of all matter in long runs, submitting same to foreman or reader for perusal and O.K. before continuing. By so doing the opportunity for detection of errors relating to wrong founts and other incidentals is afforded.

6. Do not forget to brush newly-cast matter thoroughly before passing out to composing room: all small particles adhering to face of type should be removed before proofing.

HINTS FOR YOUNG CASTER ATTENDANTS.

METHOD OF CHANGING OVER LOW-QUAD ATTACHMENT UP TO TWELVE SET.

1.—Turn off water.

2.—Remove matrix case:
- (*a*) Position: pin jaws closed and matrix jaws wide open, bridge arms at top of stroke.
- (*b*) Draw out connecting link and release fibre plate, then draw out matrix case carefully.

3.—Remove bridge:
- (*a*) Position same as 2 (*a*).
- (*b*) Release the two bridge screws.
- (*c*) Lift off gently.
- (*d*) Thoroughly clean centring pin and bridge feet.

4.—Remove mould:
- (*a*) Position machine until kinked, viz., 190 degrees.
- (*b*) Take out mould pin.
- (*c*) Remove screws beneath.
- (*d*) Release clamps.
- (*e*) Draw off carefully.
- (*f*) Release oil feeders.
- (*g*) Remove low-quad trip lever.
- (*h*) Clean mould.

5.—Clean fountain and oil thoroughly round the water holes.

6.—Return mould:
- (*a*) Replace oil feeders and oil.
- (*b*) Replace low-quad trip lever.
- (*c*) Position machine as 4 (*a*).
- (*d*) Replace mould carefully.
- (*e*) Replace clamps and mould pin.
- (*f*) Screw on to machine.

7.—Replace bridge. *Position*—pin jaws together, bridge arms matrix jaws open.

7.—Examine matrix case carefully to see that characters correspond with lay-out of keyboard.

9.—Replace matrix case. Position machine as 2 (*a*).

10.—Turn on water.

11.—Change wedge (same to correspond with keyboard "set"):
- (*a*) Position machine as 2 (*a*).
- (*b*) Lift hook that keeps wedge in position.
- (*c*) Draw out spring and remove wedge.
- (*d*) Replace with wedge required.

12.—Set type channel to size required.

13.—Alter "size indicator" on machine.

14.—Run on (by hand power).

15.—Size up—accuracy most essential.

16.—Alignment:

Bodywise, to metal rule, FIRST; then setwise to capital H. Adjustment: Loosen the two

locknuts on bridge, then alter the two thumb screws accordingly.

17.—Go carefully over machine to see that no nuts or screws are loose, then proceed with casting.

FOR TWELVE-AND-A-QUARTER SET AND HIGHER.

1.—Insert mould (as above).

2.—Perforate hole 17 and draw in the two outside rods, thus bringing the justification wedges home to the 1—1 positions.

3.—Perforate hole 18; this gives the 6 unit space (.0565).

4.—Obtain variable space equal .0349. Method: Adjust space transfer wedge adjusting screw locknut.

CASTER TROUBLE

WHERE TO LOCATE.

Type coming out all spaces (mechanism: old-style low-quad).—Examine perforated roll; if O.K., and low-quad attachment is working correctly, overhaul mould and see if the spring on spawl which holds upper part of blade back when not in action is either missing or not working accurately.

In new-style low-quad mechanism the cause may be found in the "loosening" of either of the following nuts and bolts: (*a*) Nut inside, fixing bottom spring abutment to centring pin. (*b*) Camplate bolt, and selecting lever bolt and nut; examine selecting lever to see that same is not working sluggish, due to either its spring having become disconnected, or possessing insufficient tension.

Casting measure too wide.—Test sizing up; verify measurement set on keyboard; see if the 1—1 position of wedges are acting correctly; test nut on transfer wedge (metal pot side; if loose; probably cause of trouble.

Casting without spacing.—Test carrier; test mould; one will probably be found out of gear.

Casting high spaces.—Raise screw nut a trifle at back of camplate on bridge (regulating low-space attachment)—"selection lever."

Lines coming out with extra space or letter at end, causing long lines.—Examine pump trip collar and see if same has moved out of position owing to square-headed bolt screw having worked loose, thus failing to catch the pump latch that throws pump out of gear for two revolutions at end of each line: probable cause.

Type breaking.—Test metal; analyse mould blade, type carrier, and transfer wedges.

Splashing.—Test metal pot: see that no part is rubbing and that position of same is correct. Splashing "below the mould" may be remedied by taking pump out and thoroughly cleaning the seating where it rests on the nozzle end of lifting lever; see that no cold metal lies between lifting levers and top of metal pot; another cause may be on account of nozzle being worm or drilled out too much: replace with new nozzle.

Splash "above the mould" is not quite so easy to locate. A frequent cause, however, is that one of the matrices of the thin letters fills up and is not noticed immediately: result—matrix-case cannot come down squarely on mould, a burr is cast round, and a nasty splash results. A dirty matrix-case and worn or loose matrices in same will also produce splashing. To remedy latter, place packing strips (specially provided) each side of matrix-case, *not in centre*, or further splashing may result.

Bad alignment.—Principally caused by dirt or metal in cone-holes of matrices. Clean matrices by rinsing in a paraffin bath, scrub out with small medium-stiff brush.

Type with bad face or feet.—Dirty metal causing clogging of pump and nozzle is a fruitful cause: thus, cleanliness in every detail is an important factor for the attendant ever to bear in mind. Insufficient pressure on pump spring, necessitating lowering screw nut about an inch to give more tension, is another cause. The heat of metal combined with flow of water is a science worthy of studying in this connection, while quality of metal below standard *cannot* give satisfactory results.

DISPLAY FOUNT SCHEME PROPORTIONS.

LOWER CASE.

a	b	c	d	e	f	g
150	40	52	60	60	52	40
h	i	j	k	l	m	n
100	150	12	28	60	52	100
o	p	q	r	s	t	u
100	45	12	120	130	175	60
v	w	x	y	z	£	1
28	30	12	30	10	15	36
2	3	4	5	6	7	8
30	30	28	28	28	28	28
9	0	&	.	,	'	-
28	36	12	52	70	20	32
;	:	!	?	[	(	œ
20	20	12	15	15	30	15
æ	—	fi	ff	fl	ffi	ffl
12	12	15	10	8	8	6

The above will make a fair average lower case; for kerned letters, however, it will be wise to cast fifty per cent. reserve.

For capitals cast half of above proportions, not omitting (if casting italic characters especially) to cast the reserve of *kerned* characters suggested.

Parliamentary Election Forms

THE question of the printing of forms for Parliamentary elections has again been taken up by the authorities, and the registration officers and local printers are somewhat disturbed to learn that it is suggested that in future these forms will be supplied direct by the Stationery Office. In view of the fact that the contracts for the ballot papers had been removed from the Stationery Office, and were being allotted by the local registration officers, this decision is difficult to understand. It will undoubtedly mean more clerical work in the filling up of forms, and it will deprive the general printing trade of a considerable volume of printing. The arrangement is not to take effect until March, so that if it should happen that a General Election occurs earlier there would certainly be confusion as to where forms are to be obtained. Many registration officers are already protesting against the change, and more will undoubtedly do so when they realise the additional burden it throws upon their staff.

Quality—

EVERY printer is keen on Quality—or he should be—and makes it his chief "talking point" when soliciting orders from his customers for print. To attain a high standard, however, one of the first things to be certain of is—type metal. The **crisp** clear-cut letters that give the finish to the printed page, depend principally upon the quality of the metal used in the composing machine or in Stereotyping.

"Fryotype" Printing Metals are consistently "Best Quality." For this reason alone many world-famed daily newspapers use only **"Fryotype"**—they cannot afford to risk delays or bad printing which would result from the use of inferior metal.

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MANCHESTER. BRISTOL. DUBLIN. GLASGOW.

"Hazells"

Striving for the Ideal

IF one were asked to recommend a foreign visitor interested in the printing business from every standpoint to an office where he would see British conditions of labour at their best, the writer would most certainly advise such an one to go to the establishments of Messrs. Hazell, Watson & Viney, Ltd. Here is a firm which through a long period of years has been carrying on welfare work for the benefit of its staff. Founded more than eighty years ago, this firm has never lacked someone who was able and willing to give the lead to work for the improved condition of the work. The late Mr. Walter Hazell in particular was a zealot in this work, and his efforts in this direction were by no means confined to his own business. From small beginnings and tentative experiments, various institutions for the benefit of the employe have been established, until the result is almost ideal. The main establishment of Hazells', as most of our readers know, is at Aylesbury. Here you have a modern building in delightful surroundings, eequipped with every conceivable device for labour-saving and health-promotion, as well as for technical efficiency, where some 1,200 people are employed.

THRIFT.

Mr. W. Howard Hazell, speaking on welfare matters, says:—

"The organisations which have proved the most successful in our business are those which have enabled the employes to save money in small sums, and to invest their capital in various ways. In all these schemes the directors encourage the employes to have the deductions made from their wages, and the totals are then credited to the various funds under the control of the respective officials. There is no doubt that this encouragement, and the easy opportunities for saving, have led many of our employes to put by a few shillings each week who would not otherwise have done so. These savings, when unemployment comes or old age is reached, are of great value in maintaining the home and the happiness of the worker.

"The savings bank, the savings association, and the sick funds are carried on without expense to the firm, beyond the cost of administration and the deduction of the subscriptions. The provident and the staff pension funds, the sports club, etc., are largely maintained by very considerable grants made by the company. The employes' shares have been issued at par, which was considerably below their value in the open market. The total annual cost to the firm of their support to the various funds is large, but the advantages are many. In the provident and pension funds a large capital sum has been slowly accumulated which makes it possible for many old employes to retire on a moderate pension. If these funds had not been built up, the directors might have found it difficult to deal with these old servants in years of bad trade, and employes might have been kept on who were unfit to work, and who would gladly have retired if it had been made financially possible.

"There are now about 850 employes who have accounts in the savings bank, and the deposits amount to over £23,000. The interests of the depositors are safeguarded by a trust deed, and the trustees hold ample securities, which more than cover the deposits made with the company. My father left a sum of money to open a savings bank account with a "nest-egg" of one shilling for each boy or girl who had been employed for three months. The possession of a bank pass-book and a small deposit have led many young people to maintain the account and make considerable savings.

TECHNICAL EDUCATION.

"One indirect advantage derived from the war is the greater interest in technical education on the part of employers and employed. This was shown during the war by the much greater willingness of the employers to send their apprentices in working hours to the classes, and since the armistice by the employers and trade unions contributing liberally for the expansion of St. Bride School into the large and well-equipped London School of Printing. In London our apprentices attend the classes in working hours, without loss of wages, for eight hours per week. At our country works we have arranged for instructors to visit Aylesbury specially, so that our country apprentices may have similar advantages. The better training of the apprentices and the stimulus of competition in the examinations more than compensate for the expense incurred.

"The directors desire always to keep in touch with and know their employes individually as much as possible. With such a large staff this is not easy, but they wish it known that they are always willing to see any employe who desires to speak to them. If any member of the staff is in trouble or difficulty, the directors are always willing to discuss the matter and render help or advice if possible.

THE COST OF WELFARE WORK.

"In a printing business the competition is keen, and the wages and salaries are nearly three-fourths of the total cost of production; consequently, the profit made per head is smaller than in those industries where the wages have a lower ratio. The cost of any scheme for the betterment of the employes is therefore great, but the accumulation of the company's grants for many years has built up strong reserves in many of the funds. The aim of the directors has always been to bring into their relations with their employes other interests than those of merely paying wages and receiving wages, doing work and quitting work when the bell rings. They have endeavoured in all their efforts to encourage the feelings of self-help and independence on the part of the employes, and to obtain as much advice and assistance as possible from them."

RECREATION.

Some of the clubs connected with the firm have existed for many years, and others are of recent growth. There has been a considerable increase in the interest in sports and other forms of recreation since the armistice, and the shortened working hours and the improved position of the workers have all helped to increase the interest on this side of the social work. Some of the clubs have been suggested and founded by the directors, but others

have been started by the employes themselves. In all of them, however, the directors give general supervision and encouragement to the various clubs and look to the members to organise and carry on the work. The interest in, and the membership of, the different clubs have varied in past years. Some of the less successful have been discontinued, but the general tendency is for a greater interest to be taken in this side of the social work and for the membership to increase.

The various institutions which had been very active in the past are now all included in Hazell's Social and Sports Club, which is controlled by a council of the employes, under the chairmanship of Captain O. V. Viney. The various sections are represented on the Central Council, and the firm grant to the club a fixed sum per annum, which the Council spend as they think most desirable in the general interest of the members. All the employes are eligible for membership of the club, which secures to them the privileges of the club and the right to enter the sports ground. If members wish to take part in any of the activities of the different sections, they are required to pay an additional subscription. Membership of the club includes the advantages of the Institute in Silver Street for men, where there is a billiard-table for seniors and billiards and bagatelle for juniors, a library, a bar, and a reading-room with daily, weekly and monthly journals and magazines and various technical papers. There is also a good library open to men and women, which is also used for committees. The institute is open every evening from 6 to 10, and on Saturday afternoons.

The house No. 1, Tring Road, next to the printing works, has been set aside by the directors for a canteen, classrooms, etc. The Girls' Club, known as the Waverley Club, meets in this house. The club is open to any women members of the staff, and all the employes, including the young girls, belong. During the winter there is a dance for girls only, on one evening in the week; another evening is given to an instruction class in country and folk dancing, taken by a teacher from the Council School; a group of members rehearse plays, and generally give a performance in a public hall at the end of the season, and the proceeds go to assist some local charity. A regular weekly whist drive for men and women is held, and usually about eighty persons are present. A social gathering, when refreshments are served, is arranged once during the winter, when games and other amusements are organised, and the young people spend an enjoyable evening.

The lecture hall in Castle Street serves a useful purpose, as it is used on three nights in the week for band practices. On one night in the week there is a class for gymnastics, and, as there is a good supply of apparatus, it is much appreciated by the members. A dancing class for girls is also held on one night of the week.

SPORTS GROUND.

The directors have laid out about eight and a half acres of a field near the works as a sports ground, and a further nine acres is used for football. There are a cricket field, five tennis courts, and four rinks for bowling; and although the ground has only recently been levelled and laid out, the result has been very satisfactory. There is a children's corner for children of employes of the company, where two swings and a see-saw have been put up. A sand-pit has beeen dug for the benefit of the youngest children.

A convenient club house has been erected by the company on the field, and as it has a room where eighty can sit down for tea, three dressing-rooms, kitchen, bar, and bicycle-shed, it adds very greatly to the convenience and comfort of the members. The pavilion is used during the summer for dancing from 8.15 to 9.30 on three evenings in the week, a whist drive is held on another night, and many of the committees find it a convenient meeting-place.

A challenge cup has been presented by Mr. R. C. Hazell for the best-kept garden and allotment on the Walton Park Housing Estate.

ALLOTMENTS.

For over thirty years the directors have encouraged the holding of allotments by the employes at Aylesbury, and as the allotments are within a stone's throw of the works, the employes have many opportunities of enjoying this healthy recreation. At the present time there are about twenty-two acres of the company's land laid out in allotments. The holdings average fifteen poles, but they vary in size from twenty-two poles held by the enthusiasts to five and a half poles cultivated by those who are less energetic or have smaller families to provide for.

BAND.

The employes at the works at Aylesbury have had for many years a successful brass band. There are about twenty-six members, who practice twice a week, and in addition instruction is given to beginners on one evening in the week. During the year the band visits some entertainments in the neighbourhood where their services are required.

We have taken these particulars from a book of some 90 pages called "Hazell's," and any employers interested in the welfare movement can obtain a copy on application to 52, Long Acre, W.C.2. The detailed information and the results of long experience which the book contains make it a valuable contribution to the literature on the important subject of the relation between employer and employed.

Crespin-Harding Pension Association

THIS auxiliary to the Printers' Pension Corporation has just held its annual meeting, when the death of three of the original members was reported: Mr. John Lott, who was employed for 30 years at The Standard office, in his eighty-seventh year; Mr. W. H. de Wilde, who was in the service of Spottiswoode & Co. the whole of his life, at the age of seventy-four; and Mr. J. J. Gagelman, who was associated with Lloyds' Weekly News for fifty-one years, at the age of sixty-four. The Association continues to do splendid service for the Corporation. This year the Association's votes were distributed to members who were interesting themselves in other candidates for pensions, so that no member or member's widow was standing as a candidate at the next election. The annual subscription is 12s., and applications should be made to the Hon. Secretary, Mr. G. E. Dunstone, c/o Messrs. J. B. Nichols & Son, Parliament Mansions, Victoria Street, S.W.1.

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Either of these machines will feed and register with **perfect accuracy** any class of paper, irrespective of weight or texture, whether rhomboid shaped for envelopes, gummed paper for labels, stamps, etc., **at any speed the printer can work his press.**

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London, February, 1924

Trade Composition

AN interesting passage at arms has been taking place in The Typothetæ Bulletin on the question of the rate of machine composition. The editor of that journal stated his opinion that " 5,000 ems an hour should not be too much for any operator to produce on a slug-casting machine, even corrected on the galley." This statement immediately called forth considerable comment. The correspondence which followed indicated that 2,800 ems per hour would be nearer the average than 5,000. This finding was based on general rather than particular statistics, but everyone taking part seemed to agree that 5,000 ems an hour was absolutely beyond the capacity of operators outside of a newspaper establishment setting on the small sizes of leaded matter, and making continuous production on the same class of matter year in and year out. In commercial shops, no matter how expert an operator might be, 5,000 ems was considered impossible.

It was not said, of course, that 5,000 ems an hour is produced, but "*could be* produced." Twenty-five years ago the dead line of competency was 4,000 ems an hour on 8-point and types smaller, and 3,500 for 10-point. If anyone wanted to hold his job then he had to reach that standard. Now, in spite of all the great improvements on the slug-casting machines since that time, master printers are asked to accept a standard below 3,000.

The editor of The Bulletin asked the Typothetæ Research Bureau to get the production figures for a number of plants—commercial, publication, and trade—and this was the result:—

" One plant, specialising on law work, reported and showed us from the books that the production of his day shift varied from 5,900 ems to 8,300 ems, ' run off the hook,' the big bulk of the work being 11-point on a 13-point slug, and measured as such. On the night shift there was a boy taken from the bank in August. His October production was well above 4,000 ems per hour, corrected on the galley. This is an open shop, run on a piece-scale basis. A year or so ago it was a closed shop, also run on a piece basis. The average of the ten union men during the month of September, 1922, was a little better than 4,500 ems. New scale negotiations were then pending, the union demanding 29 cents per thousand ems, with other penalties which would have made the actual price per thousand ems 36 cents. The proprietor considered this prohibitive, and put the men on time work, allowing each man a bonus of nearly 20 per cent. over the regular time scale, probably to keep production at the former level. But what happened? When the production data was tabulated it was found that every man on the machines had produced just exactly as many thousand ems of composition as the ratio of 36 cents to his weekly wage would allow. In other words, if a man was paid 62 dollars a week for 44 hours, he would produce 172,000 ems in that week, or at the rate of 3,900 ems an hour. Consequently the shop was opened, with the result that the average has increased to nearly 6,000 ems an hour.

" A trade composition plant reported a maximum of 6,200 ems an hour with a minimum of 4,200. A publication plant reported a maximum of 40,000 ems in an eight-hour day; another a maximum of 5,060 ems an hour and a minimum of 4,200 ems. Another reported a minimum of 3,000, while the maximum was considerably above 5,000 ems.

" The records of our production bureau show the following averages: Six-point, 4,300; eight-point, 3,391; ten-point, 2,725. But averages are always deceptive. A man wading across a river with an average depth of two feet drowned in a small hole ten feet deep. No sane man would ever claim that an operator could produce 5,000 ems an hour setting 6-point on a 30-em slug or 10-point on a 13-em slug; nor if his matter contained a lot of small caps, fractions, or other points to be inserted by hand; nor if his machine was changed every ten or fifteen minutes from one measure to another or one type to another. When we talk about composition on a slug-casting machine, we talk about such matter as will give both the machine and the man a chance to produce."

What is true of composing machines is likewise true of other automatic or semi-automatic printing machinery. The composite statement issued by the Capital District Typothetæ shows a ten-month average of automatic platens of 1,252 impressions an hour. These machines are advertised to produce 2,400 impressions an hour. In a town in Northern Indiana four of these machines showed an average of less than 1,000 per hour. The proprietor decided to offer the men a bonus of 10 cents a thousand over and above the present average. In a week the average was raised 96 per cent.

The Kelly press shows a ten-month average of 1,778. This press could easily produce 2,500 if given a chance. And so it is with practically all other machines—platens, cylinders, folders and stitchers. It is an intolerable waste.

This is all quite interesting, and we should like to compare the experience of printing offices this side the Atlantic with some of the foregoing. If an industry is to be efficient, its machinery must have a full working. There are inefficient offices. Where this is due to obsolete machinery and antiquated methods, that cannot be helped; but there is no excuse for small turnover in the modern, well-equipped office. With the growth of efficiency come lessened costs, from which follow more employment and better profits.

The New Book on Photo-Offset

Photo-Litho and Offset Printing. By F. T. Corkett, F.R.P.S. London: Raithby, Lawrence & Co., Ltd. 1923. Demy 8vo; 138 pp. 10s. 6d.

THE forthcoming publication of this little volume was announced some time ago, and in the meantime we have received a number of inquiries which presage well for its success. The subject is a new one in its commercial development, and there was an undoubted need for a practical book on modern lines, and it will be received with the greatest interest by the lithographic and allied trades.

Mr. Corkett is a well-known authority on all branches of photogravure and photo-offset work, and particularly in connection with the Lithotex machine and process. His articles in THE MODERN LITHOGRAPHER will, no doubt, be recalled by many of our readers. In an introduction Mr. Corkett states that his personal connection with the production of the book "is in the bringing together the threads of the story, and this from men in the front rank of the craft who can best speak on the subject. . . ." In actual fact, the duties of editor have been exceeded, and several useful chapters are written by Mr. Corkett himself, including "Facsimile," "Security Printing by Offset Litho," and "Is there Anything in Photo-litho?"

No attempt has been made to produce a textbook—textbooks are frequently dull and congested with much unwanted information. The object has been to place at the disposal of craftsmen and employers information in a concise form relating to the most recent developments in the trade. The chapters cover the whole range of the subject, and are written in simple and, as far as possible, non-technical language.

In actual practical value to the offset printer, the chapters on "Graining and Transferring" by E. Garrett and "Practical Offset Printing" by A. H. de la Rue must be given first place. Both these writers show the result of their teaching experience in the clear exposition of their subjects, and the information given makes the book a necessity to the printer who wishes to become thoroughly conversant with the correct practice in plate preparation, setting up and adjusting a machine, and actual printing. Of scarcely less value are the practical hints on "Plates and Blankets" by Edwin C. Potter, and "Offset Troubles and Remedies" by A. B. Evans.

Frank Heywood, whose excellent lectures on offset machinery are well known, has written a comprehensive and unbiassed account of "The Evolution of Offset Machinery," in which the features of the various kinds of single- and two-colour machines made by English manufacturers are clearly explained.

Too little attention has been given previously to the study of offset inks, and we are pleased to find this subject is fully discussed by four well-known authorities. The most striking account, perhaps, by Geo. A. Shuck, deals with a comparison of the quality and solidity of direct and offset work, and is illustrated by two brilliantly coloured labels or cards, one printed direct and the other offset, but both single rolled and printed as commercial jobs. We have not seen a more perfect demonstration of the capacity of offset to meet the most exacting demands. On the question of cost of ink, Mr. Shuck quotes an instance in which the change from direct printing to offset enabled a reduction of 33 per cent. to be made in the ink bill, in spite of the high cost per pound of the offset ink.

The chapters on photo-litho subjects are not so exhaustive as those dealing with printing, and are more stimulating than informative. The subject is too large, even at this early stage, to be fully dealt with in a small book, but there is sufficient practical information in a contribution by H. J. Crowder to help a beginner in his experiments in printing down. "High-light negative processes" are dealt with by William Gamble. J. R. Riddell writes on "Offset Printers," and gives some useful advice to the trade on the progress of the lithographic craft.

One of the most interesting chapters is the last, in which the Lithotex process for roller engraving is described. From a purely technical point of view, this process is remarkable, involving the use of a transferring machine whereby the length of a design can be mechanically reduced or increased at will to make it fit exactly round a cylinder. The mechanism by which this result is obtained is quite simple, but even among the wonders of the modern printing machine industry it calls for involuntary admiration.

The book is printed, as it should be, entirely by offset, and the type is clean and sharp; but our copy has one or two gray pages—a defect which may be found occasionally in books printed letterpress! The advertisements, including halftone illustrations, are actually better than the text. Two plates in colour are included, one mainly drawn work and the other an example of photo-chromo-lithography.

In a new edition, the titles of the chapters might be given in the running heads as an aid to reference. A very complete index is provided, however, which is of great assistance.

More Books More Printing

THE Publisher's Circular states that 12,274 books were published in 1923. This is an increase of 1,432 over 1922, and is the highest figure since the war. Of these, 9,246 were new books and 3,028 new editions.

Annual Flag Day

THE Joint Industrial Council of the Printing and Allied Trades have decided to hold annually the flag day in aid of the Printers' War Orphan Fund until the necessity for it ceases to exist. The sum of £4,500 was raised in November last.

Council Meeting of Federation of Master Printers

AT the last meeting of the Council of the Federation of Master Printers an address was given by Mr. W. S. Crawford on the International Advertising Convention. The Federation is assisting the Convention by preparing a programme for the Graphic Arts Committee, and also assisting in the exhibition section. Satisfaction was expressed with the work of the Legislation and Transport Committee in securing the retention of exceptional railway rates for another two years.

PAPER AND BOARDS

Croxley Mills, Watford, Herts.

BANKS, BONDS, LEDGERS, COVERS, LINEN FACED, PRINTINGS, BIBLES, LITHOGRAPHIC, MUSIC, ANTIQUES, DRAWINGS, OFFSET, CREAM LAIDS, &c.

Homepark Mills, King's Langley, Herts.

CHROMO & ART COATED PAPERS & BOARDS, COATED BOX BOARDS, CLOTH LINED & MANILLA BOARDS, SURFACE COLOURED BOARDS.

Nash Mills, Hemel Hempstead, Herts

WHITE AND TINTED DUPLEX AND CARD INDEX PULP BOARDS, WHITE LINED BOX BOARDS, LINEN AND ANTIQUE FINISHED BOARDS.

Apsley Mills, Hemel Hempstead, Herts

POST CARDS, PASTE BOARDS, VISITING CARDS, FANCY CARDS, PRINTERS' CUT CARDS, IVORY BOARDS, CLOTH LINED PAPERS, JACQUARD CARDS, &c.

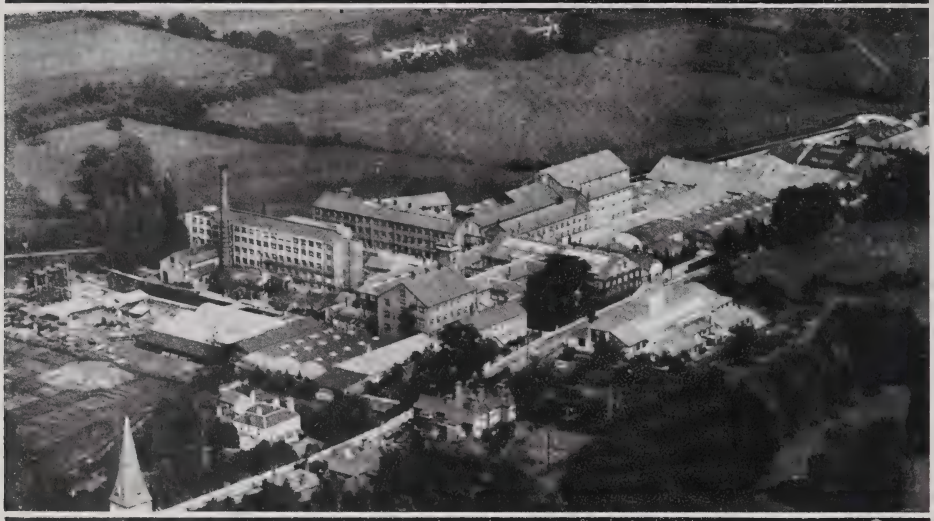
Total Output Over 500 Tons Per Week

LION BRAND MANUFACTURE Regd

IF YOU ARE NOT ONE OF THE THOUSANDS OF SUCCESSFUL PRINTERS WHO HAVE PROVED THE VALUE OF OUR PRODUCTS, WE SHOULD LIKE TO SEND YOU SAMPLES.

JOHN DICKINSON & Co. LTD.

Dickinson's



IVORY CARDS & BOARDS

The place where Britain's Finest Ivory CARDS & BOARDS are made: APSLEY CARD & BOARD MILLS, *Hemel Hempstead — Herts*, from which source you may find it a decided advantage to obtain quotations for your next supplies.

Your enquiries will receive intelligent handling by men who know your needs

JOHN DICKINSON & Co. Ltd

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

THIS month my remarks receive their inspiration from specimens received from Worcester, Northwood, Leeds, London, Manchester, and Harpenden. It is unfortunate, perhaps, that many of them cannot be reproduced; but among the examples are five calendars, and, as much can be done through such a medium to help business, a little chat round the subject may prove helpful.

There are several points which should be borne in mind when a printer designs a calendar for himself, because it is not only a business representative; it also acts as a "silent salesman" for twelve months; and it is worth while giving it just that little extra attention and just that additional touch of craftsmanship which will make the users, consciously or subconsciously, think of the giver every time a reference is made.

Opinions will naturally vary as to what is best to put into a calendar; so varied may be the nature of your customers' requirements that what might specially appeal to a linen draper would fall flat with an auctioneer. And the difficulty is how to keep down cost without sacrificing effect or—more important still so far as the printer is concerned—results. For it is a sprat to catch a mackerel!

In putting these items down on paper I am trying to anticipate the desires of my contributors, in the hope of being able to throw out a few hints as guides for future efforts.

For present purposes, the subject shall be treated on strictly commercial lines, leaving out the "fine art" side as being beyond the means of the printer catering for the wants of a few local towns or villages, and whose small business will not allow a big outlay for such problematical results.

First and foremost, the figures and months on any wall calendar must be very clear and readable, and anything that detracts from such results should be strictly barred. To more easily achieve this object, I am strongly in favour of monthly tear-offs—the smaller the calender, the more necessary does this become. Unless it is on a fairly large sheet, the printer is, for the sake of a little extra expense, robbing himself of valuable advertising space, which, if properly used, should prove of great selling value.

Secondly, the real incentive in issuing a calendar is *not* primarily to help your customer find any particular day of the month, as to impress upon him *every* day of the year that your services are at his disposal. So your figures should be clear and easily read—this acts as an inducement to use *your* calendar—and equally so the personal message you wish to convey should be brief and concise, capable of being taken in at a glance each time he refers to your calendar.

Thirdly, as a hanging calendar in particular is expected to be exposed to light and air for twelve months continuously, it should be printed on a stock that for make, colour, and substantiality will stand the long strain and in December will look almost as bright and cheerful as it did in January.

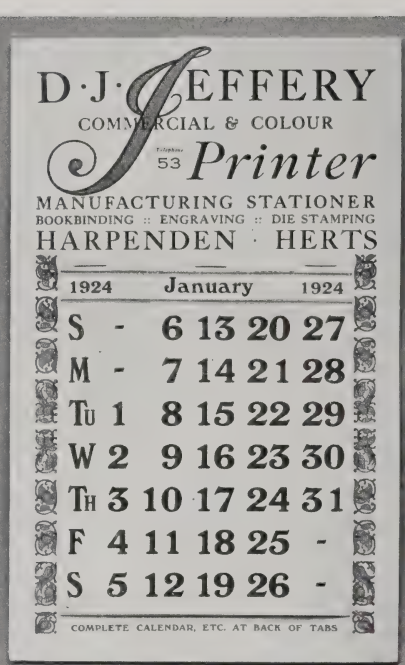
This suggests that pure white stock will not be found the most suitable unless under exceptional circumstances—such as practically covering almost the whole surface with printing—toned stock is much more serviceable, and less affected by light and dirt; a very rough surface also being a dust collector. You try to clean it—result: smudges!

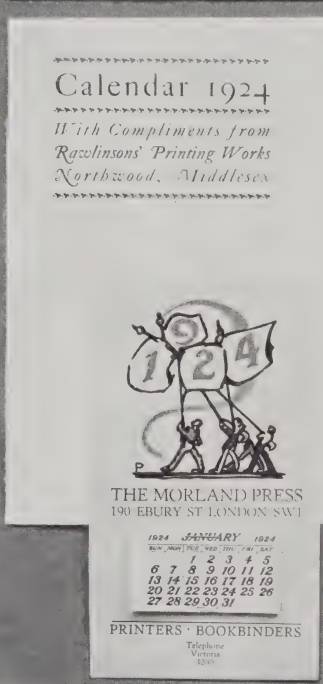
Inks should not be of a fugitive nature—such as pale yellows, mauves, or any colours mixed with white—as light has an adverse effect on them, and quickly reduces their values.

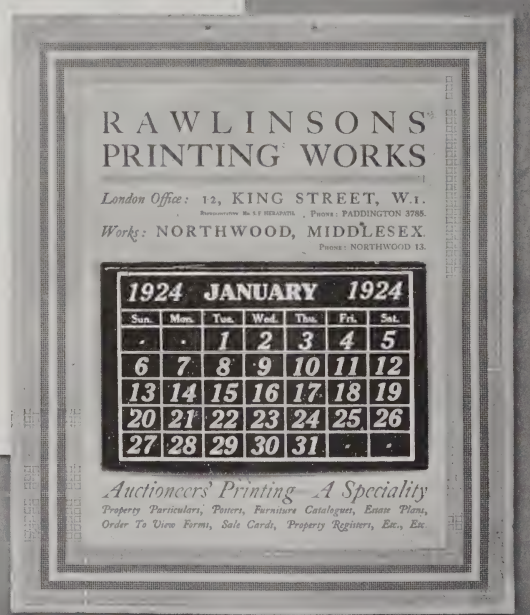
Fourthly, great care and attention should be given to your own advertisement. This must be carefully thought out; for if you "miss the mark," you miss it for twelve months! A calendar is not like an envelope stuffer: if you do not "get there" with the first, or you are disappointed with your efforts, another can quickly follow in which you have more confidence.

Fifthly, the type selection should harmonise with the remainder of the production. If you are afraid that the nature of the stock will play the deuce with your type, work from casts.

In this connection there is a point sometimes worth remembering when printing in colours from plates, where the colours do not overlap. Say, for example, it is a two-colour job from type. Do not dissect the forme, but have two plates made: have cut away the second colour from the first plate, and the first colour from the second plate—your register will then be perfect without any adjustments if the feeding is accurate. This will frequently save a great deal of time in dissecting, especially with intricate formes, and may materially contribute toward the cost of the plates. A third colour may frequently be obtained by over-printing







EXAMPLE 18—HERALD & WALKER. EXAMPLE 19—D. J. JEFFERY. EXAMPLE 20—MORLAND PRESS.
EXAMPLE 21—RAWLINSON. EXAMPLE 22—RAWLINSON'S CALENDAR WRAPPER.

—part of a rule border, ornament, tint or other decoration being retained on both plates.

At the moment of writing I have before me five calendars—all "printers' travellers"—so dissimilar in effect that they will serve demonstration purposes quite well; and as a preface to my remarks on them, I hope the senders will not take anything I say as intended in any way personal.

Example 18 is from Messrs. Herald & Walker, Ltd., Pool Fold Chambers, Manchester, who in a covering note refer to their calendar as "a purely letterpress job and intended more for convenient office use than as a mural decoration." This has been printed on a white chromo board $9\frac{5}{8}$ in. by $12\frac{3}{8}$ in.—a tinted board would have been more servicable and as equally effective. Printed in four colours, the borders round job and name and address and 1924 are in gold; a very delicate green-grey tint under name panel and 1924—quite imperceptible in our miniature reproduction—holiday dates, names of month, year, and H and W in firm's name are in red; the remainder in bronze blue.

Here I am inclined to the view that legibility (or shall we say visibility?) has been sacrificed to decoration. I should much have preferred to omit all the part printed in gold (with the blue pip in outer border), utilise the space so saved by increasing the size of the calendar figures, and re-set the heading (now in Italian Old Style) to fit proposed new width of calendar. The tint is unnecessary. The "1924" is out of place: it belongs to the almanac, not the advertisement. Then the "holiday list" at side throws the rest out of balance—just the same as it does in the office! These and any other sundries, if desirable to retain, could be printed on back of card.

The printing and attention to detail are quite good, and deserve better general results as recompense for the time and care evidently bestowed upon its production.

Example 19 is from D. J. Jeffery, of Harpenden. Size $7\frac{3}{4}$ in. by $12\frac{3}{8}$ in., crash finish biscuit-coloured board. Old Style No. 5 has been used for the heading; figures are in 48-point Windsor—the whole printed in brown and relieved with green.

The designer is evidently banking on his initial "J" in the two colours; and, although at close quarters the type at head seems rather crowded at first sight, it looks quite well in the distance hanging up—as it is intended to do, a "hanger" being clamped on at the back instead of the usual evelets and cord. Although not so large over all as Example 18, the tear-offs enable a person to read at a glance from a considerable distance—and each time he looks for the date, he cannot fail to receive a gentle reminder from "D. J. Jeffery, Printer."

Example 20 is from the Morland Press, 190, Ebury Street, London, S.W.1. The general scheme is black on buff antique stock, $4\frac{5}{8}$ in. by 8 in., with black-on-white monthly tear-offs; the illustration at head being in black, blue, red and yellow. Type used for name, address and telephone number is Verona.

When I see these quaint illustrations, I like to try and get behind the mind of the designer, and think along his lines. He evidently believes in "attractors," even on a calendar. So he conceived the idea of a procession carrying banners, to attract the attention of passers-by, which proclaim to all whom it may concern that 1924 has arrived, *supported by The Morland Press!* Though these deductions may be wrong, they are logical; and if only a little more trouble was taken at times to understand or appreciate simple why and wherefores, and to have a definite reason for doing certain things, there would be many more successes.

Example 21 is from Rawlinson's Printing Works, Northwood, Middlesex. Size 10 in. by 12 in.

This may best be described as a study in browns (of which there are four, including the printing surface); and it differs from the other examples in having a type border 7 ems wide all round, in monotype open and solid squares, presenting the effect somewhat of a frame round a picture. The tear-offs are in reverse, white on nigger brown; while the type is in Old Face roman and italic, and would have stood being a shade stronger or brighter in colour—the richness of the nigger-brown date pad retires the advertisement just a little too much (this difference is not so apparent in the reproduction): although essentially a calendar, the printer is entitled to his due. Sent out in an open-end wrapper with a "Compliments" panel in left-hand corner (Example 22), there is an air of straightforwardness and directness of purpose in Example 21 which pleases the eye and inspires confidence.

Example 23, from F. E. Dale & Son, 26, Upper Thames Street, E.C.4, differs from the four preceding examples in that it is a stock pattern, the

EXAMPLE 23.

"OLD COMFY"—*That's his name*

There's a fire in the nursery. It's bed time. And all you can see of the occupants is a round lump at the top of each bed.

"If you don't put your legs out straight you'll never grow!" That's Mother. You'll probably remember being told that yourself. Perhaps you put your legs down—but it was an effort. The bottom of the bed was so cold—much too cold.

Nowadays children need no telling. You see, there's "Old Comfy"—That's the children's name for the "Ronoleke" H. W. B. Here he's put to bed just a few minutes before them, and when they get in it's the warmest, cosiest place in existence, top and bottom. And sleep undisturbed! They're off in a moment.

And "Old Comfy" does the same for everyone. Mother, Father, Baby—they all use him. He's one of the household favourites, ready in a moment and always reliable. "Old Comfy" cannot leak, it's a sheer impossibility. He's made that way.

Ronoleke

THE BEST
RUBBER HOT-WATER BOTTLE

FROM ALL GOOD CHEMISTS AND RUBBER SHOPS

ROSES ARE HERE

ONCE again it is rose time and here are the roses, fresh every one of them; dew-kissed, inviting and wholly beautiful.

COULD you possibly pass by without taking some—to your wife, to your lady-love, your mother, sister (yes, it has been known!), or perhaps to some bedside?

ALIKE in sickness and in love, roses will bear your heart's message far better than ever the human tongue can do. We invite you to inspect our glorious array of roses, and whether it be just one, or a bouquet of regal proportions that you require, you are very welcome to select *those* which please you most.

THERE is no "best" in flowerdom. Our flowers are all as Nature gives them to us and that is very close to perfection.

COME TO BARKER'S
The Flower Shop
York

OPEN ALL DAY ON WEDNESDAYS

PRESENT AND FUTURE

As far as babies are concerned man lives in the future. His baby is going to be a fine boy—he'll come into the office later on, of course. The fact of the matter is, he's just a little afraid of Baby as a baby; one can never be quite sure what it will do next.

But to a woman the thought of Baby grown up is a very bitter sweet indeed. She is quite content with the present, yes, and more than content. Her baby is her life just as he is; lovably helpless, nestling so close and clinging so tight. Something all her own to love and protect.

Is it a matter for wonder then that Prudex Baby Powder is invariably used? Nothing can be too good for Baby; Prudex, with its fragrant purity, its wonderful soothing and absorbent powers, is the only powder that it is really fair to Baby to use.

PRUDEX
A BETTER KIND OF BABY POWDER

SOLD BY ALL GOOD CHEMISTS

STRIPES

There is one particular beauty about stripes; they are always "right."

A striped shirt worn with any style or colour of suit will invariably give that feeling of correctness in dress so dear to the heart of man.

We have an excellent selection of striped shirts in various patterns and colours. The finest of materials and the most reasonable of prices only.

May we show you some?

F·R·HARDMAN & SON
in the County Arcade
BRISTOL

CLOSED ON WEDNESDAYS · 1 O'CLOCK

H·L·GAUNT·16 SPRINGFIELD MOUNT·ARMLEY·LEEDS
Advertising

EXAMPLE 24—RONOLEKE. EXAMPLE 25—ROSES ARE HERE. EXAMPLE 26—PRUDEX.
EXAMPLE 27—STRIPES. EXAMPLE 28—H. L. GAUNT'S LETTERHEAD.

printer merely filling in his name and address. And it is a policy that very often has its advantages. To the average recipient outside the Printing trade, it will catch and please the eye. The three-colour picture, "Seaside Pasturage," is pasted over a linen pocket, and gives a note of cheerfulness to a hardy annual. The size is 9 in. by 12 in. The bordering is lithographed in two browns on a greyish ground, with name and address set in the Pentland series, and printed in dark red; with tear-offs in white on dark green. The general mass of subdued colouring is pleasantly relieved by the picture.

Whilst we, as letterpress printers, like to see our own efforts put into our own advertisements, we must not blind ourselves to the fact that "there are other little pebbles on the beach"; and if we are not too proud to stoop and pick them up, then it may frequently happen to our advantage to do so. This is possibly one of those instances where the printer lacked either time or facilities to get the results he would like, so he did what he considered the next best thing—with highly successful results.

Examples 18 to 23 have all been submitted to the same proportionate reductions in size, so that the foregoing remarks may be followed more easily. They are not put forward either as good or bad examples of their kind, but because they lend themselves more readily for demonstration than some others which I have received—and which will receive attention through the post.

Examples 24, 25, 26, 27, and 28 were designed by H. L. Gaunt, 16, Springfield Mount, Armley, Leeds. He has so successfully grasped the modern cult in layout that it is always a pleasure to see his work. He was given a fine showing recently in The Inland Printer—and when they give three or four pages of examples, it can be considered a compliment indeed, and a recognition of work well done.

I should like to make a little comparison between Examples 24 (Ronoleke), 25 (Roses are here), 26 (Prudex), 27 (Stripes.) The text in Examples 24 and 26 is set solid, the other two are leaded; and in view of their similar treatment, I feel the latter are more easily read. The reproductions here shown are reduced to one-third. Kennerley and Bodoni are the principal series used; and the Bodoni advertisement (Example 27—Stripes) reminds me very much of the Austin Reed announcements—which I shall be dealing with in a subsequent issue—wherein this style and type are used to good purpose. Bodoni is a difficult type to use successfully; but once it has been mastered, your work will "invariably give that feeling of correctness," like the goods advertised.

At this moment I have two printers in mind whose work suggests they have mastered the Bodoni; they are George W. Jones and Harold A. E. Pearce. If any other of my readers have been trying it out, send me along a few proofs.

Arthur Watson, of Worcester, has sent along some clever examples, with which I hope to deal in the next issue. Would he be so good as to send me details of his embossing and plate-sunk effects for the benefit of "Craftsman Corner" readers?

All specimens and communications for "Craftsman's Corner" should be addressed to H. Naylor, 8, Aubert Park, Highbury, N.5.

Costing and Estimating Examination

The results of this examination, held at the Stationers' Hall on December 17 last, under the auspices of the Stationers' Company and Printing Industry Technical Board, are as follows:—

COSTING EXAMINATION.

First Class.—E. H. Ashworth, F. J. Barsted, F. C. Bath, H. W. Bull, W. E. Clark, W. H. Clift (second prize), W. F. Devereux, E. Elms, H. H. Endersby, Miss E. A. Evans, Miss C. F. Geary (first prize), R. S. F. Graves, Miss M. D. Hall, Miss V. A. Hemsley, M. T. Hunt, D. W. Irvin, R. H. Johns, Miss A. Lemon, Miss D. F. Oxberry, R. W. Poll, Miss M. Purvis, Miss V. C. Sargent, Miss M. W. Taylor, Miss G. E. Turner.

Second Class.—Miss D. L. Andrews, L. H. Gann, J. A. Haddock, Miss C. R. Padgham, F. Seymour, L. A. Tanner, F. Wilson.

ESTIMATING EXAMINATION.

First Class.—W. J. Bayles, R. M. Bradbury, E. A. Chandler, W. H. Corbin, W. A. Darby, R. J. H. Dolamore, F. W. Goldsmith, H. J. Hewson, S. R. Hollis, G. A. Hughes, J. D. Papworth, F. J. Raitt, A. H. Simmons, W. E. Simmons, G. J. B. Stagg, F. C. Ward, W. C. Watts, T. E. Whittam (second prize), W. J. Wilson (first prize).

Second Class.—E. S. Bayles, D. S. Blades, E. J. Daniels, G. Day, G. E. Marshman.

The examiners were Mr. W. Howard Hazell and Mr. Harold Curwen.

Death of Mrs. T. L. Whitehead

It is with great regret that we announce the death of Mrs. Whitehead, wife of Mr. Thomas Lewis Whitehead, managing director of the Bury Times Co., Ltd., and the Radcliffe Printing Co., Ltd., which occurred at her residence, 99, Walmersley Road, after an illness of several months' duration.

Staff Dinner of the London School of Printing

The London School of Printing is synonymous with the highest and best not only technically, but also socially, as was evidenced when the school staff held its annual dinner. On Saturday, January 5, a full and representative gathering of members of the staff and their friends met at the Connaught Rooms and spent an enjoyable evening supported by leading representatives in the educational and printing world. The toast of the evening, "The London School of Printing," was porposed in a characteristic speech by Sir L. Amherst Selby-Bigge, Permanent Secretary of the Board of Education. The speeches that followed, as well as the delightful musical programme, were all of the highest standard, and those who had the good fortune to be present gained a definite idea of the spirit which impells those who have been responsible for making this highly efficient school the acknowledged centre of technical education for the printing crafts in this country.

The General Post Office and Trap Envelopes

CONSIDERABLE confusion has arisen in the printing and stationery trade as to the new regulations governing the use of "trap" envelopes. Some months ago there appeared a press notice issued by the General Post Office prohibiting the use of these envelopes, and after representations had been made to the Postmaster-General as to the hardship inflicted upon the trade which already had large stocks of these envelopes in hand, it was agreed that no rigid enforcement of these regulations would be made until January 1st of this year. The regulation was resented by large sections of the printing trade, particularly those engaged in working for the mail order business, where the additional expense involved in providing the new and more expensive envelope was likely to effect printing orders. Representations to the General Post Office were made to this effect, with the result that a general opinion was created that this regulation would not be enforced, and that it was little more than a pious recommendation on the part of the Post Office, who hoped by this means this great change would be effected.

This opinion has been further established by the rather loose use of the words "regulation" and "recommendation" as interchangeable. These words are not interchangeable. They do not and cannot mean the same thing, and what this really amounts to is that the Postmaster-General hoped to enforce a regulation by a recommendation.

This is not the way to effect postal changes. A regulation is a regulation, and if there be such, and it is desired to enforce it, no one should be left in doubt about the matter.

When first the General Post Office was approached on this subject by the Stationers' Association the following occurs in a letter from them:—"I am to explain that the regulation to which you refer is not a new one, and that it has long been the practice to communicate with business firms and other persons who are observed to be using large envelopes which have the flaps merely tucked in, and are likely to entrap small letters and cards conveyed in the same mail."

Further, in the Statutory Rules and Orders of the Post Office, No. 575, the following is to be found:—

GENERAL CONDITIONS.

"There shall not be posted, or conveyed, or delivered by post any postal packet having thereon or on the cover thereof any words, marks, or designs likely, in the opinion of the Postmaster-General, to embarrass the officers of the Post Office in dealing with the packet in the post, or of such a form or so made up for transmission by post as to be likely, in the opinion of the Postmaster-General, to embarrass the officers of the Post Office in dealing with the packet in the post."

It is surely clear from this that the Postmaster-General has power to deal with this matter of envelopes which were giving considerable trouble in the sorting department of the Post Office. Unfortunately provincial post masters had not until quite recently been advised of this change. From many places we have received communications enclosing letters from local post masters saying that no instructions respecting alterations had been received. This, of course, made it appear as though we and many of our contemporaries had either misunderstood the Postmaster-General's communications or exaggerated the importance of them. The Postmaster-General therefore was communicated with, and asked that some effective steps should be taken by his department, not only to provide provincial post masters with instructions respecting regulations concerning "trap" envelopes, but to inform the public the particulars of the exact nature of the regulations at present in force. The following reply has been received:—

General Post Office,
London, E.C.1.,
January 21st, 1924.

The General Secretary,
The Stationers' Association.

"TRAP" ENVELOPES.

Sir,—With reference to your letter of the 5th and 12th inst., I am directed by the Postmaster-General to express his regret that there should have been any misunderstanding with regard to enquiries addressed to postmasters on this subject. Steps have been taken to bring the notice recently to the attention of all postmasters, and it is hoped that there will be no further difficulty.

The Postmaster-General takes this opportunity of expressing his appreciation of the assistance which your Association and the stationery trade generally have rendered the Post Office in the matter of popularising the use of envelopes which conform to the recommendations of this department.

The Postmaster-General agrees that it should be made clear as occasion arises that even if the using up of existing stocks is acquiesed in, users should be urged to act on the Post Office recommendation as soon as the stocks are exhausted; and this is being done.

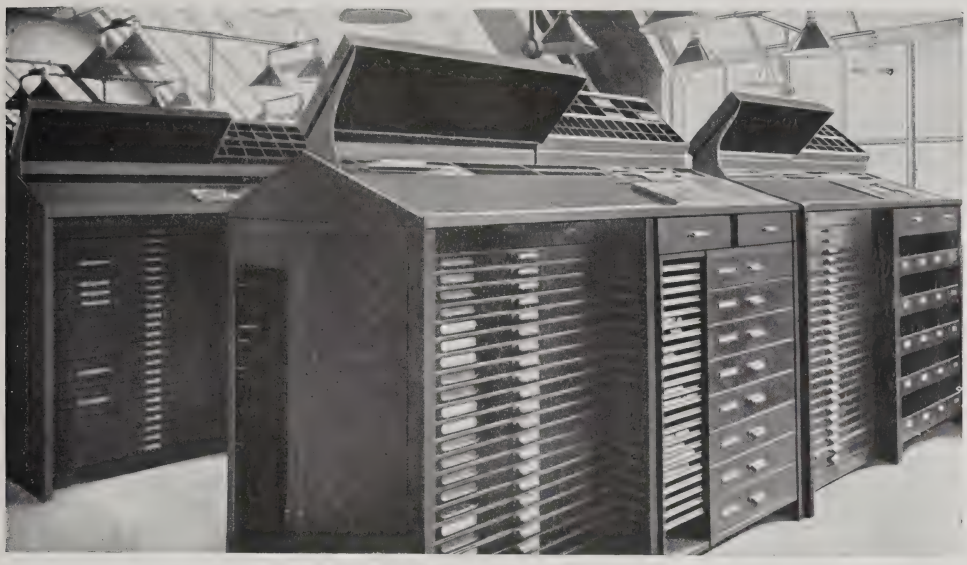
As regards the latter part of the letter of the 3rd January from Messrs. Walter Gillett, Ltd., I am to remark that it has always been understood from the publications of the stationery trade that the public would be involved in no additional expense in acting on the Post Office recommendations.

I am, Sir,
Your obedient Servant,
(Signed) F. H. WILLIAMSON.

It ought now to be clear to the whole trade, and we hope it will be especially clear to that large number of correspondents who seem to have thought that our conclusions were rather precipitate, that right through these months we have accurately and faithfully represented the true view of the situation.

Box and Paper Working Machinery

MR. M. C. RITCHIE, 145, Farringdon Road, E.C.1, has turned his business into a company, which will in future be known as M. C. Ritchie, Ltd. This step is taken in consequence of increasing business. Mr. Ritchie has been joined by Mr. E. C. Wykes, of Leicester, who will remain in Leicester. It is contemplated moving almost immediately into larger manufacturing premises in order to more expeditiously proceed with the making of several new box and paper working machines which are to be put upon the market.



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How to Operate Automatic Cylinder Job Presses

By EUGENE St. JOHN

THE desire to produce small automatically-fed cylinder job presses which can print faster than platen presses is in line with the quest for greater efficiency. In the distinct field between the very small platen press and the standard pony two-revolution flat-bed cylinder press there are three remarkable fast cylinder job presses of quite dissimilar type: the Kelly Automatic, the Miehle Vertical, and the Miller High-speed presses. The Kelly was first in the field, about 1914. The Miehle Vertical came out in 1921, and the Miller High-speed in 1922.

THE KELLY AUTOMATIC PRESS.

The cylinder of the Kelly revolves twice during the forward and backward movement of the bed. printing stroke begins when the grippers close with the bed approaching the delivery end. The delivery stroke begins with the cylinder gap up, grippers closed, and the bed at the feeder end. When printing, the cylinder is up at the beginning of the printing stroke and down at the beginning of the delivery stroke. The cylinder tripped is up on both strokes.

The forme is placed on bed at the delivery end, and the gripper edge is the reverse of the general cylinder gripper edge. The fountain is likewise in reverse position at the feeder end.

The gripper movement is original, and consists of lever, cam and final closing finger to close the grippers and retain the bite during the printing cycle. There are three composition forme rollers two inches in diameter, which are set against large and small steel vibrators, on which is a composition rider roller. An ink plate provides additional distribution surface, and also provides a means for setting the forme rollers. The fountain is set with the bed on feeder end as this brings the ductor roller into contact with the fountain roller.

With the exceptions noted and some special features, the Kelly is much like a flat-bed two-revolution press, and make-ready is the same. The Kelly is called a 14 by 22 press, although the inside chase measurements are 15 by $20\frac{1}{4}$. By locking on the bed or with the aid of patent bases a forme 22 by $15\frac{1}{4}$ can be printed.

Three forme rollers ink a forme 22 in. wide and extending $10\frac{7}{8}$ in. back from the dead line, two rollers 22 by $12\frac{3}{4}$ inches and one roller 22 by $15\frac{1}{4}$ inches. When possible the heaviest part of forme is run to gripper edge. Thus an oversize forme up to a roller coverage of $15\frac{1}{4}$ inches may be printed if solids or halftones do not come over $10\frac{7}{8}$ inches from gripper edge. These limits may be extended to $12\frac{3}{4}$ inches, and two forme rollers used by raising the third roller off the forme and using it as a distributor. The second roller may be raised in the same way. With the latter setting an oversize forme up to $15\frac{1}{4}$ inches from the gripper edge may be covered by the first roller and single or double rolled. This double rolling is automatic, has the effect of two forme rollers, and is a patented device.

PUTTING THE FORME ON THE KELLY PRESS.

The dead line is scribed on the bed exactly $1\frac{5}{8}$ in. from the head forme clamp. The distance between top of forme and the inside of the Kelly press chase should equal the width of the margin. One or two pica reglets are placed between chase and ink plate to allow for gripper bite. Margins at the head of the sheet may be as close as 1/16 in. Formes are centred in the chase.

OPERATING THE KELLY AUTOMATIC FEEDER.

To set the side guide crease a sheet at the centre of the gripper edge. A line is scribed at the centre of the feedboard extension plate. Register crease with this line. Have sheet parallel with plate. Bring side guide to edge of sheet and tighten it.

On the lower guide rod support bar are scribed three lines. If side guide has been set on feeder side of press; place sheet with centre crease on line to right of zero. If side guide has been set on gear side of press, place sheet with centre crease on line to left of zero. This will bring sheets down about $\frac{1}{2}$ in. away from side guide.

Set pile guide bars up to sides of sheet allowing about $\frac{1}{8}$ in. side play. Load table, rolling out and winding each lift. Smooth out each lift to get stock to lie as flat as possible. With handle raise pile until its front is at top of inner pack front guide rods. Slide pile guide fingers against corners of pile. Move height gauge to position about $\frac{1}{4}$ in. from tail of sheet, noting that tube does not rub against guide fingers. Tighten arm screws. Loosen height gauge binding screw, let height gauge down to contact with top of pile, and tighten binding screw. Wedges may be used to level top of pile of uneven stock. Before lowering conveyor loosen snap guide opening and closing finger screw, loosen sheet detector level screws, loosen guide rod thumbscrews, and move all of these parts to an approximate position to avoid conflict with tongues and snap guide. Lower conveyor. Set snap guide opening and closing finger. Set sheet detectors over drop tongues with locating arrow on impression throw-off cam pointing to cam roll. Put in clutch by pulling suction wheels around while pushing on clutch pin handle. Start blower and adjust air blast to separate five or six sheets at the top of the pile. Start press and bring one sheet down slowly, meanwhile adjusting tension balls and rolls. When the sheet is down to the drop guides one pair of tension balls should be set on the back edge of sheet to hold it to the drop guides. Start press and run one sheet out on the feedboard. Stop press just as sheet is about to trip the detectors. Sheet should not be more than $\frac{1}{2}$ in. from side guide. Then turn press by hand until opening and closing finger just closes the side guide. Set bunter block to slightly buckle sheet. Move wing guide rods into position to solid edges of sheets so that they will not curl up over snap guide or bunter block.

If running a wide sheet, plain guide rods also may be used. Start the press again and stop as sheet reaches first delivery rolls. Move margin rolls to position and arrange delivery rubber bands to support the sheet, run sheet out on delivery bands until four inches of sheet extends over, then set delivery wings, after which lay sheet on jogger board and set back paper guide. Set fountain ratchet regulator for desired number of teeth on fountain, and press is ready to run. Sheets from 7 by 10 to 17 by 22 inches, with longest edges of sheets to the grippers, may automatically be fed at speeds of from 2,400 to 3,600 impressions per hour, depending on the work. American Printer.

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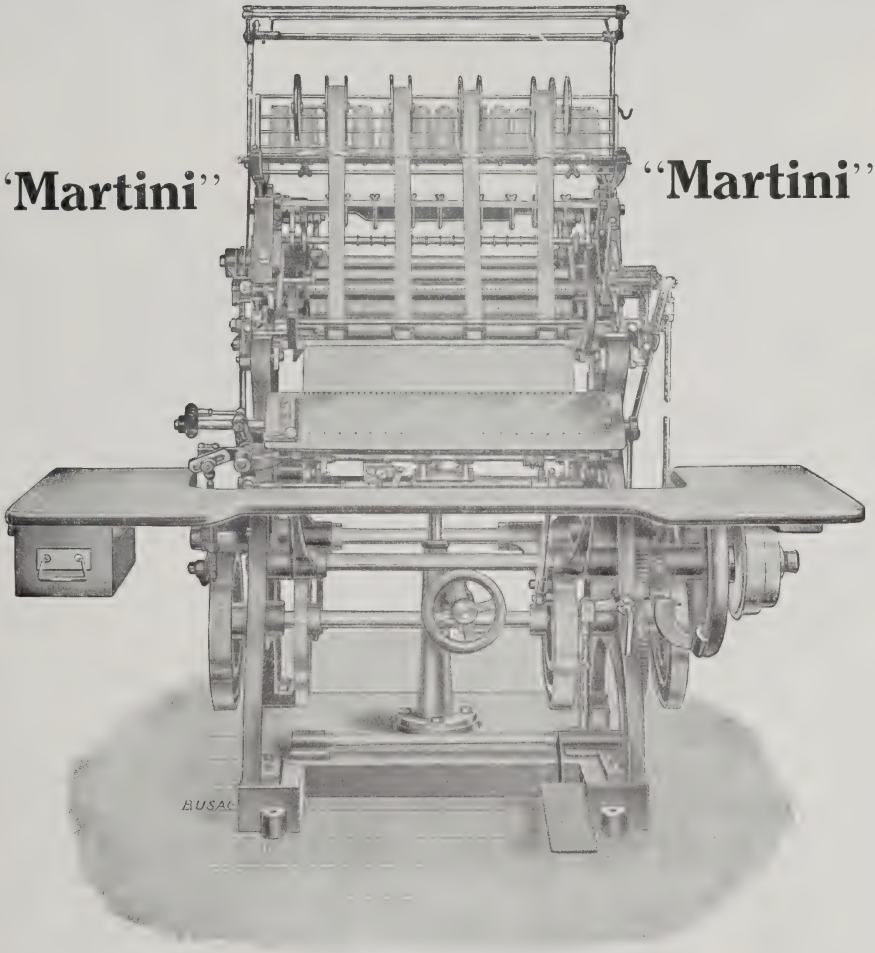

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REVIEWS

Printing: Its History, Practice and Progress. By H. A. Maddox. Published by Sir Isaac Pitman & Sons, Ltd. (1923). Demy octavo. Pp. 152 + VIII. Price 5s.

Mr. Maddox is a well-known contributor to the printing technical press, and he writes on his subject with ready knowledge and in a simple descriptive style. The aim of the author has been to produce a book which, whilst it is thoroughly practical, avoids as far as possible dealing with complicated technicalities. The book is mainly devoted to an explanation of the numerous processes involved in letterpress printing, including stereo and electrotyping and newspaper production; chapters on the reproduction processes and offset printing are also included. One of the best chapters is that devoted to the consideration of paper in relation to printing. The range of subjects which the book covers is so large that a perfect balance is difficult to attain; but in every section the information given may be relied upon.

The first chapter gives a capital survey of the history of printing. The subject is dealt with rather from the historical than the typographical point of view, and even at the expense of omitting some of the popular information that is given, a more studied account might have been included of the *value* of the work done by the fifteenth and sixteenth century printers who are named.

The chapter on Type Faces covers the ground extremely well in some ways, but the selection of types that are shown as examples is not representative of English work, although a whole page is devoted to American types and another to monotype book faces; no specimen of Caslon Old Face is given, except in a monotype version, and no mention is made of a number of other series which have made English printing a fine thing, and which are in general use. A set of four examples, showing the difference between the sans-seriff, the antique, the clarendon and the latin, will be of value to the layman. At the end of this chapter the author states: "The rapid development in the art of publicity propaganda and advertising has given an impetus to the study of typography from the utility and effect point of view. . . . . Type faces are receiving much more close and detailed attention from the specialist, who looks upon the type face as something with personality and selling power."

In the description of the linotype, monotype and other composing machines the account is comprehensive and the explanations easy to follow.

The ensuing chapter deals with hand composition and equipment; but although four setting sticks are illustrated, no point stick of either English or American make is shown.

Another excellent chapter deals with Proof Correcting and Style, the latter subject being one that receives all too little attention in the technical press and in many printing offices.

The difficult and highly complex subject of printing machinery is treated at length, and gives the reader an excellent account of the complete range of machinery, from the light jobbing platen to the two-colour cylinder machine, as well as a brief reference to the various types of automatic feeders that are in use.

In dealing with machine printing and embossing, a careful account is given of an embossing process, which, as a practical tip, will certainly be useful information for many machine men who have not had wide experience.

Under the heading of Colour Printing a careful explanation is given of the three-colour process not usually found in books of such a general character. Mr. Maddox has a firm belief in the future of the offset process combined with the application of photography, and in his opinion rotary photogravure in colours is capable of rapid development.

The quality of the paper and the setting for a book of this kind are excellent, but the machining leaves much to be desired. Many of the vignettes are very badly printed, and by no means worthy of the author's description of correct make-ready. In our copy one of the pages showing type faces has set-off so badly that the form of some of the letters is disfigured, and we must express our disappointment, which we feel sure the author must share in the way this excellent little volume has been printed.

The Chemistry of Paints, Pigments and Varnishes. By J. Gauld Bearn, M.Sc., A.I.C., F.C.S. Published by Ernest Benn, Ltd. (Benn Bros.) Crown 4to. Pp. 270; 45 illustrations. Price 30s.

The number of books dealing with the technical processes of the manufacture of pigments, varnishes and paints, to which latter subject the making of printing inks bears a close analogy, is entirely inadequate to the importance of the subject.

The present volume, as might be anticipated from the author's wide experience, is written from a strictly practical point of view. It covers the recent developments in the industry, and gives a detailed description of the properties of the raw materials and finished products that are handled in the trade. The chapters dealing with the modern methods of making synthetic colours and colour lakes are of the greatest importance, as well as the description of the use of cellulose acetate in dopes and varnishes, which although introduced originally for rendering the fabric of aeroplane wings taut, have, in all probability, many other equally useful technical applications.

The chapter dealing with the naturally occurring and inorganic pigments is exhaustive, and the modern processes of manufacture are described in detail; and, for the use of the

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colour chemist, the methods and results of the analyses of pigments are given.

From the standpoint of the printing ink maker, the treatment of this subject of black pigments is not so complete. In the manufacture of several blacks the processes of calcining and washing, which are necessary to their purification, are not mentioned. A passing reference is made to the higher grades of carbon blacks; we should have anticipated that these blacks were of some importance in the manufacture of paints on account of their exceedingly high covering power, and might have been given more detailed consideration.

In the section devoted to lakes and lake pigment colours useful tables are included, showing the properties of several of the most important coal tar colouring matters with regard to their fastness to light, water and spirit. This information is of the greatest possible service in indicating the fugitiveness of a printing ink to light and its suitability for lithographic printing.

The chemistry of the drying oils, of which linseed oil is the most important, is of the widest interest. A drying oil is one which dries by oxidation, absorbing oxygen from the air and hardening to an elastic skin. The methods of treating raw linseed oil to increase its drying properties, and the apparatus that it used, are described and illustrated, and a full account of the methods of analysing oils is given. We think it is to be regretted that no mention is made of the study which has been given in recent years to the oxidation of linseed oil. It has been shown that the unpleasant smell given off by drying paint and ink is due to the evaporation of a constituent of the linseed oil, and as the quantity of oxygen which the oil absorbs during drying is by no means inconsiderable, these investigations may explain to some extent the bad effect the smell of drying oil has on some individuals.

Under the heading of Solvents and Dilutents the substitutes for pure turpentine are stated. Pure American turpentine, prepared from the gum that exudes from pine trees, is not frequently seen to-day in the printing workshops. Other turpentines—such as French and Russian—have similar properties, but the latter, prepared by the distillation of Norwegian pine or Scotch fir, has an objectionable smell that is difficult to remove. The substitutes for turpentine are mainly distillates of petroleum; but these, although very satisfactory as cleansing agents, cannot be employed in many lithographic processes, because the materials that are used, whilst they are soluble in turpentine, are not soluble in benzine or other petroleum distillates.

The latter part of the book deals with the manufacture of spirit varnishes, lacquers and dopes, and contains valuable formulæ such as are used for many technical processes in the printing, paper, bookbinding and other trades, as well as the preparation of black varnishes and stoving blacks. One useful chapter deals with the preparation of modern driers, including formulæ in which the valuable resinates and linolates are used.

The present volume is of the greatest importance to the ink manufacturer and to printers who are establishing a printing library, or who are manufacturing ink in their own mills, and they will find the information given of the greatest possible value; but the bibliography which is included is scarcely as comprehensive as might have been expected. The book is well printed, and the line diagrams and inserted plates are clear and in every way satisfactory.

Swain's Quarterly

The high standard of this house journal reflects the universally acknowledged first class work of the firm, whether it be in halftone or three-colour process blocks, in photo-lithography, or in machine photogravure.

The articles have been well selected, and add greatly to the interests of the illustrations. A photogravure, "His Own Fireside," is rich in tone, and gives the full value of the intensity of the shadows and the brilliant high-lights of which the process is capable. A charming crayon study, apparently drawn on Whatman paper, has been reproduced by the halftone high-light process, and printed on the offset machine; this is an excellent piece of work. An example of commercial three-colour reproduction, for which the firm is famed, is well shown, but another colour plate showing a collection of marbles deserves special mention for its close fidelity to the originals.

In a line zincograph taken from an old engraving, the quality of the line work for which the firm has been celebrated for many years, is well maintained.

There is a distinct advance in the display of the advertisements over previous issues, and we hope that the editor may be persuaded in an early number to dispense with the initials used in the articles, which do not conform to present ideas of decoration.

The Fleuron

It is announced that the second number of this valuable annual will be ready during the present month. The first number was one of the interesting typographic events of the past year, and, judging from the prospectus of the forthcoming issue it would appear that the articles will be of equal importance to the previous one.

Mr. D. B. Updike, America's foremost printer, contributes an article on the Planning of Printing, and Stanley Morrison has written an essay of his ideas on the subject of the ideal type. Other articles come from the pens of critics of European reputation, as well as Mr. Newdigate, Mr. Holbrook Jackson, and Mr. Roger Ingpen.

The price of this volume is 21s. net, and a limited edition at three guineas is also to be published. Early application to the office of The Fleuron, St. Stephen's House, Westminster, is advised.

A Sample Book

Messrs. Richard Herring & Co., Ltd., 27, Upper Thames Street, E.C.4, have done a fine and a wise thing. They have produced for the use of the trade what is probably the most convenient sample book in the country. It consists of a Iexel patent box file, in which is arranged sectionally the complete set of paper samples which this firm supplies. The mechanism is quite easy, and any single sample can be released for examination and replaced with the minimum of trouble. The whole scheme has been carefully thought out with a view to saving trouble and expense. The specimens of paper brought together in this book well cover the average requirements of the printing and stationery trade, and include a comprehensive range of delightful cover papers. Seventy years in the paper trade counts for something, and this book embodies a rich experience and a modern taste.

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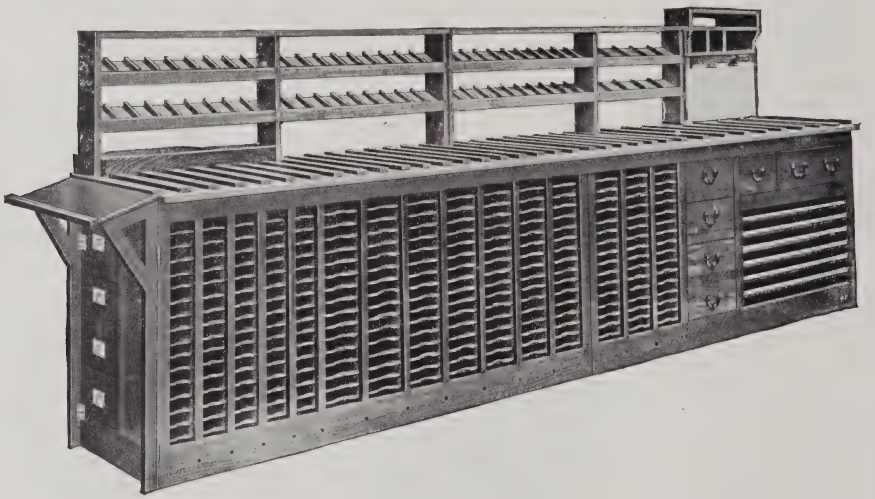
Remarkable Dropping Random

The accompanying illustration shows a special dropping random which has recently been made for The Daily Mail Printing Office, London, by Messrs. H. W. Caslon & Co., Ltd., of Chiswell Street, E.C. This random is remarkable for the care and thought bestowed upon its planning. It embodies every contrivance that experience can suggest, or that the up-to-date news printer can reasonably require from such a detail of composing-room equipment. It is constructed to hold eighty 12 in. Lino. galleys, eighty 24 in. double-column galleys, and eighty 24 in. single-column galleys. Four drawers run at its back, and there are nine drawers (also with patent lever locks) for the use of the make-up hands; while a large drawer at the right-hand end of the random receives Lino. slugs which are dropped through a slot in the top, and beneath this drawer there are six letter-boards. At the end of a lead and rule rack is a pigeon-hole cabinet for piece and pay dockets, and beneath it is an enclosure (also provided with a patent lever lock) for the deposit of other dockets and "chits." The entire surface of the dropping random is lined with stout zinc to prevent splinters, and the projecting front carries to its full length a line of tubular electric lights to illumine the galleys placed beneath. At the left-hand end of the random there is a bin for short sidesticks and quoins, and there is also a hinged sloping flap for the use of the proof puller. The random, constructed in Messrs. Caslon's joinery department, is as handsome as it is useful.



Borders and Ornaments

In a small folder of exquisite design and excellent workmanship, Messrs. H. W. Caslon & Co., Ltd., show about forty specimens of "Borders, Bands and Ornaments" selected from their stock. Without exception, these typographic embellishments are charming, and, as they are all re-cut from eighteenth-century matrices which have been in the possession of the firm since the eighteenth century, they reflect both the matchless elegance of that age and the fine taste of William Caslon the first, but there can be but little doubt that it was he who originally selected all or most of them for reproduction at the Chiswell Street foundry. The fashion of using typographic embellishments having now returned in full force, the publication of Messrs. Caslon's tastefully-produced little folder is opportune. It is appropriately adorned with a small medallion portrait of William Caslon the first, and the specimens are accompanied by appropriate and really interesting letterpress, in which it is claimed, with absolute justice, that "A good border does not distract the reader's attention, but serves to attract and stimulate it, besides intensifying the effect of the message." The same may be said, of course, for the bands and fleurons which are also shown in the Caslon folder, which every printer will be glad to possess.

No Printer

The publication of the St. Helena Guardian has been suspended, as no printer is now available.

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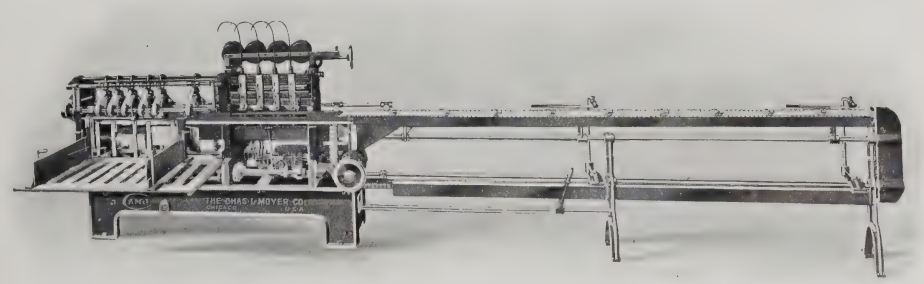

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Stereotyping

QUADS

Not for years have fellow printers been more moved than by the death of Harold Victor Chappell, of Bristol. Our loss is in a sense threefold—a loss connected with the past, the present, and the future. In the past he has been a most exceptionally keen missionary advocate of fraternity and fidelity among fellow craftsmen, and of business reform, as particular business reform was needed. In the present—to think of the sad weeks just ending with his death as the present—our hearts have vibrated with sympathy for a man stricken with cancer in the heyday of his manhood, and for his ebullient service; and with this has mingled no small pride that our craft has in these present days had such a son. "His endurance and his fortitude are wonderful," one of his intimate friends wrote to me in the last fortnight of the illness. And then there is a loss associated with the future. For he would have been an inspiriting president of the National Federation.

A member from the start of the Costing Committee of Bristol Master Printers, President of the Bristol Association, and, later, President of the South-Western Alliance, and a delegate to the Executive Council of the Federation, discharging indeed various offices at "24 Holborn," he was clearly marked out for the highest post to which we could have called him.

The common bond of suffering links together in our thought men of different age and different spheres and different periods. The older men among us were touched by the pathos of Gladstone's death from cancer. As he left Bournemouth to go home to Hawarden to die he said quietly to the few representative townspeople who at the station paid him farewell honours, "God bless you all, and this place, and the land we love." To the last the old hero could detach himself from his own burden.

There might once be an exclamation wrung from him—he might, as indeed he did, in his old world, mode of utterance bemoan "the heaviness of the dispensation," but the thing that was characteristic of him in his late eighties was not bemoaning, but was the outreach of his mind and of his sympathy. So with Harold Chappell, struck down when he was hardly half-way to the eighties. He, too, might, and did once cry out. It was a bitter trouble to him, he wrote, to have to lay down the work of ranging over the whole alliance field and doing his part to bring fellow printers into mutual understanding and co-operation. None the less, the characteristic mood of this great sufferer was not bitter protest, but was manly resignation. Aye, and it was a greater thing than that even. It was a wise-hearted realisation that in his sore sickness, and because of his word being spoken from a bed of suffering, he might possibly strike his most effective blow at the end of his fight.

He appealed from his dying bed to his brother printers to rally to the standard of craft fraternity. "I have done for the craft all that I can do," he said in the same message. The words were touched and tremulous with heart's truth, and yet may one not say? They were also touched with error. For even as he wrote the words that he had done all that he could do, he, by their very inditing, did one thing more, one potent thing, for the craft he had come to love so well. The weight and worth of a message depends not on its words alone; largely it depends upon who says the words, and when, and where and how.

When, in Bunyan's story, the "post sounded" for Mr. Valiant, and brought news that he was bidden be in the King's presence "that day sen'night," he calmly settled his affairs, and, said he, "My sword I leave to him that shall come after me. My courage to him that can make use of it. My marks and scars I carry with me to witness to my King that I have fought his battles." "So he passed over. And all the trumpets sounded for him on the other side."

"It is the mark of a great man to make other men feel great." It is the final triumph of a career like Harold Chappell to induce a spirit like his own in other men. No doubt no other career could in the nature of things be just a parallel of his. Varying scenes need varying action.

But action. Some action. That is it. Some new serviceable work, done effectively.

After all we don't want to see printers gathering together for the mere sake of gathering together, but for the accomplishment of something.

May I suggest one thing? What of a better effort by all sections of the craft towards the alleviation and the elimination of disease.?

Suppose the £100,000 and more that the craft lost through its blundering in 1911, when it was engaged in the civil war of a strike—suppose that £100,000 had been spent in a great craft effort to track the cancer germ to its lair.

We can't now be wise then. We can be wise now. And combined effort, combined pursuit, is more easily practicable. It has been becoming a habit. The work of Harold Chappell, and his like has prepared the way. We now have a Joint National Council of the craft. We have a National Joint Health Committee. It has chosen a woman trade unionist for its Chairman. Our own par-

ticular Margaret Bondfield has been taken into our own particular Cabinet. We have done well and have persisted well in our Joint Council efforts. In some places Joint Council work has been played with or even abandoned.

What we have done in the way then of collaboration, not only as between master printers, but as between employers and employed, has been so good that its a thousand pities it isn't a little better, as it easily could be. What then of such combined craft work towards better health; such work as we have never yet put in. Preventive work. Alleviative work. Recreative work. Curative work. For all workers in the craft.

And perhaps for their children. My happiest possession, let me say, is in a wife, all whose leisure time is, and long has been, given to school welfare work. I'm a bit of an authority—on my wife's side—as to conditions of health and happiness among the workers' children.

Just when my mind is revolving the great things we have done in the printing world and the greater things we have just missed doing, but need not permanently miss—and therefore of course won't miss—just at this moment in comes a small book, "Hazell's," giving some account of the provident and social institutions connected with a very notable house.

Allow me to introduce you. Mr. Reader—Messrs. Hazell, Watson & Viney. What! You know them very well. Pardon me: you don't. You only know bits of them.

You know Mr. Ralph Hazell, and perhaps recall how very informingly and helpfully he dealt with the subject of printers' fires at the London meeting of the Master Printers' Federation in 1909. Let me digress to say that that was the day of my old and delightful friend Irvine's famous speech. "We'd a foire in our works at Derry. We had the presence of mind at once to lock in our compositors." A roar of laughter and many "Why's." Mr. Irvine, a fine raconteur, looked surprised at such a question. We knew quite well if we didn't lock the door they would run down town and bring up a varry inefficient foire brigade. I 'phoned up the brigade: "I'm Irvine. We've got a foire and we don't want you; will you give us your advice?" The brigade said: "Well, you've plenty of watter, and next door to you you've a lot of salt available. Make good use of them both." We did, and put the foire out.

I was talking to Mr. Irvine at Derry some years after he charmed the Federation with this recital. He told me that the salt part of the story was quite serious. I suppose bacon curing goes on next door or close by. Any way salt was actually largely used in this fire, and with good effect.

Hazell and Irvine were associated names on that lively occasion. Now, my fancy's running riot. I'm wondering how would Mr. Irvine get on as a managing director at Hazell's, down at Aylesbury. I present you, friend Irvine with the contemplation. In my mind it switches on to another meeting, an international Salvation congress. "I do love America. I do wish America did belong to our Denmark," I heard a Danish Salvationist exclaim at this congress. And it was a great hit. Mr. Irvine may not be keen on controlling the America-like big Hazell business, with its 1,200 staff. But if it did belong to him he'd suit Hazell's and they'd suit him. For Irvine's humour does not exist instead of but simply irradiates his jolly good common sense and business power. And Hazell's are revealed by this book as tremendously keen on enjoying business and enjoying life.

Some of the Hazell heads may in the past have looked a little wiser than any mortal men could ever really be; but don't make any mistake. They can frivol. Their Social and Sports Club, under Capt. Oscar Viney's chairmanship, is clearly, as it might be expected to be, right and bright.

The club members generally give a dramatic performance at the end of the season. The social gatherings and weekly whist drives are probably trumps. What I ought perhaps to ask the comps to set in apologetic pearl, though for myself I'd rather set it in shouting 18-point, is the fact that there is a club known as the Waverley Club, open to any women members of the staff and all the employes, including the young girls, belong to it. During the winter there is a dance for the girls on one evening in the week; another evening is given to an instruction class in country and folk dancing, taken by a teacher from the Council School. This Waverley Club meets in a house next to the printing works, set aside by the director for a canteen, class rooms, etc. Another dancing class is held in a lecture hall in the town. Of this the instructress is Mrs. Broomfield.

It seems a little ominous to read elsewhere in the book that Mrs. Broomfield has had hospital training. It's not a reflection on the light fantastic toe.

I take it Mrs. Broomfield, who appears to be Works Matron, is that invaluable addition to a firm's staff—one who is available, and available for what no one else has time or opportunity to do. More than one large printery has engaged a Mrs. Broomfield; and finds that whether or not in any week its cost-of-production equals its value-of-production, its Mrs. Broomfield, in any and every week, is equal to anything.

The Social and Sports Club, I should say, is well pleased with its 22½ acres. What d'yer say? I'm wrong. It's 17½ acres. True; but I was adding in the five directors. They're wiseacres.

Nine acres are used for football. The sports ground covers 8½ acres, and provides a cricket field, five tennis courts, and four bowling areas. For the children a sand pit has been provided. These cheery young cherubims are a type of sands-seraphs. They've swings and a see-saw, too.

More of the same good sort. A band, 26 strong, practising twice a week. Twenty-two acres of the firm's land laid out as allotments. Mudie's books changed twice weekly for the fifty who subscribe through the firm. Two lads selected for the Duke of York's holiday camp, and other boy-camping visits. A canteen providing its daily cheer, though naturally not so largely availed of as it would be were workers' homes farther off.

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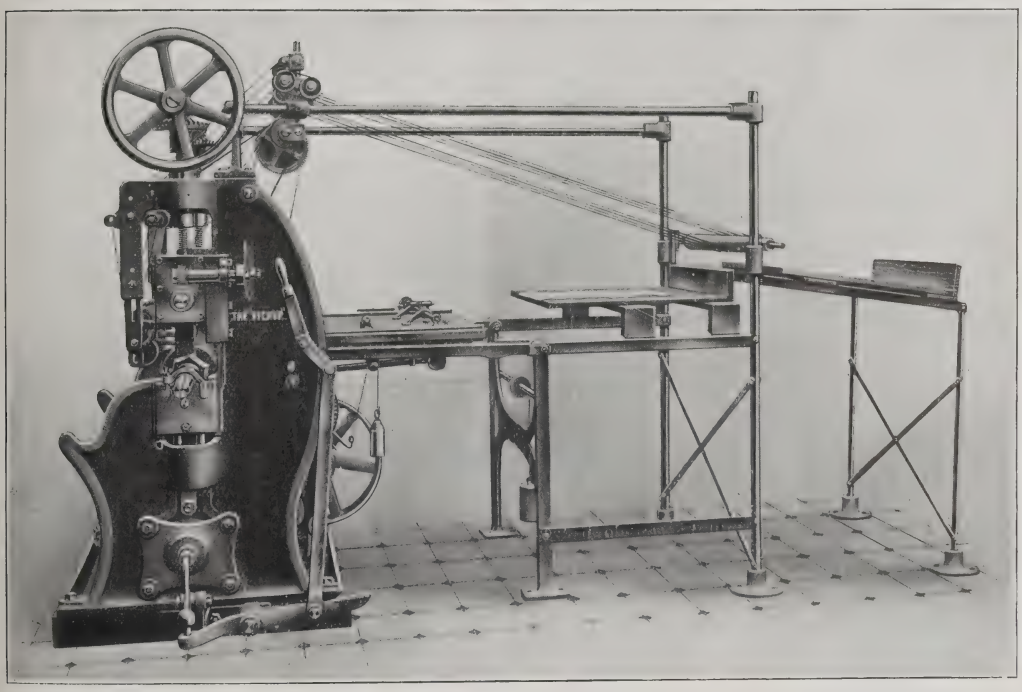

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Good luck to all the Hazell frivolities, particularly the dramatic performances and the dancing. "It is a comely fashion to be glad. Joy is the grace we say to God."

That thought of "grace" suggests the thought of the meal.

The meal for which this "grace" of joy is said should be—daily craftsmanship. And in Hazell's case I think I may say it is. I think the work must be enjoyed.

The great Aldus, with his nobly conceived and conducted press; Day, the famous English printer in Elizabeth's time; Robert Young, in Scotland, printing his fine prayerbook about the same time as Day; young Caslon, cutting his first trial types two hundred years ago for the King's printer, Baskerville astonishing Britain and Europe by his fine Birmingham press work; Bleau and Stanhope, in their different periods, improving the hand press; John Walter lavishing money despite great losses upon a rosewood cabinet for his logotypes, which cabinet he would present to King George III.; Whittingham producing dainty duodecimo volumes, with Bewick and Pickering collaborating; Bodoni, of Italy, designing his graceful letter; Thomas Hailing, of Cheltenham, sending specimens of his printing to brother printers, and inviting them to send him specimens of theirs, and thus bringing into being the Robert Hilton controlled Printers' International Specimen Exchange—these men showed how daily craftsmanship can be a daily delight. By the dignity of their excelling they rebuke any of us who look on daily work as nothing but a means of buying life's necessities.

By nature we are active animals. It is natural to us to like to create. The average healthy man once animated by a wish to produce an eye-pleasing, mind-pleasing object will use some self-discipline, some patience, till he can do it well. After that things are easier. Enter—"the ease and impulse of habit." Enter, too, the real liking one ordinnaily has for doing a thing one can do well.

These social brightnesses in the leisure hours at Aylesbury are capital, but I hope that as bright and as heart-satisfying a thing is the daily work itself.

I once heard Sanderson, the great school master of Oundle. He took my breath away at first with his daring independence of mind as to what he aimed at with his lads. He set up workshops for them. Great workshops they became. The class rooms seemed to become places to which came the boy who had been allowed to "do" something, and had found he needed to learn, he came; not to cease doing in favour of learning, but that he might go back to the workshop and do his job better.

I have long felt that a great need of the time is that our daily work of hours of labour should become more interesting. It interests me to find someone saying of Sanderson: "He had put his finger on the deep disease of modern times, the loss of joy in work."

"Money-making is not the sole aim of employers"—Mr. Howard Hazell writing in the foreword in this book, "Hazell's." His father's long and honourable record and his own career guarantee the good faith of his declaration.

In glancing further through this book I make these among other gleanings. The firm's thrift fund has existed forty-four years. There are 628 members (the staff numbering about 1,200). The members have subscribed under £10,000. In pensions alone they have had £300 more than the whole amount they have subscribed. In addition, death benefit payments have been about £7,500, and withdrawals nearly £3,000. What with working expenses £653 (which I reckon to be 3 per cent. of the total outgoings), a sum close on £21,000 has been expended for the members' benefit against the £9,659 they had paid in. The capital is nearly £27,000.

Besides this Provident Fund, which has paid out more than twice what it has received, there is a Thrift Fund, which has granted 5 per cent. loans to over £26,000. Nearly as much has been deposited in the firm's savings bank. Employes have availed themselves, moreover, of the opportunity to buy over £24,000 worth of shares in the company, many of these shares having been obtained at about three-fourths of their current market value. A staff pension fund, including the company's grants, amounts to over £17,000. Nearly £10,000 has been saved through the firm's co-operation with the National Savings Association, and its 15s. 6d. War Savings Certificates.

Would that Eliot Viney, sturdy and true friend of all in the craft, and would that Walter Hazell were with us to-day to read Mr. Howard Hazell's foreword, to which I have already referred. One can realise their pride and their pleasure in the reading. Happily even the days of Mr. Viney's passing away, though smaller days than these, were yet days of large things; and of course Walter Hazell saw much more of what the future conduct of the house was likely to be.

At a master printers' lunch in London, when Mr. Arnold, of Leeds, presiding, after his friendly manner had expressed the general sense of the services of Mr. Howard Hazell (then momentarily indisposed), Mr. Walter Hazell, obviously touched by the tribute, spoke a few self-simple and self-revealing words. Turning to Mr. George Arnold, he said: "I am as proud of my son as your father is of his son." Could truth and gracefulness have found happier expression?

Mr. Howard's short article sets forth incidentally, and as it seems to me with deep satisfaction, that:—

"The wages in the printing trade are now, according to the Ministry of Labour—after allowing for increased cost of living—considerably above pre-war rates. This increase is above the average increase paid to workers in other industries in the country." He proceeds to note various "indications," that as a result of the war time "upheaval of industry, the status of workers in the printing trade has greatly improved."

Here's a human touch. "The directors desire," he says, "always to keep in touch with and know their employes individually as much

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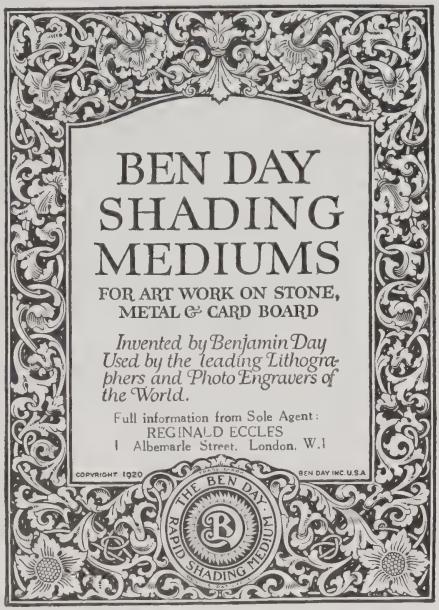

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as possible. With such a large staff this is not easy, but they wish it known that they are always willing to see any employe who desires to speak to them. If any member of the staff is in trouble or difficulty the directors are always willing to discuss the matter and render help or advice if possible."

It is a great pleasure to write these few notes.

The firm certainly have no idea that I am saying this say, or any say at all. The book comes to me as many firms and individuals send occasional issues or specimens of their work, judging apparently and rightly that I am keenly interested in whatever forwards the welfare of the craft and through the craft, the welfare of the country. With a dozen topics offering for this causerie this month, I felt this was the most timely.

This Hazell lead is what the world wants, particularly just now.

Frank Colebrook.

House Dinner of
Messrs. E. J. Arnold and Son, Ltd., Leeds

On Wednesday, January 2, Messrs. Arnold's annual house dinner was held at Powolny's Rooms, Leeds, those present numbering about eighty, and being composed of heads of departments, travellers, and senior male members of the staff. The managing director, Mr. E. G. Arnold (an ex-president of the Federation of Master Printers), occupied the chair, and was supported by Mr. H. Wood, director of the company. After the loyal toast had been given, that of "The Company" was proposed, in felicitous terms, by the oldest employe, Mr. J. H. Gilmore, who has been in the company's service for 47 years. He alluded to the great business ability of Mr. Arnold, and, as proof of his high standing in the outside world, instanced his holding the position of pro-chancellor of the University of Leeds, and having also been Lord Mayor of the city of Leeds, President of the Federation of Master Printers, President of the Leeds Master Printers, Chairman of the Leeds Boys' Work Committee of the R.M.C.A., hon. treasurer of the Meanwood Convalescent Home for Children, and other public bodies. Mr. Gilmore also spoke of the loyal help given to the business by Mr. Arnold's co-director, Mr. H. Wood, and to the happy relations existing between the directors and the staff.—In replying to this toast, the Chairman acknowledged the support he had received from the members of the staff, and personally from his co-director (Mr. H. Wood), support which made it possible for him to undertake the public offices held by him.—Mr. H. Wood also responded, and in doing so gave reminiscences of many years ago, and interesting incidents which had happened to the company during the past year.

To the Editor, Caxton Magazine.

Dear Sir,—Would any of your readers be able kindly to put me in the way of securing the Supplement to No. 1 of The Caxton Magazine (date 1901 or 1902)? This contains a facsimile of Moxon's Mechanical Exercises. If so, I should be much obliged.

Yours faithfully,
(Miss) Lucy E. Broadwood.
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By FREDERICK S. BARNETT

PART II. SECTION III.—continued.

THERE is naturally a wide difference in practice in the collection of costs as a permanent record. Many rely upon a loose cost-sheet pure and simple, while others use a cost-book alone. The present writer has found distinct advantages in comprising the two practices, as we shall proceed to illustrate.

In the first place, the use of a loose-leaf system of cost-sheet facilitates ready reference to any order in process of execution as distinct from completed work. In the preceding issue we emphasised the point that the works order sheet should be in fact a duplicate of the countinghouse record, so far as the detailed instructions for departmental execution are concerned. By this method, in the too common experience of the loss of the works order sheet, it is easy to supply a duplicate at a moment's notice, to the great saving of time occupied in vain searches.

As to the particular form that the countinghouse record and cost-sheet should take, this is a matter for adaptation to the particular circumstances of an establishment and predilection on the part of the management. We can only give an example as known to us in practice. In this the cost-sheet consists of a foolscap-folio sheet, whose heading, as already stated, provides for duplication of the particulars furnished to the executive departments, and therefore need not be repeated here. The sheet will be divided into headed departments, allowing sufficient space for possibly very numerous records of time spent and actual costs involved, whether by piece-work or 'stab wages, plus the already arrived-at percentage of "establishment charges" as previously dealt with. Each sheet, of course, bears prominently the serial number of the particular order, and equally, of course, the costing clerk will be careful to see that the sheets are kept, on file or in clip, in numerical order; therefore, when he collects the current work notes he has before him in one compact body all orders in process of execution, *and no others.* The advantage of this is easily appreciable.

The first duty of the costing clerk consists in careful analysis of the work notes. He knows the wages rate involved in the time recorded on those several notes, and he also knows the percentage which has to be added to cover "establishment charges." He therefore first of all completes each work note by adding such percentage to the wages record, and carries the various sums to the cost-sheet.

Brevity of record is an important consideration in this connection, and may be secured in the following manner. Assuming that a clock system of recording time is in operation, each operative is designated by a number, and all costs incurred by a particular employe can be conveyed to the costing-sheet as readily by number as by the more cumbersome use of names. In the case of volumes, for example, there may conceivably be some hundreds of records to be conveyed.

On the rough assumption, then, that an operative's wages work out at 1s. 6d. per hour, and the "establishment charges" at $33\frac{1}{3}$ per cent., the transfer would be made to cost-sheet in the following compact form: $\frac{24/1}{2/-}$, representing one hour's work by the operative whose clock number is 24. Thus a day's record on a particular costing-sheet might run as under, the second figure in the top row indicating the actual number of hours to facilitate ease of checking where thought necessary:—

June 28	24/1	33/6	18/4½	71/3	45/6	36/3	19/6
	2/-	12/-	9/-	6/-	12/-	6/-	12/-

THE COSTING SHEET.

Continuation sheets may be necessary in the case of long jobs and present no difficulty, and, all work notes being carefully preserved in order of date, back reference is also easy. It is understood that all completed lines are carried to the cash columns, and so all departmental costs are seen at a glance.

To emphasise the advantage of the loose-leaf system, as each order is completed the sheet is removed from the work-in-progress clip to be carried through to journal or ledger according to practice. There thus always remains before the costing clerk the roll of uncompleted orders, which is available to the management at a moment's notice for examination on a point of delay, and also for another important purpose noted below. When a completed series of orders, say from 1,501 to 2,000, is recorded, they are bound in volume form for preservation and indexed reference.

And this brings us to the point hinted at above. It is essential at the close of a year's operations, beyond the record of work completed, to learn with accuracy the amount of work in progress. What readier means can be available than the uncom-

pleted file of the costing clerk? Compare this system with the laborious examination of order and accounting books which the writer often sees in operation.

The importance of taking careful stock of the work in hand, not only at the close of a financial year, but at short periods, is more considerable than may at first sight appear. For example, when the balance sheet comes to be presented, the work actually completed may show an improvement, but this may quite conceivably be very heavily discounted by a paucity of business in hand. There are three things in reality which go to prove genuine progression in a firm's position: (1) The turnover during the year and the profit which it has yielded; (2) the estimated value of the work in hand to carry on with; and (3) the outlay already incurred in connection with the latter. Demonstration of an increase in all these factors is a condition on which proprietors or directors may justly congratulate themselves, but there must be no avoidance of comparison under each head when gauging the situation. Take a supposititious comparison, good and bad:—

	Turnover	Profit	In hand	Outlay
1921 ...	£30,000	£6,000	£8,000	£4,000
1920 ...	28,000	5,500	7,000	3,500

Here is represented progress under each head. But the story told would be a very different one if heavy reductions appeared under the third and fourth headings instead of increases.

Such revelations are, of course, only intended for the eye of the management or proprietors, but they are not altogether unknown in the case of a public company inviting subscription of further capital to cope with growth of business. The writer's principal object here is to illustrate the value of a particular system of carrying out the work of costing on lines which facilitate ready reference and quick analysis. Only labour costs have been dealt with, but the reader will appreciate that materials and all outside costs would naturally fall for treatment in corresponding manner.

In our next instalment it is proposed to deal with the analysis of labour costs, without which no business house can with confidence determine whether any particular department is paying its way proportionately or otherwise.

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Only Pure Calcutta Linseed Oil (well matured) is used in the manufacture of Dane & Co's Lithographic Varnishes.

TRADE NEWS

Mr. F. W. Bridges in South Africa

MR. F. W. BRIDGES landed at Cape Town on Monday, January 7th, after a splendid and delightful passage on board s.s. Arundel Castle. Mr. and Mrs. Bridges were met, on arrival, by Mr. and Mrs. Maskew Miller and Mr. George Stacey, who welcomed them to South Africa. During the day there were several callers at their hotel to give them cordial greeting, including Mr. Hennigan, the Secretary of the Federation of Master Printers of South Africa; Mr. L. E. Joseph, President of the Master Printers' Association of Johannesburg; Mr. Walker, Secretary of the Typographical Association, and various members of the Master Printers' Association of Cape Town. The next day Mr. Bridges inspected the works of The Cape Times and Cape Argus. Both visits astonished him. These offices are splendidly equipped and as up-to-date in most respects as a modern London works.

We hope in our next issue to have an extended article from Mr. Bridges, as we are sure his powers of observation and his shrewd insight will not be lost during this interesting tour.

Lanston Monotype Corporation Ltd.

LORD ASKWITH, K.C.B., K.C., presiding at the sixteenth ordinary annual general meeting of the Lanston Monotype Corporation, Ltd., said that so far as the trading year of the company was concerned, which ended at September 30, the whole position of the company was well summed up in one sentence of the report, namely, "the slight improvement in the business of the company referred to in the report for the previous year has been maintained, and, consequently, the result of the year's trading has been better. They had had a period of comparative tranquility, and he might say stability, in their trade. They had maintained their profits and had done better than in any previous year. There was an opportunity in the future of gradually increasing their manufacture of the parts of the machines here. That had been the aim of the Corporation during the past year. They had put a considerable amount more into plant, particularly into a mould room, and they had further been able to put more to reserves, which would now amount to £250,000. The report and accounts were unanimously approved, as was the resolution that a final dividend of 4 per cent. be paid, making 6 per cent. for the year. On the motion of Mr. H. M. Duncan (managing director), seconded by Mr. Arthur Wenham, the retiring director (the Right Hon. the Earl of Dunraven, K.P.), was unanimously re-elected. The Chairman expressed the thanks of the board to the managing director, Mr. H. M. Duncan, and to Mr. W. I. Burch, director and secretary, and to the whole of the staff, who had worked so well during the past year.

Smith & Young's Envelope'

THIS month's edition of THE CAXTON MAGAZINE is being sent out in the patent envelope produced by Messrs. Smith & Young, 4, Maiden Lane, E.C.4, to meet the new Post Office regulation. We think our readers will agree that this firm has provided a very ingenious and serviceable article.

Printing as a Business Barometer

MR. HARRY COOKE, head of the firm of Messrs. Alf. Cooke & Son, writing on the printing industry in the annual Commercial Supplement of The Yorkshire Post, says "Printing is a 'service' industry, and consequently it is linked closely with the fortunes of other trades and acts as a lubricant of the whole."

Compulsory Piece-work in Periodical Houses

THE provisional settlement regarding compulsory piece-work in periodical houses was accepted by a ballot of the London Society of Compositors, the figures being: For, 7,246; against, 1,757; majority, 5,489. The agreement was signed by Mr. W. Howard Hazell, President, and Mr. W. Whyte, Secretary, on behalf of the London Master Printers' Association, and for the London Society of Compositors by Mr. T. Timberlake, Chairman, and Mr. T. E. Naylor, Secretary.

Death of Well-known Bristol Printer

MR. HAROLD V. CHAPPELL, head of the firm of Chappell & Co., Ltd., printers, Three Queen's Lane and Redcliffe Street, Bristol, has passed away at the age of 42. Mr. Chappell was very well known in the printing trade, at one time as chairman of the Bristol Master Printers' Association, and up to the time of his death was president of the South-Western Alliance of Master Printers' Association. At the funeral representatives were present from the directors and employes of the firm, the Federation of Master Printers, and the Bristol Master Printers and Allied Trades Association.

Father Xmas Visits the Foundry

THE annual Christmas party given to the children and wives of the employes engaged at Fry's Metal Foundry was held on Wednesday, January 9, at a hall adjoining the works in Holland Street, The company was a large one, and a very enjoyable evening was spent. After tea, Punch and Judy entertained the youngsters much to their delight, and the climax was reached when Father Christmas in time-honoured fashion made his entry and unloaded his heavy bag by giving a beautiful toy to each child present. It is this happy relationship between management and staff that explains the high degree of efficiency that is attained at Fry's Metal Foundry.

THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

"Where are Your Typographic Designers!"

And Your Advertisements of Printing?

BY GUIDO AND LAWRENCE ROSA

ONE of the most pleasant things about a summer's holiday is in retrospection. Looking back after a few months all the petty details of travel fade into a soft mist and memory brings back only that which the Kodak and the Sun Dial record—the sunny hours. Very recently we had the pleasure of making a little tour of Europe, visiting England first, and we are now back home in the States going through a period of reminiscence which we find most enjoyable. Some of our most interesting days in England were spent in visiting the places and people that we like most, namely, print shops and printers, and for whatever interest they may hold for the readers of CAXTON we are jotting down, as they come to us, the thoughts—not too profound or serious, of two American designers on a carefree ramble.

Like the architect, who, in a strange city, looks first at the buildings in it, like the bootmaker whose entire attention is centred on the quality of boots people wear, we as designers of printed matter, looked first at printed things; and here are our impressions.—(Knowing what good sportsmen the English are, we will talk quite frankly about what we saw. We will have much favourable comment to make, for the specimens of your best printed work which we were fortunate enough to see certainly deserve it, and some comment which, while not so favourable, is, we fear, sad but only too true).

The first and outstanding condition which surprises us is this: Why in the whole of London, is there not one typographic designer doing work on a free lance basis, whose work may be had by any printer or advertiser; that is, a designer who can draw period decoration of high quality, plan a type page, etc., who, having a studio of his own, charges for his services on each individual piece of work. By high quality, we mean decoration or illustration which would harmonise with the fine bookmaking of such presses, just for example, as the Dolphin (George W. Jones), The Pelican Press, The Westminster Press and many other printers who are continually doing fine things, but whose work could, in our opinion, be improved in many instances by the use of especially drawn decoration and lettering. Unless our information is incomplete, there is no designer of this description in London to-day, and that, to our mind, is rather a sad commentary on the breadth of vision of your present day printers and publishers.

To cite just one instance which shows how well supplied are our printers on this side of the water in this respect. In a New York Club of which we have the honour of being members—The Guild of Free Lance Artists of the Authors' League of America—out of a membership of about three hundred, it is a conservative statement to say that at least one hundred artists would qualify for the description given above. The other members of this Club would come under the classification of illustrators, and would be comparable to the only Free Lance artists we know of in London, your illustrators, and some wonderful men you have among them. But the object of our present one-sided discussion being the typographic designer and architect of the page, we must not take into account the illustrator as such, who simply makes his illustration without worrying at all about the page on which it is to appear but turns over to the typographic designer's tender mercies, the drawing of which he is so proud, hoping for the best, but fearing the worst.

Remember then, to your shame, London, that in one club here in the States, there are at least a hundred designers who fill our description, all working in studios of their own, continually doing these things, and making a living at it, without having to resort to other work to help out that living. Or perhaps there is something here for serious contemplation on the part of American designers, for if such a great nation as Great Britain, such a big commercial city as London, can do without the services of free lance designers will not this information in due time creep across the pond, and ensnare the Art Director here? For he, poor soul, would only be too glad to lessen his daily toil, and save his temper by dispensing entirely with the designer. Then would be ended for ever the happy situation in which we now find ouselves, that of being able to do work that we really enjoy doing, and actually being paid for it!

Perhaps it would be well for us to insert here, that we are not ignorant of the fact that some very few private presses in England have had the vision to employ the entire services of men who not only fulfil the specifications as above set forth, but whose work is an inspiration wherever it is seen, and we are glad to record here, our indebtedness to such men as Stanley Morison and Francis Meynell.

But our point is, that it is not possible for the average printer or advertiser who cannot afford to command the entire services of such men as these to go out and procure really fine work—thoughtful, scholarly, practical work, and that, to us, is rather a sad situation for very practical reasons which we will proceed to state.

In our ramblings around London, we found it very interesting to observe the reaction of your public to artistic influences. We dropped in at the Victoria and Albert Museum when the Exhibit of Industrial Art was in progress, and were pleasantly surprised at the interest shown by the visitors. (By the way, we recall seeing here many beautiful little printed things from the Curwen Press, Pelican, Westminster and Shakespeare Head Presses, Baynard Press and several others whose names do not come to memory at the moment). The exhibits held the eager interest of the onlookers, and one gathered from the remarks overheard, that each person was intensely interested, and not just passing through with the purpose of merely whiling away an hour or two.

On another afternoon we viewed the exhibition of the London Salon of Photography, and here again we noticed the same deep feeling evinced by the visitors to the exhibit. Many of them studied the exhibits with almost breathless interest. And the same can be said of your public's interest in posters, which is truly astonishing when compared with the superficial, half-interested attitude of our people over here.

(In passing, we should like to say that we have remarked to more than one of our good friends in London on the remarkably high quality of your posters as compared to the run of ours. We feel that we, on this side, cannot begin to touch you in this field. One or two exceptional things have been done here, but taking them all in all, there is simply no comparision. And from the artistic qualities and the nature of the appeal of your posters in addition to our other observations, we come to the inevitable conclusion that the British public is more sensitive to the aesthetic appeal, and influenced by the artistic to a greater degree even than our own).

We cannot help feeling that outside of the field of posters, this deep appreciation of, and interest in, fine things, has not been capitalised to any great extent. We have in mind now, your advertisements and other advertising literature.

Considering the wonderful quality of English manufactured goods, it is our feeling that these goods are not adequately represented in the printed matter which advertises them, or is supposed to represent them when it is not possible to place the goods themselves in the hands of prospective customers. Please understand that we are not suggesting even for the moment that Great Britain abandon her age-old policy of conservative, restrained, statement of facts about her products, for which we all admire her. Rather would we like to see an expression of this policy, worked out strongly and definitely, with the tools at the command of really first-class typographic designers working in conpjunction with good printers all over Great Britain. There is such a wonderful opportunity here!

Just as an example to make clear our meaning, let us take a fine piece of cutlery. In the process of manufacture, many minds and many hands are constantly working to the end that the product will be a fine product, one that the heads of the firm making it, and even the men who made it, will be proud to acknowledge as theirs. After much effort and thought, and having passed through innumerable processes and tests, our piece of fine cutlery is put through the final stages of finishing, sharpening, polishing, so that it will be apparent to all the world that here is a really fine product, one that will do its work well and long, as any careful observer may see. Now our fine product is finished, and it must be sold. It is handed over to an advertising agent to prepare a series of advertisements, or to a printer to design a booklet, or perhaps both. If that advertisement is arranged in a clear, crisp, orderly manner, if it has an illustration that sparkles, be it half-tone or line, if the type has been worked out with intelligence and feeling for the product advertised, then it begins to reflect on the printed page the qualities which the manufacturer has put into his product at great labour, but which his prospective customers will never know, unless his printed representative can make them feel these qualities.

If the advertisement is just another of those slipshod type arrangements, with perhaps a scratchy, careless drawing of the product, how can we expect the reader to know of the effort and thought and the loving care, that have gone into its making. Remember that the first contact with the product which the vast majority of prospects will have, is through our advertisement, and it is here that lasting impressions are made, favourable or otherwise.

Lest it be suspected that in making these suggestions we would stand to profit in any way by their adoption, we hasten to make clear that we very well know that conditions on your side are entirely and irrevocably different from those over here, and we are the first to acknowledge that any improvement such as we suggest herein must come from designers, grown up, trained, and familiar with, conditions in your country. We do not think that you should do things in exactly the same way as they are done in the States—we are not quite so provincial as that—and methods which have been proved right, and work well and profitably here, would, we feel sure, be entirely out of place in England. But we do feel, that just around the corner there lies a most interesting revelation of the power of fine printed publicity, when the English business concerns are fully awakened to it.

Neither, dear reader, would we lead you to suppose, that because two designers from New York have the temerity to preach to you thus tiresomely on the subject of making a powerful advertisement, our good old U.S.A. is just flooded with ideal salesmanship in print. For such is very far from being the case. Over here we still see all too frequently, the advertisement which is not clearly thought out in advance, and which does nothing whatever to implant in the consciousness of the reader the feeling that the manufacturer has put something exceptional into the product advertised. But there is a ray of sunshine peeping through the clouds, for every year we see less of these careless, slovenly compositions, and more of the careful, thoughtful, conscientious kind.

But we sincerely believe that if someone would begin to infuse into your printed matter of commerce the same high quality of thought and execution which is so apparent in your fine printed books—books for uses other than advertising—we here in the States would be forced to shake ourselves out of the state of complacency of which this article for one thing is a glaring example. And furthermore, it would be rather pleasant for us also, as we would "freshen our thoughts" (this is the polite way of putting it), from your advertising, as we now do, we must confess, from your books and posters.

Printers' Problems and How to Deal with Them

An Interesting Paper by Mr. W. H. Sessions

A CROWDED audience responded to the invitation of the London Master Printers' Alliance on February 4th, to a conference on the subject of present day problems in the printing trade. Two very live men were put up to open the discussion, Mr. W. H. Sessions of York, and Mr. G. F. Storey of Leeds.

Mr. Howard Hazell, who was in the Chair, said they were gathered together to hear some addresses on printers' problems, and how to deal with them. If the subject was fully dealt with that night they would never get home to bed, and he personally proposed to get home to bed. They could therefore only deal with a portion of the subject of the many complex and difficult problems with which printers were faced. They had the good fortune to have with them two printers from the Provinces. It was said that what Yorkshire thought to-day, London would think to-morrow. Therefore, the Provinces were coming to London to help them with the problems they had to deal with. The discussion would be opened by Mr. Sessions of Yorkshire, who doubtless was known to many.

He had other ambitions than printing. Among his many enthusiasms he tried to do something to help his fellow craftsmen, and on that subject he had come to speak to them. Many of them knew his "Estimator" which he had published, and which gave much information and very valuable hints on the complicated and difficult problems of estimating.

MR. W. H. SESSIONS:

Mr. Sessions said:

The Present Day Problems of the Master Printer, about which I propose to talk a little to-night, are those affecting our industry on its business side, rather than on the technical, for the principal difficulties just now seem to be on the business side of trade.

Besides, the craftsman side of printing is so absorbing, that perhaps we printers are too much in danger of being so wrapped up in it that we do not give sufficient time and thought to the purely business side of our duties.

There is no doubt that the economical production of printing is one of the most urgent problems of the present day, for printing is not so cheap, relatively speaking, as it was before the war. By that I mean that printing is not so cheap in comparison with the average run of commodities. In regard to food, 17 to 18 pound notes are required to buy to-day what 10 sovereigns bought before the war, and 16 to 17 pound notes in regard to materials generally; yet, I should say, at least 20 pound notes are required to buy to-day the same amount of printing as 10 sovereigns bought before the war.

One reason for this is, that 23 pound notes are needed to pay for the same hours of work as a compositor or a machineman was paid 10 sovereigns for pre-war, or, put another way, a sovereign paid for 30 hours of work pre-war, allowing for holidays, a pound note now pays for only 13 hours of work. These figures are based on the 'stab rates in York.

I for one, maintain that printers' wages were too low before the war, and I do not suggest a reduction in wages; but I do say the facts I have mentioned merit the serious consideration of all workers in the trade, whether they be called "masters" or "men," and all in the trade should consider that any scheme for the more economical production of printing (other, of course, than the reduction of wages) is in the true interests of all.

On the business side of economical production, I know of no better aid than the figures revealed by the Master Printers' Costing System in the Weekly Statement of Production. They are indeed a mine of information about the inner workings of the business.

You will notice that I said a "mine of information." Now a mine means work to dig out the ore or coal, and I would suggest that if any who have not done so would start digging in their costing figures, they would find much valuable information.

So far as mere charging-out is concerned, the Standard Hour Rates can be used, without the full Costing System, but to use only the Hour Rates is to lose a most valuable insight into business details.

It is interesting to note what importance the really big men in business attach to the presentation, in some convenient way, of what might be termed the small details of expenditure and working; but really it is not surprising, for how quickly a lack of care can eat into profits.

Those directly responsible for expenditure are apt to compare this by the turnover they see around them. Their outlook is inevitably £50 in a turnover of £10,000, which is but a half per cent., only about 1d. in every £. The man at the head of affairs has the vastly different outlook—£50 out of my profit of £500 is 10 per cent. or 2s. in every pound.

The big men, with their turnover of hundreds of thousands and even millions, realise this difference of outlook very keenly, realise that any unnecessary expense is paid for, not out of the huge turnover of the business, but out of that much smaller sum, the profits of the business—out of their own pockets, in fact.

The actual output of machinery in the pressroom and also of other machinery can be obtained from the costing figures, such as the ens per hour in mechanical composition and the output of ruling, punching, stitching, and other machines. All these are useful to the master printer for estimating purposes, as well as for keeping up the efficiency of his staff. The tendency is to use them only when some slowness is shown, and to make a complaint, but if some good work has been done, or if a poor result has been bettered, then I do suggest that it is both encouraging to the worker and also helpful to the business to drop a quiet word of appreciation.

Look how a fact like this stands out from the figures: the faster running the machine, the more important is the question of its facilities, for make-ready. It is not only that a press with quicker facilities for make-ready, and with greater ease of starting up the automatic feed, may be really faster than another which has a higher output when running, but the faster the machine the greater proportion of its time will be spent on

make-ready. The figures show, too, how important it is to put the quickest men at make-ready on to the fast machines.

If, therefore, there are some here who have not dug into their Costing Figures, or who have not installed the costing system, these suggestions of a few of the things which are to be found in them may be useful—certainly time devoted to a study of costing figures is time very well spent. After all, this is not in the least surprising, for the costing figures are the facts of what has been done in the works. We may think certain operations ought to be done in certain times, we may have theories about many things in business, we may even have quite false ideas of our business, because we only see what goes on when we are there, but the costing figures show what is being done, not only when we are there, but all the time. They are not our dreams, they are our realities. By all means let us dream dreams and have a vision which looks forward to perfection, but what every business man ought to know is how far he is attaining that perfection. If the dreams of efficiency are coming true in the costing figures of each department, then we are succeeding; if they are not, then we must cease to dream dreams and wake up to the fact that the first step is hard work to get that efficiency into the works or the department, the lack of which is shown by the costing figures. We shall understand our business better, we shall see the way of improvement by looking at the facts of the departments and our business in this way.

It is to be remembered, too, that whilst waste of labour is more likely to occur at a period of slackness, lack of care in expenditure is more a disease of a rush period. Hence the value of a regular check, busy or quiet.

There is one other point I should like to make on this subject of the economical production of printing and that is the value of specialisation in the printing trade.

A good deal of printing has been lost to the trade through the inevitable rise of prices, because of the lowering of the value of money owing to the war. We can, by specialisation, recover some of this, for specialisation lowers the real cost of printing. You will note I am not advocating cutting prices, for lowering the real cost of printing is quite a different thing.

Printers of everything is too much our advertising slogan, and too many of us try to live up to it, and those who cannot live up to it do as much as they are able and hope for the time to come when they can print everything.

Is not the dream of every youthful master printer, however small his business, the printing of a 1,000-page catalogue, full of beautiful half-tone blocks, with at least sixteen pages of three-colour work, We dream of putting our whole soul into it, and of course it is to be got out regardless of cost. The chill waking on the winter morn comes when we try our hand at one, a tenth the size, with no three-colour work, only badly worn half-tones, probably electros at that. Regardless of cost, did we dream? The dream is true, but like the cold feel of the floor to the rosy warmth of our feet as we leave our dreams to silence the thrice-accursed alarm clock, alas, it is not our customer, but we who have not regarded the cost, and between the estimate severely cut, the mistake we made in the estimate, and the mistake made in working, we take with deeper thankfulness the humble bread-and-butter job, which will at least help to pay the losses on the dismal reality of our dreams.

It was not really quite so bad as that, but cannot we all remember that job in the days when we were young, far too big for us it was. With what pride we got the order, what a worry it was whilst it was on the way, and with what sinking of heart we compared the cost with the charge! But perhaps it is only in the provinces such things are done!

Lately I have been dreaming other dreams, that of specialising in some one thing, however small, and devoting most of my energies and capital to that one thing.

And my dream has come true. Small printer as I am, I can stand up before you and claim to have done one thing as well as anybody else in the country. "And what is this one thing? O boaster," you may say. One square inch of printed matter.

"Ye gods and little fishes!" you may retort, "what a fall from a 1,000-page three-colour work catalogue to one square inch of printing!" But is it not worth while to do one square inch of printing well, on the very best machines for it?

One square inch of printing is a bothersome thing, and quite a few printers get over the bother by sending their orders on to me to do. Eupax Seals I call my square inches, and there's a nigger on the Gold Coast, a Chinaman in the East, a Dane in Iceland, and a Shetlander who use them, as well as one or two more beside at home and abroad.

Now I am not turning this address into advertising Eupax Seals, but I am using my own as a practical example of the possibilities of specialisation. Now specialisation is no new thing, nor is one square inch of printing much of a speciality, compared with the whole heap of other bigger items of printing open to the man who wishes to specialise—but if I can say from practical experience that it is worth while not to try for everything, but to concentrate on one or two lines, then perhaps you may think there is a little more in specialisation than if I just put it before you as a theory.

American printers are turning their attention more and more to specialisation; they tell me that one of the finest press rooms in the world is that of a firm who do only press work and nothing else, which shows it is possible to specialise both in the job and in the process.

It is almost heresy to suggest it, but I should like a word in regard to the cult of quality. I do think sometimes there is a danger of our craftsman side of printing over-riding our business judgment in regard to quality. We have to remember that there is a market for printing which is not quality printing, and the best test of our work is how it answers the purpose for which it is required. That is the real test of the quality of the work, not the test if it is good or poor printing, as printing. Perhaps I can illustrate what I mean by saying that no quality of printing would be too good to advertise a Rolls Royce motor car, but if we put high-class printing into a time sheet for a foundry, we might be doing good printing, excellent printing, but it would be bad quality, because it would be unsuitable for the work in question.

Another vital problem is keeping our works filled with orders, this is a subject in the solution of which we are all interested, but, like most other badly wanted solutions, there is no easy method. Nevertheless, I do think that we can

improve matters in this direction by keener study of the problem of selling, as applied to printing.

I believe that among us all in the printing trade there is a certain following of the lead of Mr. Micawber. You will remember Dickens' famous hero, who was already waiting for events to "turn up," but who did so little to bring them about. The day is passed, for printing, when we can sit in our printing offices and expect orders to come in—although I am thankful to say that many orders do come in in that way still.

The day is passed, too, for the "Owt" and "Nowt" method of seeking printing. You may know the story of the American, who was a keen student of the problems of selling in his own business, and was sitting in the office of a Bradford merchant, when a man put his head round the door and said "Owt?" to which the merchant replied "Nowt," the head was withdrawn and the door shut. The American asked what the mysterious ceremony meant. "Oh," said the merchant," it was a traveller calling on me to know if I had any orders for him, I expect being an American you did not understand what we said, but "Owt" is Yorkshire for anything, and as I had nothing for him, I simply told him "nowt," which is Yorkshire for nothing. Naturally, this "Owt" and "Nowt" way of doing business was an intense surprise to the American, full of the science of salesmanship.

Most printers are realising nowadays that they have to give service to their customers, and are very helpful, as soon as they have found a customer who has some work to do. I think, however, that we shall find an increasing use of printing by being prepared to go to a customer who does not want printing, who has not a printing order in his mind, and show him that it will pay him to get some printing done.

A man was telling me the other day of how he first came to own a car. An agent suggested to him that he ought to have a car, but he replied he could not afford to have one. The salesman answered that he could not afford to be without one, and proceeded to demonstrate this to him, to such purpose that the man bought. Now that is the sort of selling we see too little of in printing. and yet it is not only in selling motor-cars, but in the selling of many other things besides, that the success of the business has rested almost entirely on the sales produced from people who did not know that they wanted the article in question, but who had the demand worked up for them, until they could not resist purchasing, and once having purchased, they continued to buy.

I believe if every printer was to start concentrating on persuading people to use printing in a way they had not used it before, we should hear less about slack times and less about cutting of prices in order to secure work.

We want our customers to cultivate the printing habit more. Perhaps I can illustrate this better by looking at the period when I was chairman of the York Corporation Tramways Committee: there, when a new route was opened, the success of the route did not depend upon the people who used it at first, or who really wanted a tramway in the first instance, its success depended upon the development of the tramway habit among people, quite able to walk the distance, but who, once they had started using it, would appreciate that few minutes extra, sometimes in bed or at breakfast, which the tram gave them. In this way the trams on the new route gradually filled up, until they became a paying proposition. You will see from this illustration what I mean, that there are people who use printing to a certain extent, but who might save time and money and increase their sales by using more.

It would pay every printer to advertise more, and I am certain, too, that a national advertising campaign by the Federation would be of benefit to the trade, and I trust we shall all support the "Print more, sell more" campaign, which is being worked out at headquarters.

I regret there is not time to say more on advertising, for the subject is very fascinating to me; but if any one would like to go further with me in this subject, I gave an address in London last Autumn on "A Printer and His Own Advertising," which has been published in trade journals.

In considering printers' problems, I must not leave untouched the most pressing one of all, estimate variation. Some of you will remember that at the last annual cost conference, I mentioned a test the Federation had made in which the variation was from 120 per cent. to 213 per cent. The Home Counties' Alliance has taken the subject of estimate variation for its winter work, and in order that their members could see for themselves their own variation, they sent round to their members a series of test estimates. The result has confirmed the serious variation which was shown by the Federation one. The highest variation is for 500 double crown posters, in which the variation between the lowest and the highest for working times only, charged out at the same hour rate, is 184 per cent., and the average variation between the lowest and the highest on the eight items is 134 per cent. The test has revealed that it is not a low or a high stardard of quoting in different offices, for the same firms jump in relation to their fellows on the different items. The printer who is highest for 100 posters is lowest but four for programmes. Big and little firms, costers and non-costers, advance almost in pairs.

I showed a man these figures and he said "Do you know, you get the same sort of result in a bazaar guessing competition—a few wide of the mark at each end, and a steady variation in between." Now I have been driven to the same conclusion, that estimating for printing is a guessing game and not an exact science.

If you think this too sweeping, may I give you a few of the times for some of the operations on this recent test?

Double Crown Poster.

Setting: lowest 3 hours; highest 6½ hours.
Machining 100: lowest half an hour; highest 2¼ hours.
Machining 250: three-quarters of an hour; highest 4 hours.
Machining 500: 1½ hours; highest 7½ hours.

16-page Pamphlet and Cover, reprint job.

Setting: lowest 30 hours; highest 70 hours.
Machine proof: lowest half an hour; highest 5 hours.
Machining 5,000 on a Wharfedale: lowest 4 hours; highest 6 hours.
Cutting 5,000: lowest 1¼ hours; highest 14 hours.
Folding and Inserting 5,000: lowest 11½ hours; highest 46 hours.
Banding 5,000: lowest half an hour; highest 6¼ hours. And so I might go on.

With such wide variations shown, not only in the total amount, but still more in each item of time,

printers are beginning to admit that their best estimating has been too much guess work, too much dependent on an unreliable human opinion. Running through a Home Counties' Alliance conference at St. Albans, which I attended recently, was the feeling, "What *is* the correct time on such operations?" and we shall have to meet this demand for accurate information by collecting reliable statistics to answer it.

There is one point, and a very serious point, however, which would require further thought and investigation, namely, that of composition.

Of course, the very varied operation of type-setting is a most difficult one to stardardise. Let us see where we are, however, by putting the problem in to its simplest form.

In its simplest form, what is composition? It is putting a certain number of pieces of metal or wood into a certain given space. I have calculated the number of pieces of metal or wood in the Home Counties' test poster and divided it by the time estimated for the composition. What is the result?

One printer says a compositor will pick up 4½ pieces of metal per minute, and from this the number varies steadily up to 12 per minute.

But which is it really? Isn't that the sort of fact we want to know?

I do not mean that it would help our estimators, in the rush of daily work, to know a raw fact like this, any more than it would have helped us at our lunch to-day to have brought in a live bullock. Nevertheless, as a live bullock is the first step towards our cooked meat, so we must study the basic facts of composition, in order from these to build up a sounder basis for estimating composition than obtains at present.

I cannot speak too highly of the splendid work of the Home Counties' Alliance, in conducting such careful investigations into estimate variations. Nominally, the work has been done on behalf of their own members; actually it is an investigation of the highest importance to the whole of the trade in this country. As a result of this and other efforts, it has been established without a shadow of a doubt:

1. That printers' estimates of operational times vary to an extraordinary degree.
2. That whilst the Costing System does provide each firm using the system with reliable data for estimating in actual practice this data is not collected and estimates from firms using the Costing System vary so greatly as those who do not use it.
3. That this estimate variation is the root cause of the fact that jobbing printing is a trade which does not give a sufficient adequate return on the capital, time and intelligence put into it.
4. That estimate variation is the greatest curse that the trade suffers under to-day.

Does any single printer in this hall take the slightest exception to any of those four statements? If he does let him stand up now and we will thrash the point out.

No one!

Well! What are we going to do about it?

Say "Allah wills," and sit down under it?

Or be determined that the next cost congress shall be given a direct mandate to bring forward a cure for this curse to the trade.

It will cost money to do this—but we are paying for our estimate variation now—paying through the nose—paying heavily all the time. It is worth paying to stop this heavy drain on the finances of our trade.

We want to investigate the detailed operations of the trade, such as the one I have indicated of how many lifts of the little pieces of metal we call type a compositor really makes per minute.

We want to investigate what actual jobs really cost.

The London Alliance carries great weight in the councils of the Federation—I do want to plead, to urge, to entreat London to speak with no uncertain voice at the next cost congress in favour of taking every step to rid our trade of this curse.

What a many-sided business printing is! I have been talking for over half an hour, I have only touched on a few topics, the mere fringe of our problems, yet I must be drawing to a close although I have not mentioned the latest problem of all. In this month's Members' Circular, a correspondent writes: "Printers are not mentioned in the Bible, neither side wants them, they are too soft." If this is true, we shall not only have to hold meetings to consider Present Day Problems, but also ones to consider Printers' Problems in the Future State. I should like to say that I regard as a high honour the invitation the London printers have given me to address them to-night.

I trust what I have said may be of some use to you, because I realise that now, more than ever, it is up to all of us to do the best we can for our Federation and for our craft.

My business career started in a bookseller's shop, with only a small printing department attached, employing four people. About 16 years ago, I sold the retail portion of the business and went entirely into printing, being solemnly warned by my bankers of the folly of such a step, for they said printing was not at that time a business which yielded an adequate return on its capital.

Soon after, I attended my first large gathering of master printers. I looked eagerly round, in the hopes of finding evidence of such cheerful prosperity as would take away the uneasy feeling left by my banker's advice. My spirits fell as I looked round, the general impression I gathered from the faces I saw was that here were men who were making a living, but it was hard, anxious, worrying work, making that living. It impressed me very much—I still felt I was right in the step I had taken, but I could see from the faces before me that I was up against a tough proposition, if I was to succeed in printing.

I always give the same questioning look round every gathering of printers I attend. Thanks in large measure to the Costing Committee and the Federation, the faces of my fellow printers, and I hope my own, have grown more cheerful, more certain of themselves.

Let us not forget, however, that some of that improvement has been caused by the greater ease of trading during the period of inflation, caused by the war—it was easy to make money then. Now we are up against bad trade, we are up against deflation, that slow process of holding on to our paper money and by steady work and production, bringing it back to a gold standard.

There is just a hint of that old, hard, anxious, worrying look creeping back into printers' faces; the law of the jungle is coming back a little into our mutual relations.

We have all got to recognise this fact of the greater difficulty of keeping together in bad times,

to recognise, too, that keeping together is most needed in bad times, and so to recognise above all, that if we do not fight for our Federation and our craft, all the good work, the good fellowship, of the last few years will begin to crumble away.

We have got to put our best, not only into our own business, but also into our mutual and united efforts to improve our craft. Gentlemen, that is what, all too inadequately, I have tried to do to-night.

Mr. G. F. Storey of Leeds, who is Vice-President of the Yorkshire Master Printers' Association, Chairman of the local Costing Committee, and Vice-President of the Federation Costing Committee, said he was noticing how empty the front benches were, and he thought it indicative of the general attitude of the master printer. They were all too modest. He thought it would be better if they came forward and took their place in the sun. He believed there was a better position waiting for every man.

Whenever he turned his attention to the details of the problems of the master printer and to every activity of the master printer he was impressed with the great influence which costing had upon their industry, and for that reason he wished to make fairly extensive reference to the costing system.

Mr. Sessions had left him just a few scraps of things to say, and he would tell them how he looked at things at the present time. He knew many printers still looked askance at the Federation Costing System, and for several reasons. For instance, they thought it increased their cost of production. It did not. It was not only *a* scientific method of arriving at the cost of the product, but it was also a thermometer by which they could tell the rise and fall of their various departments and their strength and weaknesses. It also acted as a barometer and told them what was likely to happen, and apart from these considerations, he could not conceive of business men who at the outset of their business did not know what their product cost exactly. Without the costing system, the printing business was a mere gamble. They might say that in spite of the costing system, the business is still a gamble. But costing did assist economical production.

It must not be taken for granted that lower prices are necessarily cut prices. They had heard a great deal altogether about what the costing system was, and what it did. By way of a change, he was going to tell them just a few things that it was not, and that it could not do.

In the first place, the Federation Costing System was not a cure for everything. On the other hand, it was an absolutely accurate means of diagnosing many of their business ills. Secondly the costing system was not a short cut to the millenium any more than a recognised religion implied that a people were devout. Thirdly, the costing system was not a substitute for intelligence.

To get full benefit, the costing system demanded the full use of intelligence on the part of the user, but when employed, it gave results of immense value as indicating what was likely to happen in any business before it happened, and that was the time they wanted to know. The costing system was not a substitute for individuality. No man need fear that it would make him like every other printer, not even in his prices. But it would show him how alike he was to other printers and how unlike as well. It would tell him where he was above the average, which might be pleasant, but it would also show him where he was below the average, which might be surprising, but it would certainly be healthy and helpful.

Now a word about price cutting. One reason why price cutting was sometimes indulged in, was the knowledge that some other printer already had the job in type standing, and he would not have a chance of securing the order if he were to charge full cost of the composition. So it came about that printer No. 2 offered to do what No. 1 did last year. No. 1 has been misguided, so No. 2 would do likewise, and plenty of others would follow later. No man should ever do such things. Of course it had been done and was being done almost universally, but surely it was not so until some weakly individual started, and then others followed.

A printer could not make his business pay on these lines, and also lent himself too easily to a not too scrupulous type of customer. He would have no legitimate complaint against any other printer who came along and did likewise. Indeed there was every justification for insisting upon charging for standing matter. Printers had much to learn in the way of not beng too easily played off, one against the other.

Possibly, most of them there were users of the Federation Costing System. Many had not yet been converted, and did not intend to do so because they wished to reserve the right to cut prices if they thought fit. But they could instal the costing system, and still cut as vigorously as ever. The cut-price printer more than anyone else needed to know what he was giving away.

He must make up on the swings whatever he lost on the roundabouts, otherwise there was nothing in his policy except a short cut to the bankruptcy court. The costing system would provide him with means of knowing as he went along whether he was getting his work well planned or not—whether he was making up in some way what he knew he was loosing in another—so that it might easily save his business life. A use of the costing system would educate him and teach him that his losses would have to be made up somewhere by someone, and eventually he will wake up to the fact that he is party to a monstrous injustice. Altogether, price cutting as a policy was demonstrably a delusion. The Federation Costing System could not prevent it. but it could make it clear. The printing trade was a queer business.

There was something of craftsmanship, something of manufacture and something of a profession. Any mistake in the progress of the job they, and not the customers, had to pay for. That was just foolishness, but there it was. They sold their goods in the Dutch auction way, they sold too often. The customer told a tale and down went their prices. It may be that their competitor was better quoted than themselves for that class of work, and could legitimately quote below price. It did not pay just to get the job. But someone was going to get their own back. It was pitiful that they should be so blind to their collective interests. Yet as they knew it was quite common.

He wanted to refer to a form of competition for which they were not responsible. It would do them good to take stock of their position. During the past few years a new form of competition had arisen. He referred to the numerous pseudo printing machines of the multigraph type. The latest one invented could print and wrap at the same time. It was no good underestimating these

things. They might not produce real printing, as they understood the term, but they were undoubtedly producing certain classes of work, and making serious inroads on their market.

Another thing was they were cheap to work, as many of them had automatic feeds and could be electrically driven, and could be worked by juniors and unskilled labour. They were comparatively inexpensive, as the cheaper multigraph cost little more than a first-class typewriter. Many of them were being sold, and it would seem that they were going to lose a certain amount of work because customers were going to do it for themselves. It was not impossible that that kind of work might be permanently lost to them. In that case what would happen to that class of printer who had no other strings to their bows. The value of work would be forced down until they were squeezed out of existence, unless they developed craftsmanship beyond the capacity of the amateur at his best.

There has been enormous developments in the last few years in the printing trade. Inventions had been so numerous and improvement so universal that individual printers could not hope to keep pace with all of them unless their resources were already very large. So it came about that they were all faced with a choice, not merely between two, but several lines of development, and they were driven towards the idea of specialisation. He would not presume to guide them in this subject, as they were all a law unto themselves, and had their own experience to guide them. He would be a bold man who would predict what would be the main body of printing in a few years' time. The total volume of printing business would increase. It might be some of the new business would be merely displacing some of the old.

There was the strongest possible argument in favour of collective advertising, Mr. Storey remarked upon the advertising scheme which the London Master Printers' Association were considering.

In addition he said he thought the demand for cheap things could only be destroyed by producing better things. They might at the same time get a better price as superiority would, after all, make the extra cost worth while to the customer. Some printers had an uncomfortable suspicion that the costing system would tell them truths they were not yet ready to hear. One thing was clear—the printer of to-morrow would be even more used to illustrated work than to-day. To extend decorative work and colour work would make present conditions seem as backward as the day of engraving. There would be more illustrations, more artists, more photographers, more engravers.

The printer, even if he did not do all these things personally would have to know all about them; and their craft would be raised to a new and higher plane; others would sigh for the peace that was not. Things were not what they used to be. They needed adaptability—the capacity to accommodate themselves to their environment. They ought to get down to doing things themselves. If they all waited until the rest did something, nothing would be done. They might use the costing system for one year without reserve and see what it could do. If nine-tenths of them could rise to that frame of mind, it would stimulate them to do their jobs as they should be done, and get decent prices for doing them. Price cutting might have to be dealt with by blacklisting—cutting off supplies or some such course—and he was convinced that it could be done if it must be done. But far better than coercion would be more dignified means of dealing with the problem.

He called upon all present to do their part, and to try to perform the friendly act for themselves.

Printing, Bookbinding and Kindred Trades Overseers' Association

The annual general meeting of the above Association was held at St. Bride's Institute on Tuesday, February 5th. The annual report and balance sheet was approved by the members present, who agreed that the affairs of the Association were in a satisfactory condition. The election of officers was proceeded with:—President, Mr. J. Fleming; Vice-President, Mr. A. C. Ware; honorary technical representative, Mr. George A. Eden; Treasurer, Mr. A. W. Sandiland; Trustees, Messrs. J. Lee and S. J. Wills; Financial Secretary, Mr. A. J. Jones; General Secretary, Mr. Arthur Cox; Committee, Messrs. Bembridge, Cribb, Esler, Hillery, Lingham, and Walters.

A new member was elected—Mr. H. J. Jarvis (of Messrs. Hobbs & Sons, Maidstone).

For a lecture for the March meeting the General Secretary promised an interesting discourse by Mr. Frank Colebrook on the subject of "A Walk Round Tudor London." Many members signified their intention to be present.

A proposed outing offered by the management of Messrs. Wiggins, Teape & Co., to their Glory Mills, Woburn Green, on Saturday, May 10th, met with the hearty approval of the meeting.

For the annual dinner, to be held at the Holborn Restaurant, on Saturday, March 29th, Messrs. Tuff, Bentley, and Smith were elected as stewards.

The New Member for the City

Sir T. Vansittart Bowater, Bart., the new Member of Parliament for the City of London, is the head of the firm of Messrs. W. V. Bowater & Sons, papermakers and merchants, 159, Queen Victoria Street, London, whose reputation stands high in the ranks of City houses.

Sir Vansittart has devoted much time and attention to public affairs. It is twenty-five years ago since he first joined the City Corporation, and over seventeen years have elapsed since he was elected to the Bench of Aldermen. He has taken part in almost every aspect of the Council's varied work, besides being a Guardian of the Poor. In 1905-6 he occupied the office of Sheriff of the City of London, and in that capacity performed the duties with credit and satisfaction, the honour of knighthood being conferred upon him in recognition of his services. The year 1913 saw him elevated to the highest position in the City, when he became Lord Mayor. Sir Vansittart is well known in Masonic circles, where he is extremely popular, and has held most of the offices of the craft, being a P.G.W. of England.

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Printing in Foreign Lands

By the Revd. A. TAYLOR, M.A.

THE monthly lecture for February in connection with the series organised by the Stationers' Company and Printing Industry Technical Board was delivered by Rev. A. Taylor, M.A. Mr. Taylor may be looked upon as Chaplain to the trade. For many years he has been Vicar of Saint Bride's Church, Fleet Street, and has during the whole of his time taken a keen and appreciative interest in all printing matters and movements. There was not as large an attendance as usual, but the lecture was very interesting, thoroughly well delivered, and greatly enjoyed.

Mr. C. F. Clay, M.A., President of the Publishers' Association presided, and said when he was asked to take the chair he had been very pleasantly reminded of the very long period during which the firm which he had the honour to represent in London—the Cambridge UniversityPress—had been associated with the Bible Association with which Mr. Taylor had been connected for so many years. He assumed that it was for that reason and possibly because he was an old liveryman of the Stationers' Company which was also so associated with the history of printing and with the printing of the Bible, that he was privileged to be there. Perhaps they would allow him to indulge in a few reminiscences if he might call them that. He would remind them that the Cambridge University Press was one of the oldest at present in existence. Its history extended for over four hundred years, and for more than three hundred of those years Bibles had been printed on its presses. The British and Foreign Bible Society with which Mr. Taylor had been so long associated was founded in 1804, and from that date to this the Cambridge University Press had printed regularly, continuously, and he hoped he might say beautifully, for that great Society. He asked them to observe that date, 1804. For he was not a little proud to be able to say that the connection of his family with the Cambridge University Press goes back to an even earlier date. His grandfather, Mr. Richard Clay, was printing in 1803 for Mr. R. Watts, who at that time was at the Cambridge University Press, but left and founded a firm Richard Clay and Sons, Limited, of which he had the honour to be Chairman at the present time. But his father came back to Cambridge in 1804 and was the University printer for nearly fifty years, in partnership for part of that time with Mr. John Clay, his brother, and for a short time with himself, and whilst his own connection with the Cambridge University Press and the Bible Society went back for only forty years, there was some family connection for a hundred and twenty years. Until 1838 The Cambridge University Press had only hand presses, as the Bible Society regarded those new outlandish methods with such grave suspicion that they steadfastly refused for many years to purchase Bibles printed by steam. Even at a very much later date when he went to the Cambridge University Press in 1884, the Society still barred the use of cylinder machines and most of their important Bibles were printed with very few exceptions on platen machines only. His father was very keen on the Napier Platen machine. He thought it turned out better work than any other machine, and they had several of these machines at Cambridge. He had no doubt that the conservative policy followed by the Bible Society was solely in order to obtain the best possible standard of machine work. He never forgot the reluctance with which they were given up. Mr. Clay then called upon Mr. Taylor to give his lecture on Printing in Foreign Lands.

THE LECTURE.

The Rev. A. Taylor, M.A., then delivered his lecture as follows:—

"I think I need not preface my remarks by stating that my lecture is not of a technical character. You will not expect it from me. You have other occasions upon which the detail of your craft comes before you, and in each case it is given by the proper expert. To-night I am here as an amateurish onlooker upon the printing world to talk rather at random upon some aspects of printing with which you are less familiar than myself, and I am grateful to the Chairman for having introduced me and given me at all events some excuse to the promotors of these lectures for having thrust me upon you. The opening remarks of the Chairman and the conditions under which we meet to-night in this hall under the auspices of the Stationers' Company, all remind us that so far as we are concerned here in this country there is behind us a long and intensely interesting history. So when we look upon printing in other lands, we have to bear in mind the advantages that surrounded the progress of printing in this country, as compared with corresponding conditions in the places which are coming under review. Printing is one of the great gifts of the renaissance movement to Europe, in the first instance, and through Europe to the civilisation of the world. It has very few real mysteries, and any progress which it makes very rapidly becomes public property, so that excellence in printing depends more upon technical industry and craft than upon any secrecy of method or advantage which one party may have over another because of the process which is exclusively at their disposal. So in a certain sense we may say that printing in all lands in which it has developed does to some extent express in even measure the state of culture and progress which that country has reached. And as we look out into the world to-day, we recognise that the great central home of printing is still in the lands in which it was born or in which it sprang up. On the continent of Europe, taking the central and western parts, and in the countries overseas which are really the extension of that European civilisation, there are not really many grounds for comparision between the printing of one place and another. There are differences of taste in type, in form, in output, and there are obviously differences of quality, but the range is pretty much the same in most of these countries—it extends from a very high order of excellence to the very lowest depths of work which would disgrace barbaric nations. So I am not going to speak even about the comparative merits of various countries where printing has been for many centuries established. We know that good work

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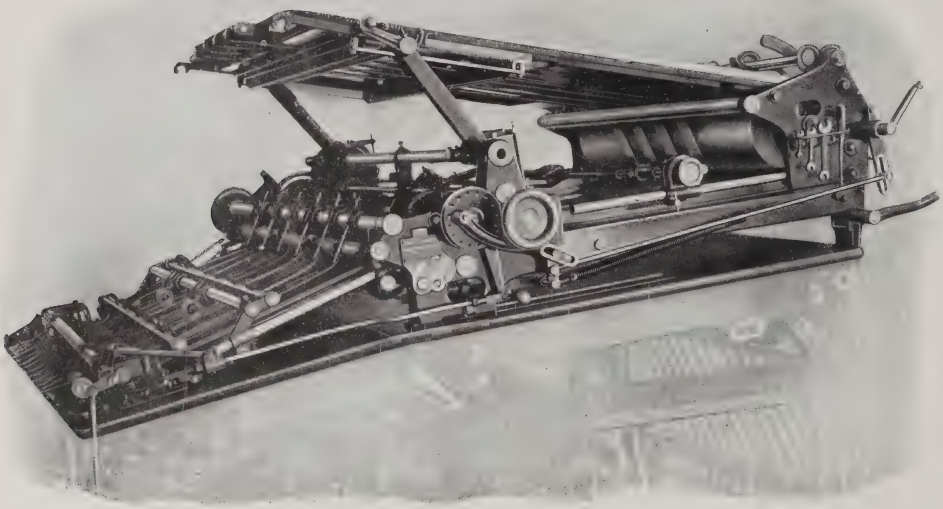

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is done in all these lands, and we know also that immediately you pass into the realm of indifferent print you know you are dealing with a people that is bad. I must incidentally remark that I received the other day a very admirable portfolio of specimens of printing, mainly commercial, sent by a very wideawake person apparently belonging to Czecko Slovakia, who had noticed that someone was going to speak on printing in foreign lands and was not going to have his country overlooked. The work was good, and I think the enterprise shown deserves notice.

I want to turn away from these central countries, and consider the problems which have to be dealt with as we look at the countries in which there is very little history behind the printing it possesses. We notice for example the differences between the various alphabets that are in use. Languages which have an ancient literature not only differ in the manner of speech upon which that language is based, but in all the scripts which exist there seems to have been almost as much individuality and distinction in the form of writing as in the form of speech. To take an ancient illustration you may have Greek and Latin and Hebrew, all distinctive in speech and language, and also distinguished in the form in which they were committed to writing, and when typography came into use—not to replace writing but to be a companion to it—the problem of forming type was not an easy one. Script has to be accommodated in order to make it available for the purposes of composition, and you can well understand the difficulties that have been dealt with—generally unconsciously—in process of time in each country in forming some kind of accepted type which has been not always very much like the actual script for which it stood. Here for example in this country we very quickly adopted the Continental Roman character or type, but script lagged behind for the better part of two centuries. If you go through the registers of any old church I think you will find—my own was a typical case—that the handwriting of modern tokens dates roughly from about 1700. I do not mean all handwriting, I mean good handwriting. Before that time some was very difficult to read. But when you go to other countries where there is not so much printing done as yet, the difficulty with regard to type is greatly increased. There is an element of conservatism in this world to which the Chairman has very delightedly referred. I am very glad the Bible Society would not put up with bad work. But when we look at such countries as for example China, or peraps better still, beginning nearer home, India, we find there is so strong a conservatism that script has been more or less adopted as the standard. That involves naturally considerable difficulty in production, and lithography for a long time represented the only type of reproduction that had any chance of acceptance. Printing in these languages is heavily handicapped by the number of letters which have to be modelled, even in those languages where there is any attempt at an alphabet. When you get further East to China, Korea and Japan you have still the old world signs and characters—intensely complicated—in one sense because they are so numerous they have to be learned by an average boy or girl in these countries with considerable difficulty, and as you want to acquire something like 2,000 characters for a working knowledge of your language and 5,000 to be an expert, it gives advantage to the student of good memory and industry. This is a serious handicap to print. It is not difficult to cut matrices and make type imitating all these beautiful characters, it is not difficult to print from them, and though it seems at first sight likely, it is not really much more cumbersome than our ordinary Roman, but it is rather in the difficulties that concern the compositor on one side and the reader on the other that these languages are at so serious a disadvantage. In the Japanese, to the sign which represents the character there is added also generally some phonetic mark to explain or indicate in what way it is to be pronounced. Now this all adds to the complication of printing, and you will understand that though there is no real obstacle which cannot be overcome even in the matter of mechanically produced type, it is not so easy in these languages as it is in our own. We have possibly about the worst alphabet in the world from a scientific standpoint, but it is mighty convenient, and on the whole serves its purpose. When you come to arrange on a linotype or monotype for the production of many hundreds of characters it is only a matter of mechanical insight to achieve the result. Now you might say will not all this indicate that these countries would feel the natural disadvantage under which they lay? Of course they did. But the problem of reform is always beset with varying difficulties, and the chief hinderance is a very natural one—that is all that lies behind you seems as though it were going to be relegated to the scrap heap. You cannot begin all over again when there is behind you a large accumulation of material, so in China for example, it seems at first sight it would be quite easy to persuade the growing scholarship that the romanised system would be much easier. As a matter of fact, they have been brought up in the one language, their books are written in it, all their libraries consist of it, and their life is beset by it, and they are naturally not very willing to embark upon a new venture. I am putting these points before you because I want you to realise the problems of meeting the situation as you find it. There are two or three minor considerations which might be alluded to. In these countries where printing is more modern than our own, there is this disadvantage that there are as a rule very few sizes of type, and also they are not confronted as we are with the perplexing problem of the variety of type produced, each typefounder being satisfied in his own mind that he has produced the right thing. In most of the countries under consideration that is not the case, as they are very fortunate if they have one fount of type, and they are rather rich if they have two or three. The problem of size has to be surmounted in many cases by setting up a standard of page and reproducing it by photographic process. There was a time when a good deal of printing in foreign lands was undertaken by firms in this country, and I would like to mention that some of the older firms such as Mr. Clay alluded to, had in this country, founts of foreign type which could be used if necessary for the production of books in these languages, but obviously it is not going to be of any great importance except from the point of view of studentship and research and books of scholarly character. For if it is newspaper work, obviously it must be late. News cannot be kept waiting as it would be if printed in London and dispatched to Yokahama. In addition to that, you have got on the spot all the conditions which make for the best and most accurate composition. You have compositors who are born

into the thing, who speak the language naturally and you have people round about you to whom you can refer immediately in the case of a difficulty. I would like in saying that to pay a tribute to the accuracy with which foreign printing is done in this country. Whatever the difficulties may be, they are surmounted, but as a matter of practical politics, printing as a rule will have to be very largely local. Now we pass from these languages to another group of languages, where hitherto there has been no literature. Until quite recently there was no printing of any importance done in Africa at all. Most of the languages in Africa were subdivided into innumerable dialects, and if I had time I would like to have indicated to you the importance of print in relation to dialects. If you can just imagine the state of affairs in which the only way of learning a speech is to learn it orally as children from their parents, you will readily understand that it does not take more than say two generations for very wide divergencies to take place. It would be easy to produce instances where words of almost the reverse of their original meanings were produced, in two generations, and if you take tracts of country where the only intercourse was for the purpose of fighting between tribes, you will understand they did not as a rule acquire a common speech. It is easier still to pass in many parts of Africa through a succession of dialects, all more or less derived from the same stalk, but now almost impossible to regard as the same language. Now here I want to call your attention to the enormous advance which has been made particularly during the last twenty years, though this advance began long since. I did not intend to bring the Bible Society into this lecture, but Mr. Clay has alluded to it, so I will take from that Society and from the great missionary societies my illustration. Nearly all the languages which are now being reduced to writing for the first time, are being so done by missionaries. I wish I could pay a like compliment to the commercial class, but this part of the gift which civilisation makes to backward countries does not come from trade, but from religion. I would like to say in many cases civil servants have contributed very good work of this class, but in ninety-nine cases out of a hundred, it is the missionary who first reduces a language to writing, first by acquiring its grammar —and a very difficult matter it is to acquire the grammar—gathering together a vocabulary, and then putting these sounds which are used for speech into the form of words. That is a real problem. We are always inventing new words in this country. Whatever the advance, we want a word to express it. But no word is of any use to us which cannot be spelt, if you cannot spell it you cannot print it, you cannot write it and you cannot say it.

Our words are constructed out of consonants and vowels in ordinary use, but in a village in Central Africa where they have not been troubled by books, they are not in the least hampered in using any sound so long as it is distinctive, and it is not easy to express this without an ordinary alphabet. The Kaffirs have their familiar " click " and you cannot spell a click—it cannot be done. And there are other curious noises, whistles, etc., which are quite distinctive. Anything which under any circumstances can be reduced to the form of the English alphabet is committed to writing. You fall back on the fact that after all people do not read by spelling, but by the familiarity of the words. It is possible, of course, to reduce all these languages more or less to a phonetic basis.

There is a big difference of opinion not yet settled as to what particular value shall be attached to particular letters and sounds. Vowels are difficult, just as are the consonants. You may have any number of tones and accents, but after all they do not really greatly matter. It is very nice to have an accented word because it does tell the person who does not know the word, how it ought approximately to be pronounced. The man who reads it, and happens to know the word, does not bother about the spelling, but pronounces it as he knows it ought to be pronounced. We do not worry about the extraordinary way English is spelt sometimes. It is quite true we have had marks in many of these languages to indicate, and very useful they are. It is not necessary to the person who knows the language naturally, but it is a great convenience to a person not so familiar, and we can reduce these words to characters Romanised, and nearly all of the advance in modern printing in these countries is in Roman characters.

I can remember going into a church in Fiji and being handed a hymn book. I recognised the tune because it is a tune I had heard at home, and I gathered that the words were Fijian for the words we had used at home. But it really wasn't difficult to get approximately what the words meant by phonetic sounds. Of course, if a native had been near to me and heard my attempts, he would not necessarily have been impressed by it. Now there is growing up all over the world in various languages a vast amount of literature in various stages of development. As we look round the world in this way and see what has happened today and the extraordinary rapidity in which countries are being brought into close and living contact with one another; (*e.g.*, it is the first time in the history of Africa that the whole of that vast continent to all intents and purposes is under the control of the same power) we see that it is giving opportunity for development so that you cannot speak of Africa and think of it as being the same place as the Africa of Livingstone's day.

The present possibilities are embarrassing. I want to allude now to an aspect of this problem which possibly may have occurred to you. What is the relation between illiteracy and printing? The vast majority of people of this world are still illiterate. The school master has got to be abroad a great deal before that reproach is removed. Education is spreading, and as education spreads, the first thing that people learn to do is to read, and that calls for the necessity of a supply of books, and of newspapers, and various other forms of typographical output. Now it does not at all follow that general illiteracy means that there is no good printing.

Some of the finest typographical work of this country was done at a time when this country generally was illiterate. Quantity depends upon literacy, but quality depends rather upon the persons of a " cultured and leisured class." Take for example our Elizabethan era. You have a broad distinction between that class from which came those wonderful literary, artistic and adventurous developments to which we owe so much. But side by side with that, there was a general illiteracy in this country which is only just being removed. So that when you try and imagine the problem taking for example China, you may have a literary class there, as you have in some degree in India, side by side with a vast mass of uneducated people. And as I say the standard of quality rather depends upon that higher class. It is of no use comparing countries like Japan with

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countries like India. In Japan you can get the most perfect printing. You can get the most exquisite typographical work, and the artistic production corresponds with the artistic development of a limited class in Japan. And that limited class which have been misnamed "leisured," but quite rightly called "cultured" is really a necessity in any progressive development of a country.

The overseas Dominions and countries of younger growth have all got to pass through that stage in which they are developing that class, for to that class ultimately they must look for the finer and delicate shades of artistic work. And if we look at the problem of what is likely to be the future of printing, we can see that we have got to remember the interdependence of trades. Let us take a sample case. If you want a very crude book which just serves your purpose in some part of the world, it can be produced locally. It will have all the disadvantages of a lower standard of workmanship to which possibly that country has so far reached, but if you want a book which is to be on good paper, to be well printed, to be well illustrated, and to be well bound, then you have got to remember that you are bringing in not only one trade, but many, and the market of the world will find best value. If it cannot afford to wait, it will put up with what it can produce locally, but if it can afford to wait for certain things, it will wait and get these things from that part of the world which is going to provide the best most economically. So that when we look at ourselves in relation to these demands form overseas and different parts of the world, we have got to remember that is does not necessarily mean that we are falling off in quality because we happen to be doing less business. You have got to face the fact that local growth cannot be denied, and we have, I hope, long since, most of us at all events, abandoned that policy of thinking that we prosper at the expense of other person's arrested development.

The world is all the richer for all the best work done anywhere, and if we find that some countries are beginning to learn the things which are no secrets to us, are beginning to acquire the skill which has been handed down to us, and beginning to do things for themselves, that is not our fault—it is their blessing. But I do not think we need trouble ourselves on that score. There has been rivalry nearer home, and still will be.

We have learned from each other, and whilst the bulk of this world still remains illiterate, I do not think we need fear that there is going to be a shortage of markets. I shudder to contemplate the development to any great extent of some forms of what is called literature in this country. But there is abundant room yet in this country for a higher standard of education, calling forth the output of better and better books, and as we look further afield we have our markets.

Some of those Bibles to which Mr. Clay has referred are sent overseas to Canada and Australia. Now they could produce them in Canada and Australia, but not at present as well and conveniently, and in such numbers as we could produce them here. We hold our place by the excellency of our work, and if our work falls in character, then you must expect the local people to be more and more satisfied with the standard which they are able to reach. But as we look round the world to-day and see that it is coming to a new renaissance, that it is alive with the new spirit of activity and hope, that it is learning lessons that the centuries had not taught our fathers, when we see dreams realised that were dreams and nothing but dreams until now, then I think we can feel that the Springtime is at hand, and we can look out upon the problems of distant parts with courage and hope, if only we are conscientious and true to ourselves."

The World's Largest Printing Press

THE largest press in the world went through its trial running at the Duplex Printing Press Company assembling plant recently, under the scrutiny of G. S. Williamson, mechanical superintendent of the New York *World*, for whom the press has been built.

This octopus of printing machinery is 18 feet high, 67.5 feet long, and prints 128 pages if desired, or any number of pages run in units, multiples of 16. The press was designed by Henry F. Bechman, and built in such a fashion that more units for printing more pages can be added as the New York *World* desires.

Any of the eight units may be cut off, or any or more combined. All bearings are of magnesium bronze and steel—that is, a bronze bearing works in conjunction with a steel one. This is to avoid crystallization, which would occur were steel to work with steel.

The press weighs when entirely assembled over two hundred tons, and will require six box cars for shipment. It will take a month to take the press down ready for shipment.

The press is semi-cylindrical in type—that is, a stereotyped page from which the paper is printed is cast in a half cylinder. Two pages fit around the big metal rolls. There are eight pages in one roll. Two rolls make a unit of 16 pages, which can be folded together in many different ways.

This biggest press for one of the largest newspapers in the world was started building last year. Gradually through the months its tons of steel—there is very little cast iron in the structure—have taken shape. It makes the third press the Duplex company has installed in the mammoth pressroom of the New York *World*.

The press will turn out completed papers at the rate of thirty thousand an hour. Really the most interesting thing about this press is that it fits right to our U.T.A. program of standardisation, for it is built of duplicate units so designed that a publisher could start with one of these units and print a 16-page paper with it and add successive units as his business might warrant until he had a press capable of printing 160 pages at one operation, and assembling on the various sections in the order that might be desired.

The press proper is elevated about eight feet, the heavy substructure being designed to care for the great rolls of paper, all handled by mechanical lifts.—*Typothetae Bulletin.*

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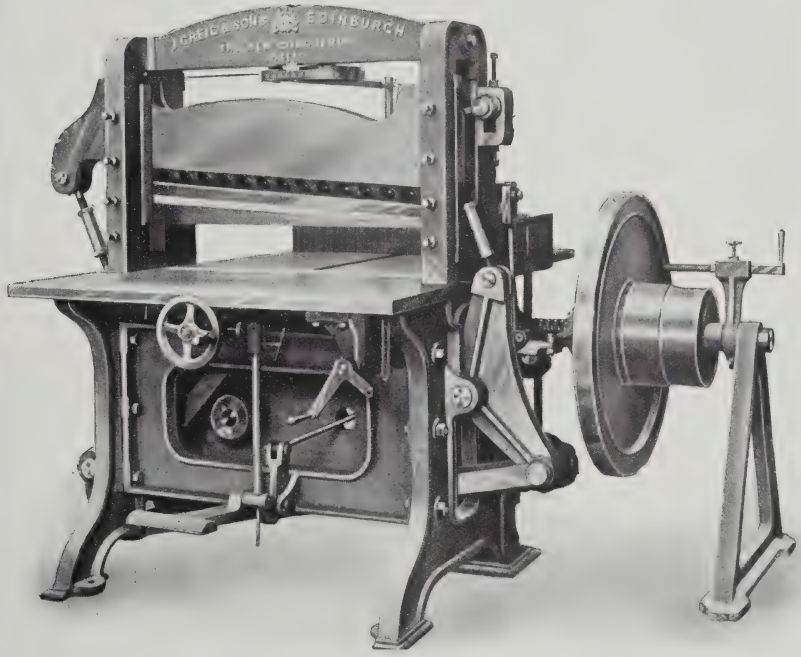
"NEW CONQUEROR" GUILLOTINE



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The New Royal Arms

Above we give an illustration of the new Royal Arms referred to in one of our leading articles.

Selling Print

THE following, taken from Bradner Smith's Full Service, is such a good recapitulation of what direct-mail advertising is that we cannot resist the temptation of handing it on.

There are as many " talking points " for direct-mail advertising going the rounds as there are friendly recipes for curing a cold. Here is one of the best summaries we have encountered for some time—good points to have clearly in mind when discussing follow-up with a customer :—

1. There is no waste—each prospect receives your message.
2. List of prospects can be grouped—you can reach any class.
3. Mailings can be timed to reach addresses when desired.
4. Can assist salesmen in the field—in advance or follow-up.
5. Can be prepared and mailed speedily to meet a condition or circumstance at the right time.
6. Gives intimate touch in the direct appeal—" the message gets under the skin."
7. Adds personal appeal to and ties up with general advertising.
8. Embodies secrecy—sales strategy hidden from competitors.
9. Results can be " keyed "—no big element of risk or gamble.
10. Elastic—can be contracted or expanded as desired.
11. Makes it easy to get returns—permits use of order blank, return envelopes, postcard, etc.
12. Builds up intimate acquaintance and good will at small cost.
13. Direct-mail advertising brings direct results.

Fosh & Cross, Ltd.

MESSRS. FOSH & CROSS, LTD., the well-known printers and lithographers to the trade, have removed to 88, 90, 92, Mansell Street, Aldgate, E.1—three minutes from Aldgate Station.

Typography

Prepared, Printed and Published by the Pelican Press. Royal 8vo. Price 7s. 6d.

At the heading of the advertisement, this volume is described as "a new and practical work, written and arranged for the use of the amateur and of any buyer of printing 'fine' or 'commercial.' Royal 8vo., printed on japon vellum, with three folio plates inserted, an exhibition of type-faces, and a section of borders, etc., printed in three colours." This is a good general description of the book except that the claim is too modest. It has been written primarily for the buyer of printing; but the author, Mr. Francis Meynell, here uses a selection of his pamphlets—some of which have appeared before as propaganda for the Pelican Press—to better advantage than in their previous form, and collectively they may be read with profit by practical printers who wish to keep themselves informed of the modern trend of typographic expression. It may be said without fear of contradiction that the Pelican Press has done its full share in educating the public taste to a better and wiser appreciation of good printing, and although the chapters do not contain any reference to deep technical details, the equally important factors of the proper use of type, its character and its origin, are fully discussed.

In collaboration with Mr. Stanley Morison, the author published in the first issue of "The Fleuron," a history of printers' flowers, and a reproduction of sections of this work are reprinted in a chapter dealing with this interesting subject.

We find the chapter on "The Points of a well made Book" the most satisfying. This might be described as the author's confession of faith, and many of the ideas to which he gives expression may be found put into practice in the books published by the Nonesuch Press. These suggestions cannot be discussed here in detail, and with some of the conclusions, which are purely personal, we feel inclined to disagree; but the following paragraph has our full commendation: "A full stop should never appear at the end of a display line of capital letters. It is not an ornament; it is a signal. In a display line it is an unnecessary signal, and ugly."

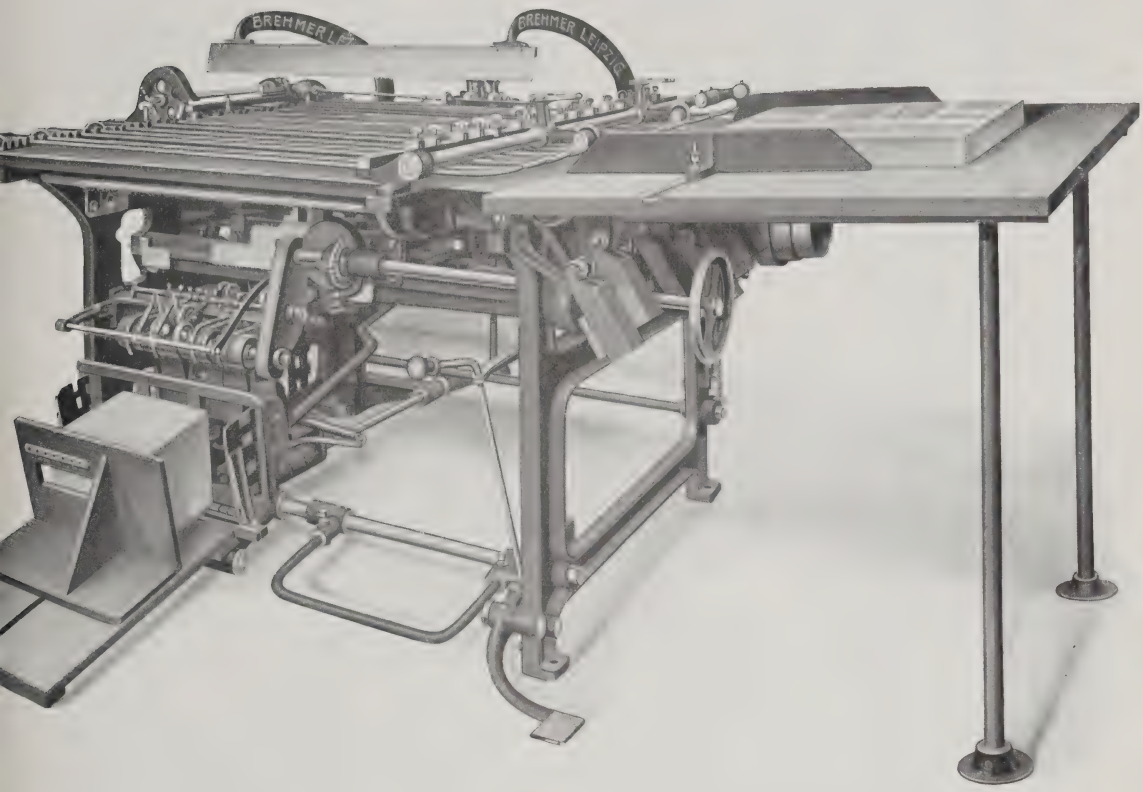
In dealing with types, reference is made to the use of hand lettering, a practice that has become common among advertisers, who will no doubt think seriously over the following statement: "Let me say that the drawn letter of all kinds is 99 times out of a hundred definitely worse than a well chosen typefounder's letter. It is slow; it is expensive; and it cannot be expected to have the perfection of refinement and accuracy which a typefounder's letter possesses—for that letter has been drawn not hurriedly by an "artist," but by the most skilled of letterists; it has been drawn not once, but again and again, in all manner of sizes; corrected, revised, and redrawn; and then carried out with mechanical precision after the judgment of many experts has approved it." Another point is raised which receives far too little attention in the trade; the effect of a type depends upon the way it is printed, and upon the paper that is used: "A type must be judged not on the "art" paper of the typefounder's book, but upon the paper selected for the job in hand. It will be found that the variation is enormous. One kind of paper will thicken, another refine, the lines of type. Moreover, a type-face with many thin kerns should obviously be avoided in its smaller and more fragile sizes if it is to be stereotyped; not all the skill (which he may use or not use) and all the attention (which may or may not be forthcoming) of the plate maker will save these kerns from breaking. The quality of the presswork has to be considered as well; with a mental note that stereotyping and rotary press work is apt to thicken a type face."

The section used to show the type faces of the press has been made interesting to the layman by making it a consecutive story. One line being allotted to each size of every series. This idea has been tried on previous occasions, but we do not feel that it is in any way adequate for the primary purpose for which the synopsis is intended. Whilst admitting the difficulties, we do not feel that an odd line of a book letter gives any idea of the effect of a type when used in the mass. The last pages show the types and a collection of classic borderings in actual use, and we can only regret that more of these interesting specimens are not included.

As a piece of book production, the volume might be described as over decorated, flower borderings being used throughout. In defence of this however, it must be remembered that the aim has been in a large measure to produce a work which shall be a specimen of the types and decorative material which the press places at the disposal of its clients. The title page is in the form of an inserted plate which cannot fail to strike a connoisseur as discordant; but here again a similar defence may be raised with justification. The japon paper that is used is a sympathetic one; but it is, we fear, somewhat heavy for the size of the page. The reproduction of a first century Roman inscription has been printed on a matt art paper, and tipped in at the head of one of the pages. This is undoubtedly inharmonious, and had a suitable block been prepared it should have been possible to print this illustration on the text paper.

We hope that other presses will follow in their own way the lead of the Pelican Press in placing before their customers their wares in such an admirable form, and we congratulate the author, Mr. Meaden, the Manager, and Mr. J. Addison Barrow, the General Manager of the Press, upon the continuance of their vitality.

Unchallenged Reputation



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Sold by AUG. BREHMER'S BRITISH SUCCESSOR

12, City Road - LONDON, E.C.1 THOMAS McAULIFFE

OUR LATE HOLY FATHER

POPE PIVS X

EXHORTATION ADDRESSED TO THE WHOLE WORLD FROM OUT THE PALACE OF THE VATICAN THIS THE SECOND DAY OF AUGUST IN THE YEAR MDCCCCXIV

AT THESE MOMENTS WHEN NEARLY THE WHOLE WORLD IS BEING DRAGGED INTO THE VORTEX OF A MOST TERRIBLE WAR WITH ITS PRESENT DANGERS AND MISERIES AND THE CONSEQUENCES TO FOLLOW, THE VERY THOUGHT OF WHICH MUST STRIKE EVERYONE WITH GRIEF AND HORROR, WE WHOSE CARE IS THE LIFE AND WELFARE OF MANY CITIZENS AND MANY PEOPLES, WE CANNOT BUT BE STRONGLY MOVED AND OUR HEART WRUNG WITH MOST BITTER SORROW AND SHAME THAT THE WORLD, BLIND TO

A PIONEER WORK

THE CLOISTER SERIES was first introduced to English users of printing by the Pelican Press. It is by far the best of the many types cut with both eyes on the 15th century letter of Jenson. *And it has italics.*

Kennerley italic is a fine letter, of which the Pelican Press was the Pioneer in this country.

MOREAU-LE-JEUNE was also first used in England by the Pelican.

The Cochin roman and italic (of the same French series, first used by the Pelican) is a very faithful re-creation of the 18th century.

NICOLAS COCHIN IS AS FINE A MEDIUM FOR HIS ART AS A PRINTER HAS EVER USED It sings and shines from the page. Again, this type with its full range of seven sizes was first made known in this country through the Pelican Press.

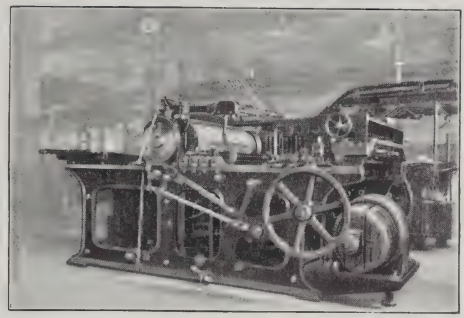
FOURNIER-LE-JEUNE

decorated capitals are manifestly for special and discreet use only. So used by the Pelican Press, they have been "the making" of more than one seemingly intractable job.

The following ligatured letters were first revived by the Pelican Press (which also ingeniously found a way of tailing the capital letters in Qu and Qu on the Monotype machine): *is as us in.*

The brilliant letters of the new Narcissus series are held exclusively by the Pelican Press.

The Electric Drive
for the Busy Printer.



AS a means of maximum production combined with excellence of workmanship, no drive compares with the "ELECTRIC DRIVE." By reason of the perfect regularity of turning, higher speeds are permissible, there is less slur, better register, and infinite control of the speed ensures the finest work from forme and paper.

We have equipped over 3,000 presses. Send for our Booklet—"Are you an Electric Printer"

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ANYTHING IN COLOR!

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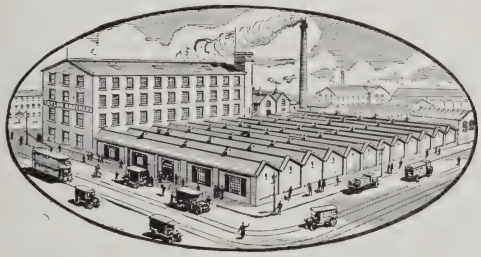

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Telephone: 24396. Wires: "Almanac" Leeds.

Quality-

EVERY printer is keen on Quality—or he should be—and makes it his chief "talking point" when soliciting orders from his customers for print. To attain a high standard, however, one of the first things to be certain of is—type metal. The crisp clear-cut letters that give the finish to the printed page, depend principally upon the quality of the metal used in the composing machine or in Stereotyping.

"Fryotype" Printing Metals are consistently "Best Quality." For this reason alone many world-famed daily newspapers use only **"Fryotype"**—they cannot afford to risk delays or bad printing which would result from the use of inferior metal.

Every pot of **Fry's Metal** is chemically tested to ensure absolute accuracy to specification, and complete freedom from harmful impurities.

Fryotype

PRINTING METALS.

Fry's Metal Foundry.

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Phone Hop. 4720 (4 lines) *Grams* Frymetalos. Sedist. London.

MANCHESTER. BRISTOL. DUBLIN. GLASGOW.

The Fleuron

No. 2. A Journal of Typography edited by Oliver Simon, London, at the Office of The Fleuron, St. Stephen's House, Westminster. Printed at the Curwen Press, 1924. Price One Guinea.

THE Fleuron in its first issue created for itself an unique position among books and periodicals dedicated to the interests of the printing craft, and in planning his second volume the editor, Mr. Oliver Simon, in maintaining that position was presented with a difficult task. It must be admitted however, that the new number is equal in many respects to its predecessor, and the articles are of the greatest value to the printer who, through a better acquaintance with some of the contemporary thought desires to improve his work and his knowledge of the subjects that are discussed. A practical idea of achievement is consistently maintained, and the style of the writing is higher than is usually found in books devoted to practical subjects; in this respect, the two translations deserve special mention.

Among the articles we must give first place to one by Mr. D. B. Updike on the Planning of Printing. We have become familiar with Mr. Updike's style in his monumental work on Printing Types, and it is pleasant to find him in another vein—an equally important one, but one that he can touch in a lighter mood. Mr. Updike tells us how he arranges his specimen books at the Merrymount Press, and goes on to describe in the subtlest way how a customer may be led to choose for himself the type best suited for his work. We do not think it would be fair in this instance to excercise the privilege of the reviewer and give long quotations from Mr. Updike's most fascinating and useful article, but would warmly advise our master printer friends to read for themselves his message to them.

Emil Rudolf Weiss is recognised as the leader of modern book production in Germany and a delightful translation of an essay written by Julius Meier Graefe, a prominent art critic gives a clear impression of Weiss's influence. The illustrations show the vigour of his work and the catholicity of his styles. His best types are gothic in form, designed to serve the daily requirements of the craft. Weiss has distinguished himself in the fine arts, and his caligraphy is such as might be expected from such an accomplished craftsman. Where necessary, his title pages have been drawn, and in others, his types are decorated with "flowers" of his own design. The most exquisite example of his work, however, is a page taken from a Greek edition of "Sappho" published by the Marées Society. For this purpose, the artist decided that type was inadequate and he therefore used etching for the Greek script. For sheer beauty, the page strikes a rare note.

French typography presents an interesting prospect to English printers, although we know little about the men who are leading the industry in that country. Edouard Pelletan, a typographer and publisher started business in 1896 on original lines, and his work is described by Pierre Gusman himself a well-known wood engraver, etcher and writer. When Pelletan started making books, the idea of choosing a type to harmonise with the work to be printed was not recognised, but his first books at once established the correctness of this new thesis. About the same time, wood engraving was falling into disuse, although France has not neglected the art as we have done in England. Photographic processes of illustrations were coming into general use, and occasionally in fine books, etchings were inserted among the text. Pelletan realised the essential unity of the wood engraving with the page of type and did much to stimulate a revival of this beautiful form of illustration. The reproductions of his title pages which are shown confirm the soundness of his principles, and a page of text with a woodcut illustration taken from "La terre et l'Homme" is an unusual example of the harmony that can be achieved in the use of a rubricated initial, an illustration in combination with the type and suitable decoration.

Mr. Stanley Morison has brought into the world of print a new light. His scholarship in typography is probably unequalled in this country, and his practical influence on the types which are in use and which are being produced will leave a lasting impression on the industry. His article "Towards an Ideal Type" is of great importance. With characteristic vehemence he attacks all those authorities who worship at the shrine of Jensen, and sets up a new standard based on other fifteenth century models in which one of the outstanding features is the use of capitals which are small, and do not range with the ascending lower case letters h, l, and so on. The examples of Antonio Sinibaldi (on which the Humanistic type was based), the Chancery type of Aldus as well as the type cut in 1498 for Aldus by Francesco Griffo for the *Hypnerotomachia* of Poliphilus (recently recut by the Lanston Monotype Corporation) are in marked contrast to the types of Da Spira 1469, and Jensen 1470. It cannot be denied that the former group achieve a pleasant smoothness in the mass in marked contrast to the effect created by the ranging capitals of Jenson. The sixteenth century French types of Colines and Kerver also illustrate Mr. Morison's argument. It might be contended that the obtrusiveness of ranging capitals is necessary in order to make a complete break after a period; and that in no case should clarity be sacrificed to the appearance of the page. But it has been proved beyond a doubt that the reduced or more "modest" capitals serve their purpose equally as well as their larger brothers. In recent times, Mr. Rogers, Mr. Rollins and Mr. Francis Meynell have realised the defects in capitals to which our writer has directed attention, and have attempted to overcome the difficulty by using the capitals of one size with the lower-case of the next size larger body; Mr. Goudy's "Modern" type is designed on similar principles.

It is impossible in this review to do more than outline Mr. Morison's main argument but the article contains a mass of interesting details and a careful evaluation of many types of both the fifteenth and sixteenth centuries as well as of our own time.

An article from the pen of Mr. Newdigate on the Ashendene Press gives an interesting account of the beautiful work Mr. St. John Hornby does at Chelsea, and the influences which directed his ideas in founding what has come to be one of the most famous of our private presses. A page, printed on the hand press at the Press in Ashendene type accompanies the article.

The Nonage of Nineteenth-Century Printing is the subject chosen by Mr. Holbrook Jackson for his essay. Mr. Jackson's aims are clear and decisive, but we find it difficult to agree with his

contention that " period " printing is entirely bad. Interesting as the reproductions of title pages of the early nineteenth century are, we venture to prefer some current work of the " period " fashion that is based not too slavishly on better models.

The last article describes the history of the revival of the use of decorated papers and the samples are full of charm, the Batik papers particularly so.

A few good examples of contemporary commercial printing are included at the end of the volume, and in spite of the obvious difficulties in collecting suitable subjects we hope it may be found possible to extend this section in the next issue.

The Curwen Press have produced the number extremely well, and the machining is beyond reproach. The type chosen is Monotype Baskerville which, although printed on Abbey Mills antique laid is still hard in outline and lacking the qualities of a good book letter. We feel that there has been an unnecessary insistence on Baskerville's most rigid style; the only decorations used are Baskerville dashes, and we suggest that a more pleasing result would have been obtained by the adoption of a less austere dress. The title page appears to reflect the limitations imposed by the sizes of the type series which were available at the time it was designed.

The volume has a most effective binding in the ordinary edition. The sides are covered in black paper and the back in scarlet cloth; the paper wrapper is a bright emerald green with the name printed in Narcissus type. We wish The Fleuron every success and look forward to the next issue, which is to be published in October. Printers who wish to keep in touch with modern typographic developements will find this volume a most stimulating one.

The Master Printers' Annual

This indispensable book of reference published by Messrs. Spottiswoode, Ballantyne and Co., Ltd., makes its appearance again in its usual beautiful form, and is carefully edited by Mr. R. A. Austen-Leigh and Mr. Gerard T. Maynell. An additional feature this year is an article by Mr. Austen-Leigh, giving a short history of the London Printing Trade 1775-1915, especially with regard to the various negotiations between the Master Printers and the Societies of Compositors and Pressmen. From this it will be seen that times have changed considerably since the year 1798 when the masters were able to punish the pressmen for striking by getting warrants issued against their leaders, with the result that five of them were sentenced to two years' imprisonment in Newgate.

We suggest the section " Who's Who in the Printing Trade " might be considerably added to —and subtracted from. We have frequently turned to these pages to find reference to some important or outstanding man in the printing world and found nothing.

Manchester One Hundred Years Ago

An Introduction to James' Views of Manchester, by Ernest Broxap, M.A. Manchester. John Taylor. The Queen's Press. Royal 4to.

The printing and publishing of books is not frequently essayed by the commercial printer, and it is refreshing to find firms, who ordinarily confine their attention to the general running of the printer's business, undertaking the printing of a volume of some pretensions.

The Queen's Press is already well known for the high standard and purity of style that it has maintained in its typography, as well as for the excellence of its machining, especially in colour work. The present publication has great local interest in that it preserves a record of Manchester of 1821. To the printer the work has an additional significance, the drawings being originally published by H. G. James' father, the present printer, Mr. Taylor, being his grandson.

The letterpress pages are well balanced, although perhaps, they might have been thrown a little more into the back with advantage. The reproduction of the old drawings is in every way commendable. The originals are chalk lithographs which have been reproduced hy half-tone and printed on toned matt art paper in a matt ink, giving close approximation to the effect of the originals. Two plates in colour are also inserted which have been reproduced from contemporary drawings. The volume is bound in buckram, and throughout the treatment shows a fine appreciation of the character of the task, so that a pleasing harmony results.

A Painting Book of Design

By Claud Lovat Fraser. Published by the Proprietors of Eno's Fruit Salts. Price 1s.

Painting books for children frequently consist of bad drawings and poor colouring, so that the child in one of its first physical contacts with design and colour, has a poor standard put before him.

The publishers in commissioning Mr. Joseph Thorp in collaboration with the Curwen Press to produce this charming book, have done a good work. The preface by Mr. Thorp, is in the nature of a preachment, but for once we feel that he should be forgiven! Fraser's vigorous drawings are extremely well suited for a child's painting book, and the bright clean colour intensifies their charm. The printing of the letterpress and especially the colour blocks, are very well done, and we suggest that a larger children's painting book using Lovat Fraser's designs would be well received by the public.

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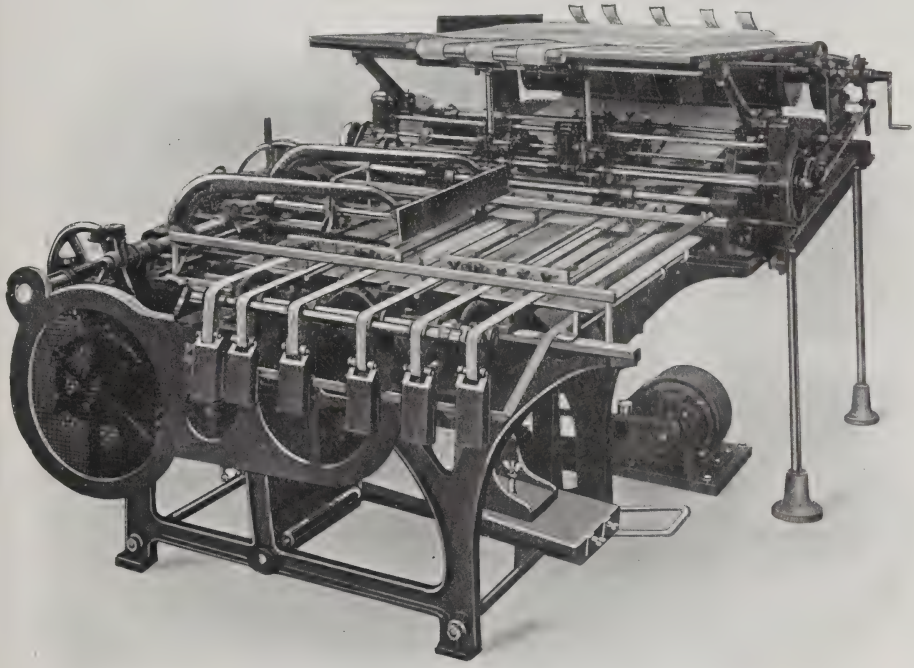

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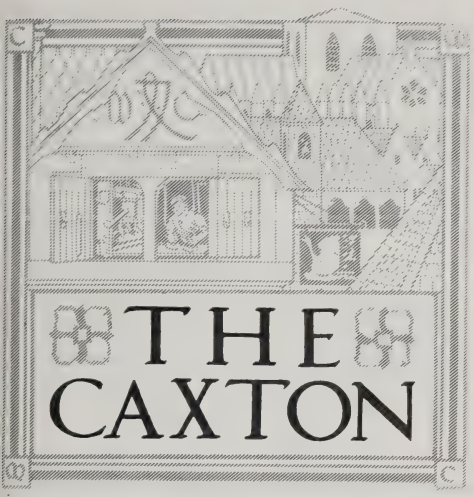

London, March, 1924

THE meeting held under the auspices of the Joint Industrial Council recently, suggests both the limitations and the possibilities of this great organisation. It has been in existence long enough now to have justified itself. But very many printers throughout the country will be seriously asking themselves to what extent it is justifying itself. We have no manner of doubt ourselves that this Council could achieve tremendous things for the printing trade. Perhaps no other trade in the country offers a better opportunity for the operation of such a joint board. There is undoubted keenness on the part of the workers to use it to the full, and when some two or three hundred people will meet together on one of the most inclement nights of the year, as they did then, it should be to very seriously face up to very definite problems. This meeting was good in its way. But where did it get? Everybody agreed with everybody else that good feeling between employer and worker was good; everybody agreed that greater efficiency would lead to increased output; everybody agreed with everything because we were content with uttering platitudes or stressing things that nobody wished to deny. It may be that the leaders of the Joint Industrial Council movement are content with this. That they are satisfied with encouraging a feeling of good fellowship. Frankly we are not. And large numbers of men interested in this movement are not so satisfied. If that is deemed satisfactory—then there will be profound dissatisfaction. We have been talking generalities long enough. There are some very definite problems affecting our industry which could be frankly and fearlessly talked out. This very question of increased production and efficiency could, of course, be tackled quite differently and far more usefully. The various things thought by that expectant audience would be infinitely more interesting than the things said. There is such a thing as economics. And general appeals for greater interest in work, and more conscientious labour are only part of this problem. We should welcome to our pages contributions from those who share with us glowing expectations of this organisation, and our fears lest the opportunities it offers are being allowed to pass. Our feeling is that the Council is not being taken seriously enough; that real steady thinking as to its possibilities is lacking; and that what is needed is the white fire of a great enthusiasm which would burn up all that is small and useless and set aglow ideals and experiments which would not only honour our own trade but be a beacon light to the whole industrial world.

THE innovation announced for this month by the management of The Daily Chronicle may leave printers cold, but it ought to stir them up. The Chronicle make-up is going to be changed so that the front page is devoted entirely to an advertisement by one particular firm. The top half of page two is to be reserved for household advertisements. It is impossible to guess how much more money is expended in the advertising columns of the newspapers than in publicity printing. An advertiser who thinks nothing of spending £1,000 or £1,200 for a page advertisement often haggles over a few pounds difference between a good and a bad printing job. It is always interesting to hear publicity experts' opinions on the comparative value of the two chief kinds of advertising, and there is little doubt that good printing—really distinguished printing—either of poster, folder, booklet, blotter, or any other form—still holds a field of its own which might be considerably enlarged. The advertising people should be urged to spend more money on print—not necessarily on more print—and the resources of the Federation should be behind a really big movement to capture more business of this kind for the printing trade. It seems foolish to allow more and more money to pass by the printers into the coffers of the newspapers. At least some concerted effort should be made to present the case for advertising of another sort.

IN the Annual Report of the Public Printer of the United States which we publish in this issue, the steps which Mr. Carter has taken to improve the efficiency of the Government printing office of the U.S.A. are described in careful detail. The methods which he has adopted are adapted as much to the ordinary office as they are to the special cir-

cumstances with which he deals. The provisions of the Report will no doubt be read with interest in this country, especially as small details as well as larger reforms are not neglected. The wide adoption of the costing system of the Federation of Master Printers has, among other advantages, made evident to the firms who use the system, causes of wastage and leakage which might otherwise have been overlooked. The analysis of expenditure shows at a glance whether the amounts spent on various items and sundries bear their correct proportion to the total turnover, so that steps may be immediately taken to correct any disbursements which are unjustified. But it is well to remember that the use of any costing system, however efficient it may be, must be accompanied by attention to wider interests if the future of the printing industry is to be assured. The columns of the CAXTON MAGAZINE are always open to the discussion of new technical developments, and also to the expression of views of those who are actively interested in the improvement of the standard of commercial printing, considered from what is usually described as the artistic standpoint.

Our influence is being used with increasing force to strengthen the good work that is being done by as yet only a small number of prominent firms in various parts of the country, and it is a source of gratification to know that our activities in this direction are appreciated by our readers and by the industry at large, and are making themselves felt in fostering a wider realisation of the importance of good craftsmanship.

THE replacement of manual work by automatic or semi-automatic machines goes on apace. Fine craftsmanship in many branches of the printing industry counts for little to-day, and some skilled trades are fast losing their best exponents through age and there is no scope to justify training up new men. Take, for example, punch cutting for the type founder and the art of the wood engraver; let us, too, look back twenty years on the craft of the compositor, and project our thoughts twenty years hence, and imagine the conditions in composing rooms at that time. These are only given as examples of the kind of changes among which we are moving, and which we do not have the time to direct on right lines. In the rush for efficiency and improved production we may lose our birthright.

Without any intention of ranging ourselves on the side of the reactionaries who are opposed to all forms of technical progress, we would appeal for a fuller appreciation of the merits of the work of the hand, and a more careful consideration of the ways in which machines should be operated to give the highest grade output.

Without machinery the printing industry would not exist for a day, and our present position is undoubtedly due to the great progress that is constantly being made in machine design.

For many purposes machinery and automatic processes can be made to equal in their product the work of the hand, but the operation of the machine or the process must be properly controlled if the standard of our work is to improve instead of becoming lost in the soulless monotony of mere technical excellence.

ONE of the recommendations of the committee appointed "to select the best Faces of Type and Modes of Display for Government Printing" was the adoption of a new and vigorous Royal Arms to replace the existing ones, which were lacking both in strength and dignity, especially in the smaller sizes. The design shown in the Report of the Committee has apparently not been adopted, but a new Royal Arms authorised by H.M. Stationery Office has just been issued to the contractors to H.M. Government.

The new Arms in its several forms is undoubtedly a great improvement upon the previous one, but our personal preference is for the designs illustrated in the Report. It is to be hoped that the use of the new Arms on Government publications may make it possible for the suggested treatment of the covers and title pages of official publications to be brought more into line with the Committee's suggested settings.

IN the report of Mr. R. B. Fishenden's lecture which appeared in our last issue, brief reference was made to the work of correspondence schools. In the full account of Mr. Fishenden's lecture, which had to be compressed for publication, criticism was directed against correspondence schools which attempted to train in the course of twelve lessons or so students who were entirely lacking in any knowledge of the printing trade, to occupy positions as lay-out men. In the abridged report, only a general reference to correspondence schools was made which by inference might include schools as well as individuals who train compositors to improve their positions in the trade, and particularly for lay-out work.

Editor, CAXTON MAGAZINE.

The New Flap Envelope

I UNDERSTAND that one or two manufacturers were commencing to make a similar style of envelope to that patented and registered by Messrs. John Dickinson & Co., Ltd., under the title of "Flip-Flap." These makers have now, however, recognised the rights of Messrs. John Dickinson in this matter, and have agreed to give up the manufacture of this particular style of envelope.

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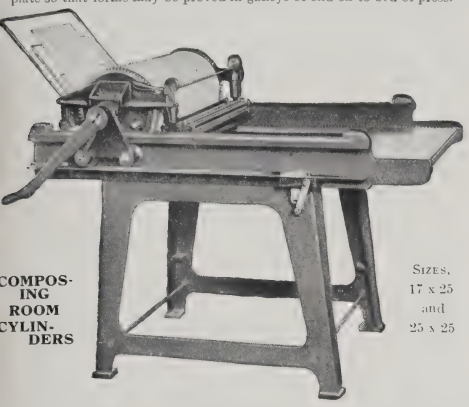

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Vandercook Proof Presses

have rigid beds, the cylinder only is moved, not the heavy bed and form. With this construction there is less liability of moving type off its feet when the work is done rapidly and the forms not locked up.

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Cornwall Press Ltd.	London	6
Yorkshire Evening Argus	Bradford	1
B mrose & Sons, Ltd.	Derby	1
Amalgamated Press Ltd.	London	8
Vick, Ashworth & Co, Ltd.	Manchester	1
W. S. Cowell, Ltd.	Ipswich	1
Campfield Press	St. Albans	1
Temple Press Ltd	London	2
Stanhope Press	Strood	1
W Speaight & Sons	London	1
J. Haddon & Co.	London	1
Newcastle Daily Journal	Newcastle	1
Express Composition Co.	London	2
Record Composition Co.	London	1
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"They Haven't Time to Quarrel!"

By MAXWELL DROKE

The story of a printer who has put a stop to the petty squabbles of the front office and the back, and set everybody at work building the business.

I FOUND my friend the printer in a talkative mood. Freeing himself momentarily from the task of figuring a great stack of estimates, he lit a cigar, leaned back in his revolving chair and prepared to give serious consideration to my query. "You ask how I have built up this business in less than five years," he meditated. "Well, that's a rather embarrassing question, because when I stop to think of it I can see pretty clearly that I really didn't build the business at all. I was merely the architect who laid out the tentative plans and then stood back and watched the thing progress.

"When I first started this shop a few years ago I knew from past experience and observation that there were two distinct factions in every printing plant, the front and the back. The boys in front concern themselves chiefly with getting the work in; it is up to the fellows in the mechanical department to get it out. I immediately made up my mind that I was going to bring these front and back factions together on a middle ground—and make them like it. That was my one big job as I saw it, and I set right to work making my plans. I was determined to inculcate into every single individual, from the errand boy to the general superintendent, the idea that the business was the one big thing, that it was to the advantage of every one of us to work toward the same goal—building up the finest and most successful printing plant in this part of the country.

"I remember," the printer smiled reminiscently, "one of the first things I did was to print some big blazing placards, reading something like this:—

This Shop Is a Battlefield of Business and *You* Are in the Front-line Trenches. Every Time You "Shoot Off Your Mouth" in a Petty Quarrel with a Fellow Worker You Are Wasting Time and Ammunition. *Don't Do It!*

"We still have a few of those placards sticking up around the plant," the printer continued, "but we really don't need them any more. Everyone here learned the lesson long ago, and now no one thinks about squabbling. We haven't time to quarrel. We are all too busy getting the work in and getting it out.

"Appreciating the value of friendly rivalry, I suggested to the fellows the first summer that we organise a couple of ball teams—one made up from the front, the other from the back. They jumped upon the idea with great glee. We called the front office team the 'Get-It-Ins' and the players from the mechanical department the 'Get-It-Outs.' And you can just bet we had some really exciting games. Later, the crack players from both teams were selected to represent our shop in the local industrial league. The whole bunch of us, front office and back, attended those industrial league games in a body, and rooted for our boys. We didn't win the pennant that season. In fact, we've never won it yet, but for the size of our organisation we always have a mighty fine team in the field each year, and we are all proud of it.

"The names suggested for the two factions, the 'Get-It-Ins' and the 'Get-It-Outs,' have stuck ever since, and the good natured rivalry extends far beyond the baseball diamond. It is the ambition of every 'Get-It-In' man to pile up so many orders that the 'Get-It-Outs' will yell for mercy. Every 'Get-It-Out' man is equally determined that no white collared 'Get-It-In' guy is going to snow him under. As a result both sides are so blamed busy looking to their laurels that they havent any time to stop and chew the rag.

"As for myself, I usually stand back on the side lines and watch the fireworks. Once in a while I put in a word or two, just to keep up the interest. For instance, one day last year I got an idea that it would be a good stunt to organise a bowling league, so I approached Joe Rand, one of our pressmen, who is a sizzling hot bowling enthusiast. 'Joe,' I said, 'I'll bet you $5 the 'Get-It-Ins' can beat you fellows at bowling. There are some boys up front there who sure can sling a naughty ball.'

"'I'll take you up,' says Joe, quick as a flash. 'When and where do we start?' And that was the beginning of a bowling championship series that kept the interest running high all winter."

"What features do you have to promote good fellowship, aside from athletics?" I asked.

"Well, we don't have any formal meetings or any set time for getting together. I don't take much stock in this idea of cultivating good fellowship by the calendar and the clock. But once in a while, whenever the notion strikes us, we do get together and talk things over. Now and then I give a little dinner for the bunch—and that means everybody in the place, understand. There is no speechmaking, and no flowery tributes—just an open forum where everybody can bring questions, opinions and complaints, if they have any.

"You'd be astonished at the store of worthwhile suggestions that come from these gatherings—and all of the good ideas don't come from the white-collar men up front, either. Not by a long shot.

"I remember in particular one occasion when we had just turned out a fine, board-bound book for a piano company. We were all so proud of the job that we made an overrun of a few hundred copies to send out to prospective customers as an example of our work. I wanted a bang-up letter to go with the book, and gave out word that suggestions would be warmly welcomed.

"We all got together one evening to talk the thing over. Several of the boys had some ideas scribbled down on paper. But the chap who knocked us all off the Christmas tree was a youngster just out of school who had just started work in the mechanical department. That boy had a letter that was a real wow! Written from just the right angle, too. I had written a few paragraphs myself, but when his copy was read I gently eased my stuff over into the wastebasket. Most of the other fellows did the same. Then we all congratulated the kid. Of course, the 'Get-It-Outs' raised a great howl when I trans-

Who Printed It?

THIS is a question which generally arises in connection with a piece of good printing, the result of which means a firmer hold on present customers and, very possibly, the making of new ones. ¶ To help the production of beautiful print, you must have well-made Printing Plates; in other words:

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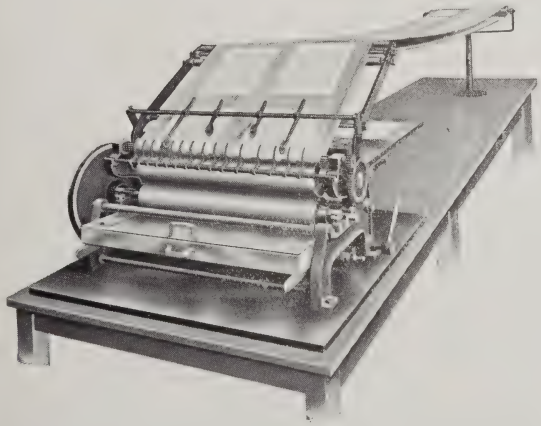

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ferred the boy up front to the service department, but I just had to do it. He was too good to lose. To-day he is by far the best copy man in town, and the chances are I would never have discovered him if it hadn't been for our plan of going out into the highways and byways in search of suggestions that would help us."

My friend the printer paused and flicked the ashes from his cigar. "I reckon that's about all there is to tell," he remarked presently. "You see, we just seemed to get started right—then kept straight ahead on the main track. And each year we find ourselves a little bit farther ahead."

Sources of New Business

By GILBERT F. WILKINSON

SOME facts are so elementary that they are often overlooked, and one of them is that a printer—or any other business man—must determine the sources of new business before he can make successful plans to secure it. Every expert on publicity problems is acquainted with business men eager to expand sales who devise elaborate promotion schemes, and spend a considerable amount in developing them, before they have formed anything but a hazy notion of the part of the buying public to whom they are to appeal.

A bitter complaint on the "fallacy" of successful advertising comes from a provincial printer who produced a well-executed circular advising the public to "demand good printing," and broadcast it indiscriminately over the whole of the neighbouring district. He complains that returns did not equal 1 per cent. Another printer made an excellent folder the medium of a proposition to the high-class wine trade, and permitted a short-sighted or careless addressing agency to mail them to unimportant off-licences and obscure suburban wine stores. In both cases sound promotion matter was wasted because nobody appreciated the importance of a preliminary survey of the sources of the desired business.

THREE "P'S."

The three factors that govern the search for new business sources have been summed up in the alliterative phrase—Policy, Plant, and Position.

Every printer who counts has a policy—whether it aims at economical production and low prices or endeavours to satisfy the demands of the connoisseur, who puts quality above price, it is equally commendable. This policy obviously confines the search for new business within its own limits.

The printer who seeks to supplement an exclusive connection by reducing the quality of his output is as unwise as the cheap printer who fritters money away in going after "quality" printing for which he is not equipped.

No printer, it may be taken for granted, who is equipped with plant enabling him to handle 100-page periodicals, would advertise for jobbing work. And few but the foolishly optimistic would try to press their claims as book printers, when their machine-rooms boast little but croppers. But in a less patently absurd form scores of printers continue to make this mistake.

Possibilities of one's machinery is obviously one of the most important factors to be considered when mapping out a campaign for increased business. The location of a printing works has less and less influence upon its success, but it is still a not inconsiderable factor. Some amusement was caused recently by an advertisement in the London press soliciting "rush" printing orders for a firm situated in the remote North; but this is a magnified, although none the less pertinent, example of the errors made monthly by printers who look for new business in the wrong place.

Almost every printing business is, by the peculiar quality of its Policy, Plant, and Position, better fitted than any other to tap at least one source of business. And only by making the discovery of this source of business an indispensable prelude, can the full success of a selling campaign be assured.

DEVELOPING THE OLD CUSTOMER.

There is one favourable opening for increased business, however, that is common to every established firm, and that is the old customer. Few printers—in common with other business men—sufficiently appreciate the value of the old customer as a field for sales expansion. It is frequently found that while ambitious schemes for securing new business are going forward, names already on the books are disappearing. One expert has assessed this decline of old customers at the appalling yearly total of 15 per cent.

Until this decline has been arrested, the printer—if, as is almost certain, it is present in his business—should not rest content. And schemes for introducing new names may well be deferred until he is satisfied that all possible business is being obtained from old customers.

Whatever method of business-getting is employed, all the factors that make for success are present in addressing an appeal to the present customer. The prejudice felt by many business men against the strange name has not to be overcome, and whether he is approached by traveller, circular, or press advertisement, the relationship already effected acts as a powerful lever in favour of the printer's cause.

Geared Inkers fitted to existing machines, also Steel Cylinder Bearers. New and rebuilt Machines for the Printing and Allied Trades.

ASK FOR LISTS AND PRICES.

T. H. PULLAN & SONS,

Printers' Engineers,

31, FALFIELD ST., GLASGOW.

PAPER AND BOARDS

Croxley Mills, Watford, Herts.

BANKS, BONDS, LEDGERS, COVERS, LINEN FACED, PRINTINGS, BIBLES, LITHOGRAPHIC, MUSIC, ANTIQUES, DRAWINGS, OFFSET, CREAM LAIDS, &c.

Homepark Mills, King's Langley, Herts

CHROMO & ART COATED PAPERS & BOARDS, COATED BOX BOARDS, CLOTH LINED & MANILLA BOARDS, SURFACE COLOURED BOARDS.

Nash Mills, Hemel Hempstead, Herts

WHITE AND TINTED DUPLEX AND CARD INDEX PULP BOARDS, WHITE LINED BOX BOARDS, LINEN AND ANTIQUE FINISHED BOARDS.

Apsley Mills, Hemel Hempstead, Herts

POST CARDS, PASTE BOARDS, VISITING CARDS, FANCY CARDS, PRINTERS' CUT CARDS, IVORY BOARDS, CLOTH LINED PAPERS, JACQUARD CARDS, &c.

Total Output Over 500 Tons Per Week

LION BRAND MANUFACTURE Rego

IF YOU ARE NOT ONE OF THE THOUSANDS OF SUCCESSFUL PRINTERS WHO HAVE PROVED THE VALUE OF OUR PRODUCTS, WE SHOULD LIKE TO SEND YOU SAMPLES.

JOHN DICKINSON & Co. LTD.

LIVE PIGEONS.
RETURN
Station
Rail-
ROOM
If it's anything in
TAGS
LABELS, TICKETS or SEALS
Apsley can serve you expeditiously and well at prices that might show a decided economy on your present buying
JOHN DICKINSON & Co. Ltd.
BRITAIN'S LEADING TAG MAKERS
Apsley Tag Mills, Hemel Hempstead, Herts.
LONDON SALES OFFICES: 65 OLD BAILEY, E.C.4

Centenary of Charles Knight & Co. Ltd.

CHARLES KNIGHT (1791-1873), English author and publisher, was born at Windsor, where in 1812 he established the Windsor and Eton Express, editing it till 1821, and simultaneously printing The Etonian. From 1820 to 1822 he conducted, in conjunction with E. H. Locker, The Plain Englishman. Settling in London (1822), he founded Knight's Quarterly Magazine, thus beginning a striking record as editor and publisher of standard and valuable works at uncommonly low prices. For the Society for the Diffusion of Useful Knowledge he issued the Penny Magazine (1832-45), the Penny Encyclopædia (1833-44), and the English Cyclopædia (1853-61). His Pictorial Shakespeare (1838-41) introduced the dramatist to new circles of readers. He appropriately accompanied this work with his popular if somewhat uncritical Shakespeare: A Biography (1843). Knight's other publications—prepared in the same spirit, and well received—include the Library of Entertaining Knowledge" (1829, etc.); The Pictorial Bible (1836); The Pictorial Prayer Book; The Pictorial History of England (1837-44); London Pictorially Illustrated (1841-4); Old England Illustrated (1844); Once Upon a Time (1854); and Popular History of England (1856-62). He was appointed publisher of The London Gazette (1860). He died in 1873.

Charles Knight, John Cassell, and the Brothers Chambers were pioneers in the production of cheap and good literature, and Charles Knight's books —The Penny Encyclopædia, Half Hours with the Best Authors, Popular History of England, Shakespeare, and a host of other works did much to diffuse useful knowledge in the days when educational facilities were few and books scarce.

As to the various habitations of the firm, in 1823 Charles Knight was established as a publisher at 7, Pall Mall East. From the West End he removed to 22, Ludgate Street, now Ludgate Hill, and after a time to 90, Fleet Street, which became the headquarters of the firm for about half a century. At one time a dwelling-house—one of the managers who slept on the premises at 90, Fleet Street, was wont to declare that the only time he could not sleep was the small hours of Sunday morning, when, for a short time, the traffic in Fleet Street ceased.

It was in one of the rooms at 90, Fleet Street, that Charles Dickens edited for a time The Daily News. On the demolition of No. "90," consequent on the widening of Fleet Street, the firm migrated to La Belle Sauvage, a place reminiscent of the old coaching days. Here, with Messrs. Cassell and Company as near neighbours, the business was carried on for seven years.

The falling in of the lease of premises at Bridewell Place, used by the firm for printing, bookbinding, etc., and the difficulty of securing a suitable building in the city, led to the erection of the present spacious premises in Tooley Street, Bermondsey. Here, under one roof, skilful workmen (aided by equally skilful workers of the other sex) are engaged in the somewhat unique combination of arts and crafts required by the varied nature of the business.

To-day this firm is chiefly concerned with the literature of Poor Law institutions, County and District Councils, Education and Insurance Committees and the like. It is their business to watch current legislation and provide the books and forms for the administration of Acts of Parliament and the Orders of the Ministry of Health and other State Departments. They publish such standard legal text books as Owen's Education Acts Manual, Parker's Duties of an Election Agent, Terry's Overseers' Manual, and The Public Health Statutes.

Their Local Government Chronicle was established more than half a century ago. It deals week by week with all matters included under the comprehensive phrase Local Government, and the answers to queries are of great assistance to perplexed officials.

In addition to the printing and publishing business they have a well-equipped stationery department, and supply all kinds of files, cabinets and other office requisites.

These lines, written by Mr. Tom Taylor, appeared in Punch after Charles Knight's death:—

CHARLES KNIGHT.

Born 1791; died 1873.

"White head, keen eye, kind smile, that we no more
Shall greet in its earned eve of lettered lore;
One of the truest aids of Captain Pen,
Who bore his flag of 'Peace, good will to men,'
Foremost and furthest of his sacred band,
Leagued to spread light of letters through the land.
And sure a hope forlorn they might be deemed,
Who of assault on that strong fortress dreamed,
Where, guarded close by Prejudice and Pride,
Contented ignorance such foes defied.

"Long was the Leaguer, toilsome, large of cost,
And oft the cause to fainter hearts seemed lost,
But he was of those sanguine, cheery souls
Who through the races' dust still sees the goal;
Still his strong frame was toughest braced for toil,
His hand still darkest with the seemly soil,
Of his black press, from whose ink-streams a light
Was yet to radiate through England's night.
Oft times the fuel well nigh failed his frame,
And ruin stood between him and his aim,
But manfully he grappled the grim foe,
Nor ever yielded sword, though oft struck low.
And his reward was that he lived to see
Cheap letters broadcast sown, and knowledge free.

* * * *

"Stout, lifelong fighter, as he was, for Light,
His soul, if keen was ever kind and bright,
Cordial and constant—so that truth may say
No truer, manlier man e'er passed away.
None that to all of his best gladlier gave,
None worthier of a song-word o'er his grave."

Mr. George Isaacs M.P.

MR. G. A. ISAACS, M.P., has been appointed by the Colonial Secretary (Mr. J. H. Thomas) to be Parliamentary Secretary for the Colonies. Mr. Isaacs has also been appointed on the Government's Advisory Committees on Health and Agriculture.

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

THIS month a greater variety of examples are to hand from various sources; and as some of them afford excellent scope for debating certain principles or ideas, let us get on to them straight away.

Example 29 (Say it with a Langley Poster) comes from Langley and Sons, Ltd., The Euston Press, N.W.1. The text is set in Garamond, heading in roman and italic of Old Style No. 5. The whole has been printed in black (on orange coloured rough antique finished stock, original size 11×8 inches), except for the holly in top left-hand corner—in natural colours of red and green, which have been virkotyped, presenting the effect of a raised and glossy surface to the printing so treated.

EXAMPLE 29.

The colour combination is very rich, and the margins effectively placed. Although comparatively small for the suggestion contained in the announcement it looks most convincing, and radiates "fitness for purpose" because of its simplicity and ease of production.

Referring again to the Virkotype and similar processes, I have seen several examples of late where the effect has been spoilt by mishandling. The surface should not be rubbed or scratched, particularly when it has only just left the machine; and careless knocking up will also account for a slightly "whitened" surface over the ink, materially detracting from the fine effects which may have been obtained. The treatment also has an inclination to reduce the density of the ink; and whilst a fairly large area can be successfully treated (as with this holly), less ink-covered surfaces—such as Example 30—lend themselves quite as readily. Care should be taken in packing, however, because if all affected by the process is in one place in the parcel, undue pressure on the "bulge" may easily damage the surface.

Example 30 (Printing for Social Purposes), also from Langley and Sons, is the front page of a four-page "feeler" set in Garamond Italic and printed in black on dark grey laid stock $5\frac{1}{2}\times3$ inches. This original has been virkotyped aiso.

The point arises: Where is the correct position in which to place such a piece of matter? I think it is right now; but others may contend that it should be shifted to the right side of the page. The lines could be centred with same head margin, or be dropped to just above the centre of page. It could even go to bottom right-hand corner instead of top left! This is one of those little queries readers might try out for themselves. Write the words out to same size and strength as shown—cut a piece of paper to same size as Example 30—and place the wording in various positions; but be sure to use darkish paper for the experiment, as type presents a different aspect and will cometimes look better, in another position on white paper.

Examples 31, 32, 33, 34 are envelope "stiffeners" from the Nickeloid Electrotype Co., Ltd., New Street Hill, E.C.4. The illustrations were reproduced from genuine old Le Blond colour prints; and although they bear no particular relationship to the text, they certainly possess a tone value

which helps along the letterpress messages underneath. The types used are Goudy Open and Goudy Modern, and all are printed in black on white, the under sides being intended for use as blotters. Original size $8\frac{2}{3} \times 3\frac{3}{4}$ inches.

Examples 31, 33 and 34 are set in 14 or 12-point solid: Example 32 is 14-point leaded. The telegram and telephone particulars at foot are in another series.

That Messrs. Nickeloid have used the Goudy modern to good advantage goes without saying; their advertising literature is always excellent, and the "arguments" put forward on these blotters well maintain their reputation.

One peculiarity of the Goudy Modern is the capitals—they are smaller in gauge than ascending lower-case letters, as a close scrutiny of Examples 31 to 34 will show. Also the series has up-and-down figures. Both these little "flavourings" are fairly old in origin. The semi-condensed capitals B, P, R, the wide lower-case t, and the sloping serifs, are peculiarities which one does not usually associate with the word "Modern." In the firm and vigorous line are suggestions of Bodoni and Scotch Roman—but there its modernity seems to stop; and all this rather suggests that "Goudy Modern" is only a trade name to differentiate from the "Goudy Old Style" series. What's in a name after all?

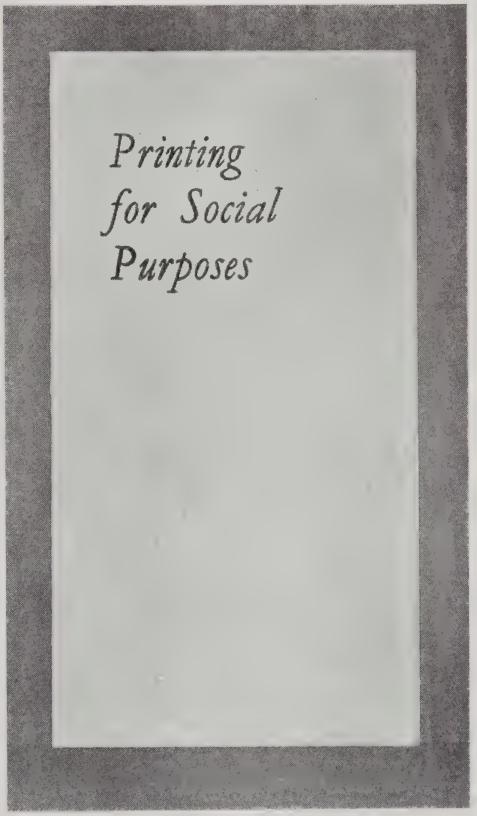
The normal lower-case letters (*i.e.,* those which go neither above nor below the line, such as letters a, c, e, m, n, etc.), are rather small in gauge, the ascenders and descenders are full length, there is a tilted lower-case "s"—and the whole gives the appearance of leaded matter when set solid. Possibly it may be intended as a modern rendering of a "transitional" face between Old Style and Modern—it would certainly be interesting to know what prompted Frederic Goudy to adopt these ideas.

I have mentioned these particulars in detail because, so far as I am aware, this series is still in its infancy in this country; and some idea of its characteristics may prove helpful.

Example 35 is a direct contrast in effect. Issued by F. W. Sedgwick, Ltd., 23, Great New Street, E.C.4 (practically neighbours of Messrs. Nickeloid) under the title of "Quaint London" Series of Monthly Blotters, the typographic artist has no show here—for everything has been hand drawn. The line drawing with an etched effect of Old Clare Market in 1720 is delightful; unfortunately, its quaint old-world beauty is not so apparent in the reduction, though even here the absence of aggressiveness comes as a change to the eyes. Printed in a brown-black on white art stock with a buff bordering, a shade under $6 \times 9\frac{1}{4}$ inches actual size—these blotters are useful and pleasant reminders alike to customer and "prospect."

Example 36 comes from the country printshop of A. Windle and Co., Ltd., 393, Victoria Street, Grimsby. This shows a twelve-months' calendar in view. Here we have a straightforward job, simple in its honesty of purpose, a reminder that Windle and Co. are manufacturing stationers, printers, paper and bag merchants. Set in Clearface Bold, and printed in a rich, deep brown on a buff art surface $4\frac{3}{4} \times 9\frac{1}{4}$ inches wide, there is little cause for comment except that the points at the end of all lines could be omitted with advantage. Each succeeding line of type is displayed in another size to its predecessor and reads independently, so that punctuation marks are unnecessary; the squaring of the centre panel has been weakened by the points; and as the word "Printers" has already been letterspaced, it would not be materially weakened if squared (without punctuation marks) with lines over and under it.

In an accompanying letter Mr. J. R. Dawson, managing director of Windle and Co., says: "I always look forward to the Craftsman's Corner porton of the "Caxton" with interest. Your criticisms are always interesting and to the point, if even, may I venture to say, one does not always agree with them in totality." I am greatly indebted to Mr. Dawson for his comments, and if at any time he would be so kind as to advise me where I go astray, my indebtedness to him will be still greater—and *his* criticisms shall in turn be given full publicity in these columns.



EXAMPLE 30.

I want fellow craftsmen to *feel* this is *their* "corner" equally as much as (if not more than) it is mine, and they have as much right to criticise my observations as I have their handiwork.

Examples 37, 38 and 39 are views in sequence of a neat little folder from Baines and Scarsbrook, Hampstead; the actual size when closed being $5\frac{1}{4} \times 2\frac{3}{4}$ inches (Example 37), opened once only (Example 38) $5\frac{1}{4} \times 5\frac{1}{2}$ inches, when fully opened $8\frac{3}{8} \times 5\frac{1}{2}$ inches (Example 39). The back page when folder is closed is virtually a blank; and as it only shows a small imprint (quite right too) in bottom right-hand corner, it is not reproduced here.

This is a cleverly constructed little folder, well balanced; and as its simplicity in conception prevents it from becoming a stunt, it will form an excellent illustration to use as a basis for a little talk on the subject of type selection and layout.

We shall have to assume certain statements are correct because the history of this folder is not before me; but a natural thing that would happen is, the customer brings in some copy and asks the printer to get him out a little job, which must include the illustrations shown. There are so many ways of doing such a job that it is useless to consider any but the design before us.

The first point is to *understand* your copy, then you may settle upon the size, which in its turn influences the arrangement—and both should be subservient to the general idea, *not* governed by any special style which the layout man or compositor may favour. This is where we are often apt to go astray, by forgetting fitness for purpose. If you try your hardest to put yourself in the position of the recipient rather than the designer, you will be well on the way to success.

A glance at the copy and illustrations tells us it is a tailor's advertisement; and as the illustrations have been provided, they will act as a sort of guide in the choice of a type that will work in harmony. Here the Old Style No. 5 has been selected—a bold, clear old style, devoid of eccentricities and well suited to black-and-white illustrations, carrying out successfully the scheme of brightness and contrast throughout. We must never forget that type is the medium through which our clients "talk" to their prospective customers, and should be so used as to arrest attention immediately, and by simple arrangement make it as easy as possible for the reader to grasp the salient points—or excite his curiosity—without any real effort on his part.

Having thoroughly understood your copy, you will be less likely to emphasise the wrong selling points—there should be only one or two selling points predominating, the others should be subservient. By this means you will provide a natural starting point; and, once interested, the reader will be more inclined to carry on.

The type should not be so large as to be aggressive; but where there are only one or two lines they should be distinctive. Hence, in a clear, medium strength sharp type such as has been used here, it is not so necessary to go to so large a size as when a more ornate and much lighter series is used. In other words, the type must help the illustrations, not the illustrations help the type.

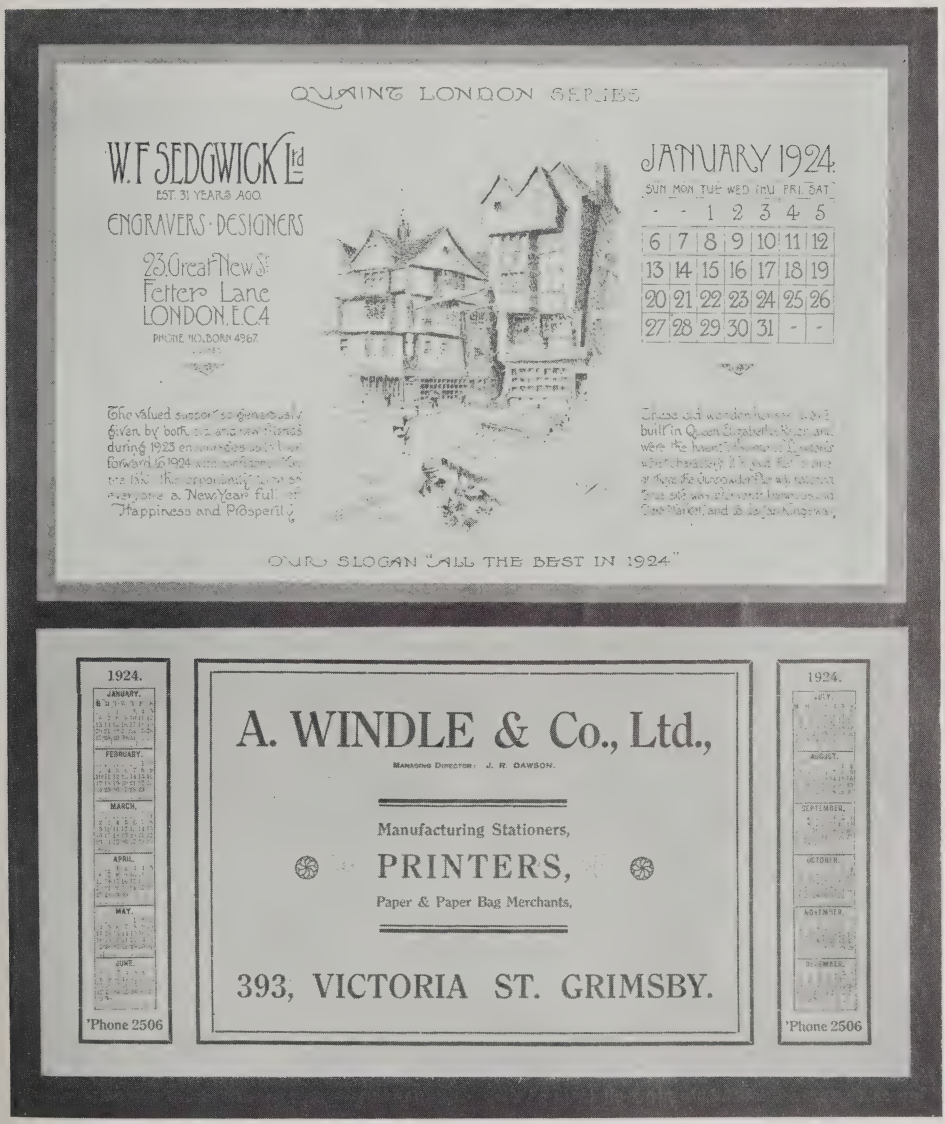
In a job of this description one series of type should be ample; and where there is plenty of room (as in this instance) use a normal or fairly square letter. With a condensed letter you are apt to use too large a size, with expanded too small a size: whereas the normal is also a natural shape—and that is what we should be after all the

EXAMPLE 31. EXAMPLE 32. EXAMPLE 33. EXAMPLE 34.

time: natural results, not strained effects. Lower-case is more readable than capitals; but it would not be out of place or wrong to put a specially important word (as has been done here) in capitals. One is frequently tempted to underline main lines—personally, I do not like doing so, and prefer to dodge it if at all possible: it generally can be avoided. Just imagine underlining the words GOSS (Example 37), GUARANTEE (Example 38), TAILORING SATISFACTION and TO INDIVIDUAL ORDER in Example 39—it would have spoilt the job! The printer wanted to specially emphasize this "running message within a message," so he printed it all in red—and they instantly provide the running story!

❦

Notice the drop initial W in Example 39. This is an awkward letter, owing to its sloping sides. But its "inadaptability" has been neatly got over



EXAMPLE 35 (W. F. SEDGWICK, LTD.). EXAMPLE 36 (A. WINDLE AND CO.).

by making the point of the first V in the W form into line with the " s " in " suggestions " beneath it, the overhanging portion looking in its natural place—or, shall we say, hardly at all noticeable? This is a question of vision, helps to strengthen the 3-line paragraph, and acts as a lead-off without distracting the eye, which would have happened had the W started flush. Some may disagree with the use of an initial in such a short paragraph. To have omitted it here would have split the name in second line and reduced the paragraph to two lines.

Reverting back again to the copy, the questions arise: What does *your* customer want? What will interest *his* customer? How can you retain his attention? What is the proposal you are putting before him? These points are all more or less mixed up together, and very often place the printer in a dilemma.

Suppose your copy was handed in as run-on matter, and you had to display it? Take the sentence: " The name Goss is a guarantee of tailoring satisfaction." You could hardly do justice to such a sentence if all were put in one display line! Which course would be the best to follow if more than one line is to be made? Pursue natural means and break by sense. This had been done thus:

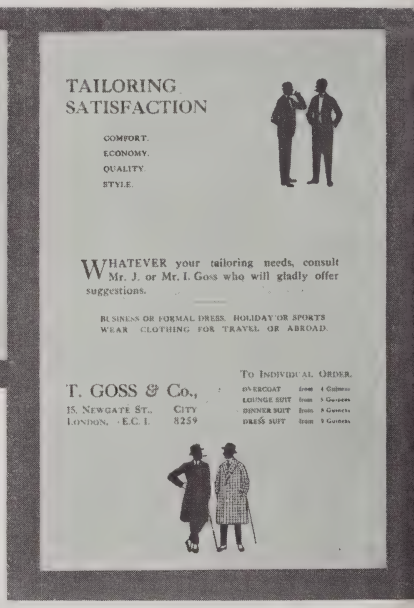
The name GOSS
is a GUARANTEE of
TAILORING SATISFACTION.

I see no more satisfactory way of splitting it up; it leads to the climax so well.

Just one more point in conclusion. The object of advertising matter is not only to arrest attention, but to retain that attention until the message has been read and driven home, leaving behind it a conscious or subconscious impression of confidence that ultimately convinces (?) the reader until he eventually becomes a buyer. To accomplish this, the whole " atmosphere " must be natural yet impressive: copy, design and illustrations should all be conceived with this object in view.

And now I have reached my space limit. There is a great deal more that could be said on this subject, both pro and con; and perhaps I may revert to it in a subsequent issue. In the meanwhile, a few expressions of opinions from my readers would be very helpful to us all—why not send them along to me?

EXAMPLE 37. EXAMPLE 38.



EXAMPLE 39.

Mr. Houghton (partner in Houghton & Son, Kilburn) very rightly draws attention to a point I omitted to mention in last issue. In F. E. Dale & Sons' calendar (Example 23) no mention is made of the nature of the business—a most serious omission. This calendar in particular might easily have been used for any other business.

All correspondence concerning " Craftsman's Corner " should be sent direct to H. Naylor, 8, Aubert Park, Highbury, N.5.

Federation Annual Meetings

The annual meetings of the Federation of Master Printers will be held in Norwich from May 24 to 27. Arrangements are well in hand for this assembly, and the social committee contemplate a number of interesting excursions to the Broads and the coast.

Honour for the Morland Press

The diploma of the first International Exhibition of Decorative Art, held in the Monza Palace, Milan, has been awarded to the Morland Press for the excellence of its exhibits. It is stated that British printing and posters have aroused the greatest interest and admiration in Italy.

Purity

The unsurpassable purity of Pass Metals means less loss to the printer in dross. Loss of tone due to repeated melting is thus minimised by the use of

PASS

PRINTING METALS

Further as actual smelters (backed by efficient laboratory service) we can guarantee purity and uniformity in Pass Metal.

CAPPER PASS & SON, LTD., BRISTOL.

Telephone: Nos. 3475 & 3476. Telegrams: "Pass," Bristol.

MANUFACTURERS · OF · FINE · PRINTING · METALS.

Western Sales, Bristol.

THE

PUNCH

AND

TICKET

CO., Ltd.

Send for our Price List of Tickets.

"KINGSLAND WORKS,"
ST. PETER'S RD.,
LONDON, N1.

Telephone: 2276 Dalston.

The Elimination of Waste

Annual Report of the Government Printing Office of the U.S.A

THE annual report of the Government Printing of the United States of America has recently been published and is a document of seventy-six pages. Mr. George H. Carter, the Public Printer, shows in this report some of the fruits of his organisation. The problem of efficiency is the same in America as it is in our own country, although details of application may differ. In the small things as in large matters of policy economies can be made in any printing establishment. The following abstract of the report deals with a number of subjects of special interest to English readers.

"The increased output and decreased operating cost was accomplished with 232 fewer employees at the close of the fiscal year 1923 than were on the rolls at the beginning of the year. The total number of employees on the rolls June 30, 1923, was 3,879. This was a smaller number than at any time since the year 1915 and was 1,428 fewer than the war-time peak in 1918. The total decrease in number of employees since the present public printer took office on April 5, 1921, is 580. Yet at no time in its history has the government printing office ever produced more or better work than in the last three years.

"Success marked the first year of having printing appropriations made direct to the various departments and establishments and of providing the government printing office with simply a working capital against which the cost of printing for congress only may be charged to the full amount of the capital fund. This plan, as proposed by the public printer, was a radical departure from the old system of making the entire appropriation direct to the government printing office and then allotting portions of this fund to the various departments and establishments, nearly all of which likewise had other appropriations available for the same purpose. The departments thus had two means of paying for work done by this office—either out of their allotment or from the general printing appropriation or by repayments from other available appropriations.

"Under the new plan all work done by this office, except for congress, is now on a repay basis and handled in the same manner as though the government printing office were a private contractor. This is decidedly a more businesslike, more satisfactory, and simpler method of operation. With the appropriations made direct to the departments they undoubtedly scrutinise more closely disbursements for printing and of their own accord effect proper economies for the execution of their orders."

The payroll for the year totalled $6,919,000.

There was a continuance during the year to make the government printing office as efficient and as productive as any industrial plant in the United States. With this object in view, the buildings, machinery and other equipment have been improved, rearranged, repaired and brought up to modern production standards. On completion of the additional work planned for 1924 it is believed the plant will meet every requirement of a modern business establishment. Production methods have been simplified and improved whereever possible. Unnecessary wastes are being steadily eliminated. The efficiency of the individual have been increased through a betterment of the morale in keeping with an improvement of surrounding conditions. A fine spirit prevails throughout the rank and file of employees who take pride in their product and the place where they work. All in all, the year has given much encouragement to the ambition that the government printing office shall not only be known as the largest printing office in the world, but shall be accorded even greater fame as the most efficient plant of its kind.

PREVENTION OF NUMEROUS SHOP WASTES.

A committe on the prevention of shop wastes was appointed early in the year. The first report of this committee, which is continuing to locate and prevent unnecessary wastes showed a saving of $19,560 in the elimination of numerous minor wastes, ranging from the salvage of monotype strip material to the better utilisation of discarded paper, twine and lumber. The saving in twine alone amounts to fully $1,000 a year. Making electrotype backing fluid from discarded zinc plates adds $200 to the annual saving. Discontinuing the wasteful practice of using a complete signature (8 or 16 printed pages) to label each bundle stored in the bindery warehouse cuts down that expense by $600 a year.

A careful checking up on the handling of paper and printed waste in the pressroom reduced this loss from three per cent. to less than two per cent., and three-fourths of even this small waste was salvaged later by the waste paper room, which cuts and restores to prime stock fully $20,000 worth of paper annually. The washing of waste rags and their re-use for cleaning presses and machinery saves $1,169 a year. By the installation of liquid soap in wash rooms throughout the office the annual soap bill was reduced by $1,079. Formerly 60,000 cakes of soap were required annually to supply the wash rooms, or an average of 15 cakes per employee, per year. To make 22,111 wooden boxes for the shipment of postal cards 234,891 feet of old lumber was reclaimed from paper cases, thereby effecting a saving of $12,244 in the purchase of new lumber.

COST OF ANNUAL REPORTS GREATLY REDUCED.

As a companion to the committee on prevention of wastes, the government printing office has a requisitions review board, which seeks to prevent waste and extravagance in printing and binding. The review board functions under the direction of the public printer, who has authority under the law to determine the forms and style and material for the public printing and binding. The board was also organised with the approval of the president and the bureau of the budget, and likewise has the co-operation of the joint committee on printing, so that its suggested economies are quite generally observed.

Economies proposed by the review board saved $28,714.68 in the cost of printing for various government departments and establishments for the year. Included in this saving was $4,906 due

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to reducing the number of impressions in presswork through combining forms. The use of cheaper but equally serviceable stock added $10,534.58 to the economies recommended by the board.

Another economy in which members of the printing conference have assisted materially is the greatly reduced size of annual reports. In 1921 congress authorised department and bureau heads to discontinue or curtail the printing of their annual reports. The cost of printing the annual reports for 1920 was $360,436.65, while the reports as printed for 1922 cost only $207,721.26, a saving of $152,715.39. The reports for 1921 cost $198,326.52. Taking the 1920 cost as an average before congress authorised the reduction or discontinuance of annual reports, the total saving for the two last years has been $314,825.52. The number of copies printed in 1920 was 481,708, as compared with 354,784 copies in 1921 and 370,904 in 1922. The 1920 reports contained 58,940 printed pages, as compared with 30,744 in 1921 and 27,048 in 1922.

Besides the foregoing economies, much progress has been made in the standardisation of printed forms and the simplification of publication sizes. The standardisation of forms is being handled by the general accounting office and by various boards of the bureau of the budget in co-operation with the permanent conference on printing. Already a number of standard forms have been printed and stocked by the government printing office as a central distributing agency for all branches of the service. It is hoped that this good beginning will result in a large economy in the printing and distribution of blank forms.

REDUCTION OF $614,013 IN ANNUAL PAYROLL.

The greatest economy in the operation of the government printing office has been due to a reduction of the force of employees, which was considerably larger than the work justified. As has been stated, the plant is now being operated with 1,428 fewer employees than were on the rolls during the war peak in 1918, including a reduction of 232 during the last year. The payroll for 1923 amounted to$6,918,825.17 as compared with $7,532,838.64 for 1922, a decrease of $614,013.47, notwithstanding the fact that during the year the wages of about 850 employees were increased approximately $144,000.

Of the total payment to employees in 1923, the sum of $814,852.45 was required for holidays and the thirty-day annual leave granted them by law, and $926,951.81 for the $240 bonus voted annually by congress. This was a reduction of $82,638.05 in the holiday and leave expenditure and $87,817.85 in the bonus, both of these decreases being due to the smaller force.

GAIN MADE BY PRODUCTIVE DIVISIONS.

All the productive divisions of the office were operated without a loss excepting the document composing and the platemaking, to which latter the new photo-engraving section was added during the year. The failure of these two divisions to show a gain was due largely to the elimination of first charges on uncompleted jobs in conformity with the new financial plan whereby charges are not made, even at the end of a fiscal year, until the work has been completed and delivered.

For the preceding fiscal year, 1922, advance charges amounted to $1,015,474, which represents about the average computation of unfinished work on hand at the end of a fiscal year. It is estimated that the office had expended $440,000 for labour and material on jobs uncompleted at the end of the fiscal year 1923, but this expenditure was not taken into consideration in determining the production record of the year, as had formerly been the practice. Consequently, while the year's production record indicates a decease of 391,078,200, or 16½ per cent., in ems of type set during 1923, the total, 1,963,371,800 ems, represents the amount of composition charged to jobs actually completed within the year. Undoubtedly, between 200,000,000 and 300,000,000 additional ems were set for uncompleted and uncharged jobs, and this did not go to the credit of the 1923 production.

This remarkable quantity of type was set with an average of nineteen fewer employees working on linotype composition and seventeen fewer on monotype composition during the year. The entire book composing division, including machine, hand, and proof rooms, had an average of sixty-four fewer men working daily in 1923 than in 1922. The average production of linotype operators increased slightly, while the average for monotype keyboard operators showed only a small decrease.

PRESSWORK SHOWS GOOD INCREASE FOR YEAR.

The presswork division made a gain of six per cent. in its operations for the year, as compared with a gain of one per cent. in 1922. The total expenses of the division, exclusive of the postal-card and money-order sections, decreased $49,155.30, while the computed product increased $14,275.34, with a daily average of forty-two fewer employees working. The total chargeable impressions increased 52,000,000 and actual impressions decreased 8,000,000 indicating a substantial economy in press operation by the combination of forms. The total chargeable impressions in the main pressrooms for the year was 2,151,586,004 and the actual impressions 490,311,561. The number of formes put to press was 144,464, as compared with 161,905 in 1922.

An especially good showing was made by the binding division, with a gain of seventeen per cent. for the year, as compared with a gain of two per cent. in 1922. With a daily average of 154 fewer employees on the roll, the bindery succeeded in topping its $2,000,000 production record for 1922 by nearly $10,000. Total operating expenses of the bindery for 1923 decreased $246,218, or 12.5 per cent. less than expenses in 1922.

MACHINERY IN PLANT VALUED AT $2,886,569.

Machinery to the estimated value of $2,886,569 is made use of in the operation of the plant. The value of additional equipment is estimated at $348,484.14, which brings the total for machinery and equipment in the office on June 30, 1923, up to $3,235,053.54. The presswork division has printing presses and other machinery valued at $850,950. The monotype equipment is valued at $431,103 and the linotype at $339,932. The bindery is likewise well equipped, as shown by the value of $483, 573 placed upon its machinery. The buildings division is charged with machinery costing $458,270, most of which is located in the power plant.

Besides the 167 printing presses, which range from sixty-four page rotaries through almost every style and size down to a lot of little jobbers, the tremendous investment in printing machinery and equipment includes ninety-nine linotypes, one hundred monotype keyboards and one hundred

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and twenty-six monotype casters, together with a bindery layout of fifty-two book-sewing machines, thirty-five folding machines, thirty-three cutting machines, sixteen ruling machines, nineteen wire stitchers, three combined headbanding, crashing, and lining machines, and two combined gathering, stitching, and covering machines.

All these machines have been thoroughly overhauled and put in excellent condition during the last two years. It has been a strenuous task for the machine shop and the type-machine section, but those units responded in the most gratifying manner and the plant can take pride in the fact that all its machinery and equipment are in excellent condition. Due to the high standard maintenance the life of machinery in the government printing office is generally three or four times longer than in the average commercial plants. Not only have our machinists and operators carried on the routine work, but they have developed numerous special devices and equipment that have greatly increased or bettered the production of many machines. For instance, an insetting machine costing $6,408, which had been discarded soon after its installation several years ago, was rebuilt during the year and is now in successful operation, although it had been regarded as practically worthless.

HANDLE NEARLY 1,000 CARS OF PAPER A YEAR.

During the year 949 carloads of paper were received and handled by the stores division, the deliveries ranging from 49 to 110 cars a month. In addition to the receipt of such an enormous quantity of paper, the stores division is required to keep in stock approximately a million dollars' worth of paper and other printing materials. The stock of paper on hand June 30, 1923 was valued at $669,984.60 as compared with a stock valued at $528,145.32 on hand June 30, 1922. Other materials and supplies on hand June 30, 1923, were inventoried at $221,731.31, as compared with an inventory value of $201,335.79 on June 30, 1922, an increase of $20,375.52. The total stores (including paper) on hand June 30, 1923 were inventoried at $912,492.29, as compared with $770,045.42 on hand June 30, 1922, the increase for the year being $142,446.87.

The stores division is in the best and most orderly condition ever known in the history of the works. It is now possible to keep an accurate check on every one of the several thousand items in stock. The systematic arrangement and safeguarding of the big storerooms and warehouses have saved many thousands of dollars to the government and have speeded up production by the more prompt furnishing of paper and supplies.

With the co-operation of the permanent conference on printing an effort was made to centralise the purchase of government paper. This endeavour to save money and at the same time render better service by having all paper procured on a single schedule of uniform specifications, inspected under similar conditions, and stored in a central warehouse, aroused some opposition and has not been successful as yet owing to certain obstacles.

WORK OF THE NEW TESTING SECTION.

The new testing section, which has charge of the inspection and technical testing of all deliveries of paper and other printing and binding materials, made 4,831 tests in the fiscal year 1923. The inspection covered a broad range of materials, many of which had never before been subjected to technical tests prior to the establishment of the testing section in 1922. The inspections included 3,731 tests of paper, 543 of book cloths and other textiles, 194 of ink-making materials, and numerous tests of book leather, metals, oils, chemicals, waxes, glues, gasoline, soap, etc.

As a result of these tests 165 deliveries, exclusive of postal card paper and illustrations, were rejected. The rejections of paper numbered 131, and of these 60 were on account of deficiency in strength, 37 for unsatisfactory colour, finish, and formation, 17 for deficiency in stock, and 17 for ash and overweight.

Some of the outstanding tests showing the necessity and value of technical inspection of materials purchased by the government are as follows:

Rope manila wrapping paper.—Delivery contained one hundred per cent. chemical wood, although specifications required not less than seventy-five per cent. manila and jute.

No. 1 bristol board.—Delivery rejected on account of thirty points low in bursting strength; specification called for not less than ninety points.

Sulphite manila.—Specifications required one hundred per cent. sulphite pulp. Delivery contained twenty-five per cent. ground wood stock.

White index bristol board.—Specifications required not less than fifty per cent. rag. Delivery contained thirty per cent. rag, and was forty points low in strength.

STANDARDISATION BY JOINT COMMITTEE.

The standardisation of paper grades is not a recently discovered idea so far as the government printing office is concerned. For more than thirty years all the paper used by this plant has had to conform to standards fixed upon by the joint committee on printing, and for the last thirteen years that duty has been delegated to a committee of government paper experts.

Every pound of paper bought by the government printing office must be made in accordance with definite specifications stating the minimum requirements of quality acceptable to the government as to weight, strength, stock, ash, and other essentials. The paper is carefully sampled on delivery and subjected to laboratory tests to ascertain whether the contractor has complied with the specifications.

Grades of paper have been simplified so that no longer are the storerooms filled with endless varieties to satisfy the whim and fancy of every government official. For instance, the office carries only three grades of writing paper—chemical wood stock and a fifty and a one hundred per cent. rag writing—in four weights. Bonds are stocked in only two grades—fifty and one hundred per cent. rag quality. An all-sulphite bond will be added the coming year. All but a small quantity of bond paper is bought in the fifty per cent. rag grade of substance 20. The fifty per cent. rag writing and bond in substance 20 are the standard grades for all government letterheads. Ledgers are in two grades—seventy-five and one hundred per cent. rag stock. Similar simplification has been practiced with other kinds of paper.

CO-OPERATION WITH PRINTING INDUSTRY.

At the annual meetings of the United Typothetae of America and the Employing Bookbinders of America, which was held in Washington last October, the government printing office offered to

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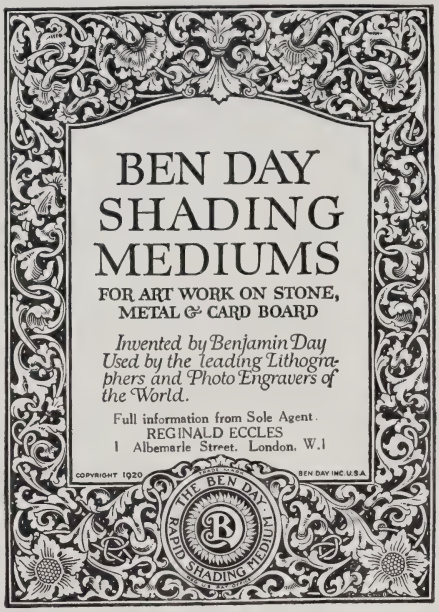

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assist, as far as permissible for a government establishment, in the solving of technical problems that confront the printing and binding industries of the United States. It seems particularly desirable that the Government and the commercial printer and bookbinder adopt uniform standards for at least the more important printing papers and materials and that they share the benefit of whatever investigations may be undertaken for the continuing progress of the "art preservative of all arts."

The present Government standards and tests may be found to meet many of the commercial requirements. But, at any rate, the government printing office, through its testing section, has expressed a willingness to co-operate with the printers and bookbinders of the United States in working out practical specifications for all concerned. The success of such an endeavour will be one of the greatest advances ever made in the printing industry.

This offer on the part of the public printer met a generous response at the meeting of the two great national organisations, and it is believed there will in the future be closer touch and better co-operation between the world's greatest printing plant and the representatives of the industry which now ranks near the top of all our vast manufacturing activities.

APPRENTICE TRAINING.

The report concludes with a review of what is being done in the government printing office for apprentice training. Regarding the training of machine operators the report says:

"Still another feature of the government's program for the training of skilled workmen is to be found in the school for linotype operators, which is open to compositors who desire to qualify as machine operators. These men are permitted to practice in their own time, especially at night, when there usually are a number of idle machines available. During the year twenty men have attended the practice school, and of this number ten have qualified as operators.

"The linotype school has been of special advantage in the training of competent operators, of whom there is a serious shortage, owing to the rapid increase in the use of typesetting machines throughout the country.

"The school has given an opportunity also for change of occupation to a number of men who otherwise would have had little prospect for advancement in their chosen grade. Some of these men had become tired of doing the only routine work for which they were qualified before the operators' school opened up a new field of activity.

"Notwithstanding all these efforts to train properly its own craftsmen, the government printing office is in need at this time of additional competent workmen, especially in the printing trades. This condition is likely to continue for several years, at least until the apprentices and veteran trainees begin to qualify as journeymen."

DIFFICULT TO RETAIN SKILLED CRAFTSMEN.

With the present wage scale as fixed by law it has been impossible to retain some of the best workers or to attract enough other properly skilled men to fill their places. During the year 269 printers, including linotype operators, 64 compositors, 32 monotype keyboard operators, and 44 proofreaders, left the service of the government printing office, some of them going reluctantly to accept higher wages offered elsewhere. Of the printers who left the service during the year, 65 were retired on account of age or disability. Since the retirement law became effective on August 20, 1920, 167 printers have been retired to date.

The net loss of printers during the year was only 145, inasmuch as 124 new appointments were made, consisting of 76 linotype operators, 33 monotype keyboard operators, and 15 compositors. A number of these appointees, however, were below the standard of efficiency that should be maintained in the government printing office. It was necessary, nevertheless, to employ some less efficient printers and to retain others likewise not up to the standard in order to keep the work of the office progressing in a satisfactory manner. In compliance with the law, the public printer reported to the bureau of the budget on September 28, 1923, that the number of employees below a fair standard of efficiency included twenty-five compositors, ten linotype operators, thirty-five monotype keyboard operators, and thirty-two proofreaders, some of whom may have to be retained, however, until they can be replaced by more capable workmen.

Printing and the Great Exhibition

PUBLISHERS have been unable to put up an exhibit of printed books at the British Empire Exhibition, and except for one stand of an individual firm, visitors will not see a representative exhibition of British book production. There will, however, be a good representation of the printing and stationery trades.

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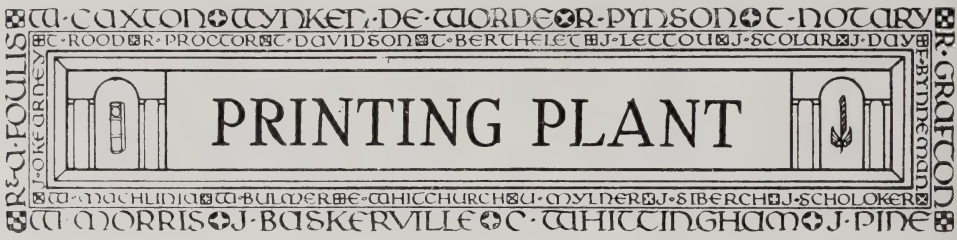

A Beautiful New Script Type

In a changing world there are some things that seem to be immutable, fixed, inevitable, and which are veritably *semper eadem*. This applies not only to things material, but to reputations, and amongst these that of Stephenson, Blake & Co., seems to have become a tradition in regard to the excellence of the scripts which they design and produce from time to time. No tinge of partiality can be truthfully alleged when the statement is made that printers recognise these scripts as having set a superstandard. The latest is the "Palace script," which will be welcomed, we believe, as a companion to the "Society script," produced by the Sheffield Foundry. It is specially interesting in several of its features, particularly the closeness with which the style of the best copperplate engraving has been followed. Society and all other classes of printing which include notices of and invitations to various functions can be most suitably presented by this new series.

Musical Entertainer

Palace Script Specimen

Modern Printing Material

Invitation to Reception & Banquet

It will be seen that the new face is slightly narrower than the "Society script," and the main strokes are rather stronger. The type is on sloping bodies, and a point of practical convenience is that no special spaces are required, those provided for "Society script" being usable. There are only a few special sorts in the founts, experience having shown that it is wise to limit these in number.

The Sheffield Foundry is well known for the quality of its metal, and to meet the exceptionally rigorous conditions attaching to scripts a special alloy is used which is a guarantee of durability.

We understand that specimens are ready, and may be obtained on application; and the few lines we are able to produce will serve to illustrate the points to which we have pleasure in calling attention.

The Miller "High-Speed" Cylinder Press

The new Miller high-speed cylinder press, which the printers' machinery department of the Lanston Monotype Corporation, Ltd., are offering, is entirely automatic. It attains its guaranteed speed of 4,000 impressions per hour with a quiet, easy movement, without sacrifice of impressional strength, register, distribution, or any other essential necessary to the production of the best class of letterpress work.

It prints the heaviest forms with ease, and for colour work it registers perfectly at speeds ranging from 3,600 to 4,000 per hour. The forme rollers clear the largest sized forme it is possible to get on the machine, and with the riders and three composition distributors (each one of which is also supplied with a steel rider) the inking arrangements are found to be adequate to the requirements of the heaviest formes. The feeder operates unfailingly at the highest speed on all weights and grades of stock, ranging from manifold to heavy coated papers and cardboard.

The stock table holds 26 inches of stock, the height of the pile being automatically maintained in correct position as the sheets are fed into the press. The delivery table will accommodate a pile of stock 30 inches high.

A valuable feature of the machine is the variable speed drive, by which the movement of the machine can be instantly regulated to any desired speed, ranging from 500 copies up to 4,000 copies per hour.

The accessibility of the machine is all that could be desired as unobstructed access can be obtained to forme, cylinder, and rollers. This, as every machine-minder knows, contributes to a speedy make-ready and a quick wash-up.

Practical men appreciate that the production of perfect printing is a simple task with such a machine; whilst the automatic feeder ensures a regular and high output.

A demonstration of this high-speed machine will gladly be arranged by the Lanston Monotype Corporation, Ltd., 43-4, Fetter Lane, London, E.C.4.

A New Linotype Ingot

The January issue of the Linotype Record is set in Bodini series, with a restrained use of linotype flower borderings, which Mr. G. W. Jones, in other recent issues of the Record has used so lavishly and with such excellent effects.

In the issue an announcement is made that standard linotype metal will in future be supplied in the form of an ingot which has been remodelled to conform to modern requirements. The primary reason for the change of design is to provide an ingot of a size and shape which will enable linotype users more readily to feed the pots of their

display linotype machines. The pots of linotype machines casting large display faces require replenishing at more frequent intervals than those of machines setting only body matter, and although these display machines are equipped with pots of greater capacity, a better quality of slug is produced when the pot is regularly fed with ingots somewhat lighter than those hitherto supplied, and of a shape which will enable them to become molten more rapidly.

The ingots are wedge-shaped, and the correct method of placing the metal into the pot is to be sure that the thin end of the wedge comes into contact with the molten metal first and immediately commences to melt. In this way the normal temperature of the metal is practically undisturbed, with the result that the operator is able to obtain a good quality of slug no matter how fast he may be casting. This particular shape of the metal also ensures safety in handling. There is no danger of the ingot slipping from the operator's fingers when he is replenishing the pot.

All supplies of standard linotype metal are now being supplied in this form.

The approximate weight of the new ingot is 3 lbs.; a complete casting of six ingots weighs approximately 18 lb. The size of the ingot is 6½ in. by 1⅝ in.

Sheet Feeder Economy

The question of the feeding of sheets to printing machines is one of those matters which are of the utmost importance in connection with economy of working. Indeed, on a given job, the substitution of automatic for hand feeding may well mean all the difference between profit and loss.

In particulars sent us by Messrs. W. J. Light & Co., Ltd., of 36-38, Whitefriars Street, London, E.C.4, emphasis is laid on the following five claims which they make on behalf of the "Winkler" pile feeder, for which they are the sole agents. This feeder, they state:—

1. Permits rapid change from one job to another, and is therefore suitable for short runs;
2. Feeds to register any stock from tissue to board;
3. Does not increase the length or affect the accessibility of the printing machine;
4. Increases the productive capacity of the printing machine by 25 to 50 per cent. as compared with hand feeding, and gives better register; when feeding large sheets of very thin paper the output percentage being even higher;
5. Is being supplied at a price within the financial reach of practically every printer.

In this connection it should be remembered that it is more profitable to a printing business to work with a restricted number of fast-running automatically-fed printing machines than to run a larger number of hand-fed presses. The reasons might be summed up as follows:—

1. *Lower Costs, Less Unskilled Labour.*—Every automatic feeder installed saves the wages of one hand feeder. Less unskilled labour means less administrative work to control that labour. Considering that about 30 per cent. of the productive cost of print consists of wages, it follows that an automatic feeder contributes considerably towards a reduction in the cost of production.

2. *Less Plant, Less Overheads.*—Overhead-costs represent about 30 per cent. of the cost of production of print, and are always in direct proportion to the amount of capital invested in machinery and plant, because the amount of plant installed governs the size of the permanent organisation. If a printer works with fifteen hand-fed presses instead of with ten automatically-fed machines, he wants more room, which means more rent, and he requires more labour, which entails more administrative work. He has in practice always to maintain an organisation capable of coping with the output of fifteen machines, no matter whether he is working full time or short time; and if the plant only runs half time, the whole of the overhead costs has to be carried by one-half of the time during which the plant is capable of production, instead of by the full number of hours. Overhead expenses will therefore work out at double the usual amount for each hour worked.

A printer with ten automatically-fed machines will therefore obviously suffer less than his fellow craftsman when he is working short time, because the overhead costs for ten machines are correspondngly less than those for fifteen presses.

Bristol Master Printers

At the annual dinner of the Association of the above Mr. Frank Murrell, M.P., and Mr. A. E. Goodwin (Secretary of the Master Printers' Federation) were present. The chair was taken by the President (Mr. E. W. Allen), who was supported by the Sheriff of Bristol, Mr. W. T. Bodey, Mr. H. G. Tanner, Mr. G. H. Holloway, Mr. Charles Wells, Councillor Howard Rankin, and Mr. T. Goulding.

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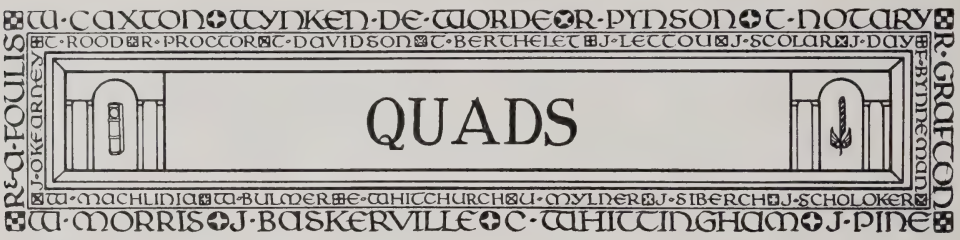

QUADS

I AM travelling by Cork as I write these notes. There between the trees I can see Blarney Castle. To kiss the Blarney stone you lie on your back, holding on to rails above you, and work your way across a gap between stones, and finally you lift your head to a stone the far side of the gap and print your kiss. It's as well to make sure that those who hold your heels the while are friends, and physically strong frineds. A sailor was unfortunate in his heel-holders. He fell through the gap, eighty or a hundred feet, and was killed.

But you can talk at large in Ireland now without kissing the Blarney stone. My train companion is in great form. He's Catholic, a scholar, a business man, a critical admirer of the printing craft, a useful creator of work for printers (through starting regional tourist--attracting enterprises in Ireland), and incidentally he had a very active life in the "M.L's." (motor launches) during the war. Great tales he told us of how some Germans landed and crossed Ireland, apparently without much difficulty, and enjoyed theatres or pictures in Dublin, and made easy-going returns to their submarines.

If that's true we must put against it the printing story that time and time again during the war placards mysteriously appeared upon hoardings in Hamburg setting out the tale of German disasters in the field. The Hamburg commander was never able to trace how those posters were produced and pasted up.

I've been assured, too, in these travels that a vast number of spurious German notes were dropped by our men from aeroplanes in an African German colony before it was conquered, and in Germany, so that the people should lose confidence in their own currency.

My friend is a really delightful conversationalist. His words tumble out like the waters rush down at Lodore. Here's a sample: "Yes, we must have a stable Government in Ireland, and it must have a police force strong enough to keep the wrong doer from "doing wrong"—his face quickens, and we'd better omit spaces, Mr. Compositor, to help the realism—"tokeepthewrong doerfromdoingwrong and to keeptherightdoer fromdoingright."

How thrillingly he told a tale of a petrol fire on a vessel in which he was serving. "Our officers had gone ashore. We got word to them. Then we did the Casabianca business, waiting on the burning deck. Our officers came along, of course, but I'm dead sure that after getting our message they'd stopped to have breakfast before they came."

Well, after all, Francis Drake finished his game of bowls on Plymouth Hoe before beating the Armada. And you, my friend, should have appreciated the great confidence the officers reposed in O'Caseybianca.

Most good talkers are men of action, too. That's an unorthodox opinion, but its sound. Your reputed strong, silent, wise-looking man is usually silent through mere vacuous stupidity. He's done little, observed little, remembers little, reflects little, and naturally, has little to say; and it doesn't matter much to him since we tumble over each other in admiration of his potential sagacity. My train talker is doing his best to get Ireland to tell the world what it now has to show them, and to set about creating specific pastime attractions where they don't exist in sufficient strength. He has evidently been the means of quite a lot of new printing and advertising being done in this tourist-seeking endeavour.

The committee on which he served was brought into being to boom a certain Irish resort last season. Its members evidently lived up to the characteristics of the national type and temperament. They fell in with one suggestion after all. They "let" certain rights and privileges to "troupes" or other show entrepreneurs; they backed the printing schemes, and when the season ended and they found they had a good fund in hand they banked it—internally. It was a good dinner. Well——. Thou shalt not muzzle the ox that treadeth out the corn. And bhoys will be bhoys. If the printer had been at hand with a suggestion for more tourist-drawing matter perhaps that balance would have been spent differently.

There really seems hardly any sad blunders left to be made in Ireland, and so perhaps it may be that the main news we get therefrom for some time may be more cheerful to the craft. A really strong ubiquitous effort to improve Ireland's holiday resort attractions and to spread far and wide the postered, circulared and book letted news of that improvement would mean a lot of grist for a lot of printing mills. Meantime be it noted that the mere creation of the two Governments has meant an enormous amount of fresh official printing north and south. Incidentally it may help to the further establishment and confirmation throughout the four countries of the kingdom, the just practice of paying proper rent for composed matter that is kept standing. A new authority naturally has to feel its way cautiously, hardly knows just what quantity of forms or reports or circulars it may want, and its tendency is to order that pretty well everything shall be kept standing for such and such a time. On such and such rental terms.

I hope Thoms, of Dublin, will get a good share of any new Irish tourist-seeking printing as it gathers volume. On many grounds they have deserved their success; and clearly they are going to deserve it still better in the future. Congratulations to them, and to their staff, on the hearty manner in which they've set up their canteen. Young Mr. Robertson, son of the managing director, seems to be especially looking after it. There is a democratic committee, which once a month reviews its operation.

The canteen is fixed up in a building apart from the works. The works, I believe, are absolutely closed for the dinner hour. About two hundred of the staff use the canteen. Sevenpence secures a plate of meat and two vegetables, twopence some bread and butter, and a penny a cup of tea. So for tenpence the worker gets a good meal. Puddings apparently are not attempted. The worker's home-prepared meal, brought to the works and eaten in or near his or her working place, rarely includes any sweet. The girls at Thoms' seem very partial to potatoes with "vegetable gravy." Savory and satisfying perhaps; though fewer "pictures" in the evening and a few better meals mid-day might be even sounder sense. We mustn't expect girls though to be as wise as you and I sometimes—look.

Wanted, for improvement of workshop relationships. Instead of canting try—canteen.

Don't forget Napoleon's army that marched on its stomach, Nor the story of Wellington's reception of the quartermaster's statement of difficulties in the way of finding food for the soldiers. I don't hear that he denied the difficulties. What he said was that if food wasn't forthcoming he'd hang the quartermaster.

Waterlow's at Watford have the best canteen I've seen in the craft or any craft. Sir William has long been connected with an organisation specifically directed to welfare work in industry. He has gathered departmental heads of the factory and others around him in his house and garden to discuss its application. The canteen workers, too, appreciate Lady Waterlow's personal and practical help in the canteen planning and maintenance. The firm made, I believe, an important grant to set things going, and naturally expect it to run itself financially. I believe it does. A great amount of trouble is taken by one or two of the staff who serve on the canteen committee and supervise the buying and general operations. That cheerful honorary service is one of the happiest features.

The canteen accommodation is large; a big room each for the sexes. I have seen a very ambitious and very successful fancy dress ball in the combined canteen quarters, Lady Waterlow and other lady friends acting as judges of the best costumes, and finding the task one that severely tested their discrimination. Sir William, after his manner, eased their work by increasing the number of prizes. I note that another such fancy dress ball took place at the works only a few weeks ago.

Get the best out of this dancing habit. Your workers have found their feet. You can't cut their feet off, even if you want to. They may be very willing, though, to put their feet into your hands now and then.

Mr. J. A. Cleland, the well-known Belfast printer, is putting up a strenuous fight for a vacant Aldermanship in that city. Clelands are on the King's Roll as employers to the due extent of partly disabled men. Mr. Cleland brings business reputation of a high order to his campaign.

You can traverse a large Belfast printing works with its big share of that phenomenal standing matter that I've already alluded to, and if you inquire you'll hear that the factory is built on piles. Pretty well all Royal Avenue, a main thoroughfare leading to the fine City Hall, is built on piles. Belfast started in a sense without soil, without water, without coal, without iron. It dredged out its waterway, it drove abundant piles into marshes, and it has built upon these piles. It has sown some coal; in the sense of any arboriculture it has done; but not wanting to wait a few million years for a coal harvest, it has brought coal to its service meantime. And iron.

Belfast men are strong and true, and well deserve that enrichment of type with which freer contact with Free State Irishmen will still further grace them. Free State Irishmen have their own attractiveness; and well deserve that enrichment of type with which freer contact with the northerners will toughen them.

Things move, thank God. Already business men of Ireland are giving a lead to the politicians. Investments in the south are, I believe, being made to a significant extent by northern capital, and the twenty-six counties are now footing the bill for "malicious damages." Even the old age pensions are being reduced. The schoolmaster is abroad.

One happening which pleasantly illustrates the mellow mood of Irishmen is the extreme warmth of the tributes paid by political opponents to the late Mr. W. T. Brewster, the general manager and secretary of the Murphy daily newspaper, The Independent, of Dublin. Mr. Brewster was followed to the grave on February 23rd. Besides being the strong manager of this influential daily through many years, Mr. Brewster had been secretary of the organisation of Irish newspaper owners. He was a tower of strength to the body. I'm afraid his death at a time when yet a considerable term of life might have been hoped for, was to some extent due to the shock of being brought out with his wife from their home and seeing it burnt before their faces, and that by men who claimed to be working for that freer Ireland, which himself had in different, better ways sought to establish.

FRANK COLEBROOK.

CHANCE & BLAND, Ltd.
GLOUCESTER,
possessing an up-to-date typesetting and letterpress plant, desire enquiries for pamphlet periodical and book work, etc., etc.

Printing for Profit

THE written word from the men who do things, the records of the men who know are always more interesting than theorisings. Mr. Charles Francis, the well-known printer, of New York, knew this quite well when he got together in his volume "Printing for Profit" the opinions of successful printers on this topic. Here are some of them:—

THEODORE LOW DE VINNE.

Accident and circumstance have much to do with success or failure in the printing business, but there are personal qualities which seem to me necessary to success. First of all, in my belief. is an understanding of the printing business. It is not enough to know how to set type or work a press. The good compositor or pressman cannot be fairly qualified to manage a business on his own account unless he has a knowledge of all the expenses of a printing house. which are always greater than is supposed.

A love for printing is equally important. The man who frets over the drudgery of details, who turns over to his employes work which he should do personally, who does not like to handle types or presses, or even to study their peculiarities, who wants to be an employer in a lordly and magnificent way, is sure to find later that the faulty estimates of his employes have assumed alarming proportions. . . . The drudgery is endurable to one who loves his trade. The printer who has his heart in his trade will take more pleasure in the ownership of a well-equipped printing house than he would in the possession of fine horses or houses. The man who loves work for the work's sake may not always succeed, but he deserves success, and will get it if not prevented by misfortune or want of prudence.

GEORGE H. ELLIS.

Your request for a few words on "Printing for Profit" brings vividly to mind my early days in the business, which I entered in a small way without any counting-room experience. On the advice of a friend, I bought a copy of DeVinne's "Printers' Price List," and this, with such modifications as were made necessary by changing conditions, such as price of paper, etc., was my "guide, philosopher and friend," and contributed largely to such success as came to me in those early days. It took the place for me then which the cost-finding system takes with the printer of to-day, the underlying principle of which is absolutely essential to success, *i.e.*, a fair price and a fair profit on every job going through the office.

Second to this principle adopted then, always adhered to since, and always contributing to our success, was: "Never fail to keep a promise." In those days, particularly, printers' promises were made largely to be broken.

That we now have on our books many of the customers who came to us between forty and fifty years ago is due to a considerable extent to this.

These two factors, combined with good work, without which few printers can, and none should, succeed, have been our mainstays in "Printing for Profit."

JOSEPH A. BORDEN.

Just as soon as employing printers come to realise that they are engaged in a real business and look less toward mere mechanical processes, they will more nearly make a success of their enterprises. Speaking from an experience of twenty-seven years in conducting a printing business, there have been a few essential elements that have been constantly applied and have resulted in a fair degree of success. The first essential has been a definite knowledge of the cost of every individual job, and each job has been sold on the basis of this cost plus a reasonable profit.

The square deal has always been uppermost in thought in dealing with customers, and no advantage ever taken through lack of knowledge on the part of any patron. The effort has always been maintained to secure the confidence of every patron, and all transactions have been on a basis to merit the permanence of such confidence.

WILSON H. LEE.

I really don't think I could add anything to what you would say in regard to what a printer should do to make a success of his business. It means a good cost system, courage to charge a price for your work that will give you a fair profit, to maintain a well-equipped plant with an efficient working force, the ability to turn out a good quality of work promptly, and to conduct your business in a way that you will have the confidence and respect, not only of the community in which you live, but of your competitors and your patrons.

SAMUEL REES.

On the first day of May, 1880, I resigned my position as manager of the job room of the Omaha *Republican* and purchased the printing office and bindery of a concern which had failed. At that time the point system of casting type had just been introduced by Marder, Luse & Company, of Chicago, and I immediately ordered about five hundred dollars' worth of new type on the point system.

I had barely started when the representative of the Commercial Agencies called on me and inquired as to my financial responsibility. My reply was that I was not entitled to any credit, but that I believed I would be able to pay for everything which I might purchase—that they could report to the paper houses that I would pay for every sheet I used, but if I did not make a success of the business they would be out the freight on their shipments.

I made up my mind that I would fix the prices on all work done in the shop, and that the prices made by other printers would not affect my actions; that I would endeavour to be fair to my customers and myself and to my competitors. I never fell for the filler idea. Perhaps my actions on these lines were largely influenced by a book published by the late Theodore L. DeVinne, wherein he gave prices for various kinds of printing. The book taught me much as to costs, but more than all it taught me to think and to figure carefully on all estimates.

The shop which I bought was a small one, the only machinery being two Gordon presses, a ruling machine, and an old paper cutter. It now contains eight Gordons. seven cylinder presses, two stone and one offset litho presses, two ruling machines, two folding machines, and four paper cutters, a Monotype outfit and a large stock of paper—all paid for.

Almost from the start I have had time tickets,

which showed the amount of time on each operation of every job, so that I always knew just what the costs were, and could prove to any customer who questioned a bill that the charge was correct. Such success as has come to me has been wholly due to the determination to make every job pay its proportion of the expense, and to yield a fair profit.

There has been nothing during my experience in the business—and this experience has now lasted sixty years, since I first went to work in my father's office—which has been of so great benefit as the "Cost Finding System," which has been worked out and is being introduced by the United Typothetæ and Franklin Clubs of America.

Most young printers who start in business have never had any business experience, and many of them having been members of the Union, are naturally led to think that unless there is some kind of combination back of them to keep prices up, the only way they can get business is by cutting prices so that they will be lower than competitors. This may seem to be a small matter, but when we realise that the two-Gordon shop affects the four-Gordon shop, the four-Gordon the next larger, and so on clear up the line to the largest establishments, we realise how this lowers prices all along the line.

My advice to every one in business is to study costs. Learn what the overhead expense is, and the production per hour of every operation, and then have enough nerve to make a price sufficiently high to afford a legitimate profit. And do not overstock your plant with machinery, but be sure and keep it up to date in efficiency.

In my younger days, all straight composition in job offices was done by the piece, and the office charged double the piece price. For instance, if the printer was paid thirty cents. per 1,000 ems, which included distributing, the selling price would be sixty cents. On presswork, which at that time was nearly all done on Washington hand presses, my recollection is that the prevailing price paid the pressman was forty cents. per token, and the selling price was one dollar per token. On the average press, eight tokens a day was considered a day's work, so that the return was eight dollars a day when the press was running. Before the introduction of the cost-finding system I have seen a cylinder press costing $3,000 which did not produce more profit in dollars and cents. than did the old Washington of our fathers.

I have seen composition sold for fifty cents. per 1,000 ems when the piece price was twenty-five cents., and often done by the week by job hands who were so slow that their wages were more than the price received by the office, saying nothing of the cost of distribution, proof-reading, and the overhead. But even in the old times I do not remember seeing many printers who could be called successful business men. Most of them were making a living, and most of them could have done that without having to bother with the cares, risks and responsibility of running and managing a business.

The prices then prevailing were comparatively better than those charged by most printers before the propaganda of cost-finding set printers to thinking and studying overhead and other charges. In those old days there was very little overhead charge except rent. A hand press cost but a few hundred dollars and would outlast several pressmen. No wages were paid when the men were not working, and all straight matter was set by the piece and the price paid included distribution. There was no soliciting for work and no expense in obtaining it.

EDWARD STERN.

Profit-making in the printing business is an edusive quantity. It is not subject to simple rules or formulæ. This is probably the case because the printing business is one in which the personal equation pays a major part. And that major part is not confined to the use of personality for the purpose of laying down binding rules of conduct which will govern practically any case which may present itself. Instead, the personality must constantly be in evidence to exercise judgment on practically every individual operation that comes into the printing office.

A few simple rules, such as the securing of enough business to keep the plant occupied at least 75 per cent. of its maximum efficiency, the keeping of the cost of production down to the lowest limit, and a thorough and complete knowledge of this cost, are the *sine qua non* of success in profit-making.

But these rules are not automatic. Personal supervision is necessary to see that work is not taken at less than it is worth. Personal supervision must provide that materials purchased are suitable for the work. Personal supervision must see that the work is done right in the first instance, so that additional labour will not be necessary for correcting errors of judgment. Personal supervision must ensure that the work will be done within the time allowed for it. Personal supervision must provide that the job fits into the schedule arranged for it, so that overtime and other additional expenses may be avoided.

Practically every job that enters the printing office has a complete individuality of its own. It is not a product like nails, cotton cloth, or anything else that is made to be held in stock and sold. The making of any circular is a piece of work as distinct from all of its fellows as the construction of a dwelling house. And nothing may be taken for granted in its make-up without danger—danger on one hand of increased cost and on the other of failure to satisfy the purchaser.

Besides these instances of the unemployment of individuality in the production of each job, there are, of course, the general necessities of order, cleanliness, care of machinery, type and appliances. Failure to preserve a high standard in these respects means increased cost and a decreased opportunity for profit, because the printing business, being highly competitive, offers little opportunity for the avoidance of the penalty for carelessness.

So it all comes back to the quality of the individual who owns the business and his ability to master his problems, and to extend his personality by the use of competent assistants.

ROBERT L. STILLSON.

There is only one distinct thought in my mind of great value to the printing business, and it is a mighty good one, but I am afraid the average New York printer is not big enough to see it.

The printing business needs a big "Boss" to get men together and keep them in line. His salary should be about $50,000 per year, and he should be worth it.

The California Orange Growers' Association pays $40,000 to a big man for part of his time.

An efficient, forceful, high-priced man is the cheapest. Such a man should increase the earnings in your shop and mine enough to pay his

salary. The salary would amount to nothing as compared to the increased earnings.

EDWARD L. STONE.

If I should lay more stress on any one of several thoughts to be passed along, it would be—Install a Standard Cost-finding System and study the information it imparts and the result it shows, and be governed accordingly.

I believe there is more money to be made by remembering this end of the business than there is in filling one's plant with machinery and type, or selling good printing, or a large volume.

I might write three hundred words or three thousand words and say a great deal less than is in the above sentences.

C. FRANK CRAWFORD.

"Printing for Profit" is a subject which opens up a field of thought that is almost limitless. In the first place, many printers are ignorant of what is "Profit"; some think that the contents of their weekly pay envelope is profit; others think that if they buy time at fifty cents. an hour and sell it for seventy-five cents., that the difference is profit, and that if they buy a ream of paper for four dollars and sell it for four dollars and fifty cents., that the fifty cents. is profit. These printers do not realise that until every item of cost has been charged to a job, and until they have the money in hand in payment for the job, and the amount received is greater than the amount paid out, there is no actual profit.

There can be no profit in a printing, or any other, business until it is first perfectly understood what is "Profit," and there can be no profit without close co-operation between each of the departments of a business. The mechanical department must work in harmony with the commercial department, and vice versa; the commercial must know that when type is set up it must be distributed, proofs must be read, corrections must be made, that men are not busy all the time, type wears out and must be replaced and must be kept insured, workmen must have space in which to work, and light and heat to enable them to work, a foreman's time and a proof-reader's time and a boy's time cannot be charged to any one job, but must be paid for nevertheless; that the same conditions exist in the press-room, and that shipping departments are a necessary adjunct, the time of which cannot be charged to separate orders. On the other hand, the mechanical department must know that rent must be paid for offices, wages must be paid to clerks, book-keepers, stenographers, managers, and office boy, as well as to salesmen; that telephones, telegrams and postage cost money, and bad debts and spoiled work are losses; in other words, that the difference between what the job is sold for and what is paid to the workmen who produce it, plus a charge for stock, is not by any means all profit.

The result of such an understanding between departments is that each is made to realise how expenses can be reduced and profits increased. Goods will not be sold except at an advance over cost. A man in the mechanical department will think twice before going into business for himself, and having decided to do so, will be an intelligent, and, consequently, a fair competitor, and on the whole there will be a greater chance of "Printing for Profit."

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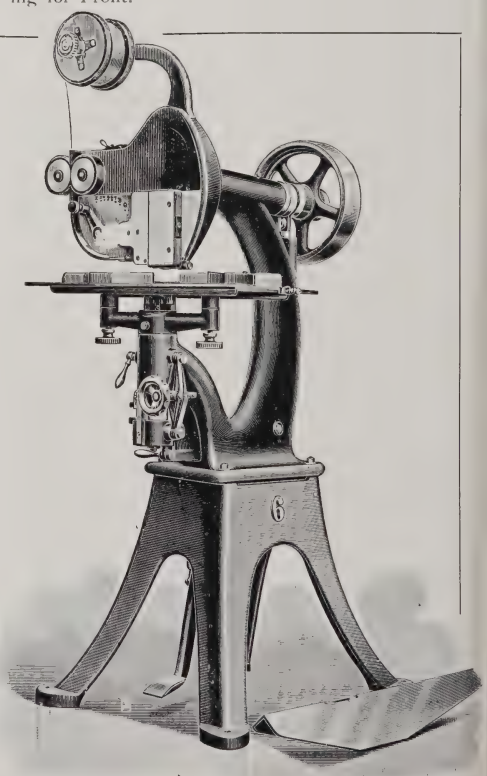

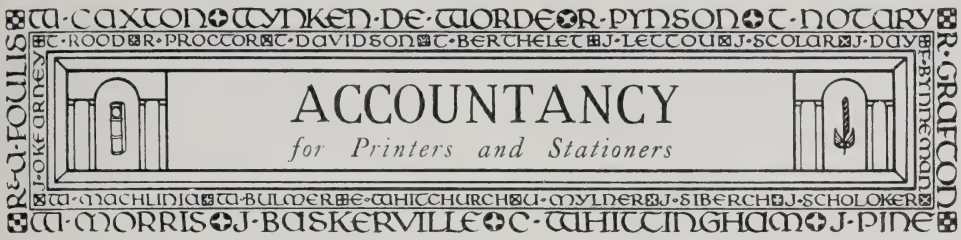

ACCOUNTANCY

for Printers and Stationers

Single and Double Entry: Preparation and Rendering of Accounts: Capital and Trading Accounts: Trial Balances, Balance Sheets: Bill Transactions: Private Drawings: Bank Account and Investments: Private Ledger: Order Sheets, Work (Instruction) Dockets, Daily Time Sheets: Collection of Costs: Keeping and Taking of Stock, Plant and Materials: Maintenance and Depreciation Accounts: Analysis (and Allocation) of Establishment Charges—of Working Position—of Sales—of Labour Values—of Estimates and Actual Costs: Discounts and Commissions: and Miscellaneous Forms and Diagrams designed to furnish Pointers for securing Smoothness in Interdepartmental Working and for Future Operations based on Past Trading, with copious examples.

By FREDERICK S. BARNETT

THE BALANCE SHEET.

THE outstanding event of the year (or the half-year, according to practice) is the production of the balance sheet, and this forms a suitable object for consideration in the final article of the present series. But the writer has no intention of inflicting upon his readers a stereotyped illustration of the way in which that vital document should be drawn up. There are at least a score of text books from which the uninitiated can derive instruction on that point: on comparison of these he will find so little variation of form that the term "stereotyped" will not be considered inapt. The aim here is rather to deal with the subject on the broad lines of general principle—to demonstrate at once the objects to be aimed at in the periodic financial statement and the most lucid method of setting them forth.

There are, as everyone accustomed to examine such matters understands, wide differences to be encountered both as to aims and methods in the drawing up of a balance sheet. We may distinguish three for present purposes: (1) That of the personal proprietary, where there can be no object in view beyond showing the genuine result of a year's trading; (2) that of a semi-private character, where the directorate and management not unnaturally desire to put the very best case for themselves before their shareholders, whther the record has been good, bad, or indifferent, and who therefore may be to some extent blind to the magnification of assets and the application of the other end of the telescope to the subject of liabilities; and (3) that of a public company, maybe on the eve of issuing fresh ordinary, first or second preference shares, or debentures, in which case every line, every word, alike of the balance sheet and the accompanying report has to be scrutinised microscopically and with a strong element of suspicion. The last of these three we at once dismiss as irrelevant to or rather beyond our purpose, and confine ourselves to consideration of the

CONSTITUENTS OF AN HONEST BALANCE SHEET

prepared solely for the enlightenment of the proprietary without any ulterior object. But here must be interpolated a qualification. Every such balance sheet (and its attendant report) is to be treated as a private document. Nevertheless occasions may and do arise when it becomes necessary to substantiate one's credit by submission of the document to examination by banker, wholesaler, engineer, or other interested persons. Therefore we put in the very forefront the proposition that such contingencies should not be obscured, but should rather lead the preparer to even greater lucidity and enlargement of detail than might be thought essential to the relations between management and proprietors. This is not to suggest even a word of unsupportable optimism, but rather the closest attention to financial detail, which will of itself furnish any evidence that may be called for by an existing or a possibly future creditor.

As regards a single proprietary, the merest outline of the actual position may suffice to prove to himself that his year's trading has been profitable and progressive—always provided that he does not possess ambitions beyond the supply of his personal necessities. Here a bald statement of assets, liabilities and reserve for limited contingencies may well suffice. He may be supposed to have his finger on every key to the situation, and is not under any necssity to elaborate matters; in essence he examines his position much as another man in receipt of a fixed stipend examines the contents of his purse and his bank reserve. He knows just where he stands, and provided he does not lose sight of that modest term "reserve for contingencies," such as repairs and renewals, etc., he may content his soul with three or four lines on each side of his balance sheet. He, therefore may also be dismissed from further consideration, and our line of thought may be concentrated on class (2), where the directorate and management hold a fiduciary relationship with a group, larger or smaller, of shareholders. Here we are brought at once into contact with all the true elements of accountancy in the allied branches of the trade, and are led to consideration of the personal qualifications of the head of what may fitly be called the nerve centre of a business.

QUALIFICATIONS OF A COUNTINGHOUSE CONTROLLER.

Put in a brief sentence or two the head of the countinghouse *must not, cannot,* and if successful *does not* limit himself to the narrow view of rendering an account of his stewardship in a yearly or half-yearly statement of how matters stand at that particular period. Instead of con-

centrating his mind in such a manner, that mind may be described as a battery containing as many cells as there are departments of the business committed to his charge; nay, even more, corresponding to the number of individuals engaged in each department. Thus, rather than confining himself to the preparation of one summary of the financial results for a given period, he is daily occupied in examining, testing, and auditing, let us say, twenty separate though allied departments, and the relative contributions of perhaps forty or fifty individual elements in each department.

We have here alluded to the balance sheet as a "summary" of the financial results of a given period, and that exactly describes it. The results may be satisfactory, or they may be quite otherwise. The one man who ought to be able to put his finger upon the reasons contributory to the one result or the other is the chief of the countinghouse. We propose to follow out this line of thought a little.

TRACING RESULTS TO DEPARTMENTS AND INDIVIDUALS.

The bulk of the business of to-day is acquired and executed on the strict basis of estimates. It occasionally occurs that the cost of execution falls below that of the estimate; but unfortunately the margin of difference is more often on the other side. It is the object of accountancy to be able to demonstrate clearly why the one result or the other is obtained. To attain this knowledge his entire reliance is upon the costing sheet or costs book. The details of this, again, are based upon the daily dockets of workers engaged upon the particular work. The balance may reveal, on the one hand, departmental skill in handling the work beyond that anticipated in preparing the estimate; or, on the other hand, unjustifiable charges by individual workers. In either event the accountant is the only man who can demonstrate the reason with any degree of accuracy, and that is one of his prime duties. In a word, he draws a balance sheet relating to each piece of work carried out, and thereby illustrates the efficiency of the department or the inefficiency of individuals. Do we make this plain?

DEPARTMENTAL BALANCE SHEETS.

It is a common complaint that such and such departments do not pay, and are a drag upon others which do. Here, again, the accountant has the material to hand to prove the case, which no other official possesses. How disheartening to the strenuously and conscientiously working head of a department to have the unsupported assertion hurled at him that his is a losing department. It rests with the accountant to prove or disprove the case by comparing the wage list and costing sheets. Assuming the accuracy of his calculation of establishment charges, and assuming that all productive labour costs are properly carried through, it is, as pointed out previously, easy to demonstrate whether or to what degree productive labour is covering the unproductive labour and establishment charges, and thus place before management or directorate the true facts and the need and method of remedy if such need exists. Thus once more we have a regular series of departmental balance sheets in constant compilation which cannot be gainsaid—or, we would add, dispensed with.

THE REPORT.

Much more important, from the writer's point of view, than the balance sheet itself is the detailed report which should accompany that summary, making clear just how given results have been arrived at. Without such, the balance sheet is a comparatively barren document, even though its figures may be flawless and its truth unimpregnable. Consider the additional weight that this must carry in such events as (1) inviting further investments by shareholders, (2) bank overdraught, or (3) desirable extensions to plant. Into that report will enter a close analysis of every department, its earnings and its expenditure, its contribution to the broad summary of the balance sheet, its strength or its weakness—in short, a *practical* balance sheet supplying every detail that the most exacting board of management or body of shareholders could demand. Admittedly such it will entail in its preparation a very considerable volume of labour. But two things in its connection may be emphasised—first that its compilation can readily be spread over an entire year or other financial period, and its real incidence thereby lightened; and secondly, that its record value is incomparably in excess of the time and energy expended upon it.

Guard Your Credit

A REGRETTABLE fact about some printers is that they fail to give proper attention to keeping their credit above reproach. All supply houses and trade plants have their terms, which they have fixed in accordance with the demands made on them from the nature of their business. They have their obligations to meet, otherwise their credit standing is embarrassed and obstacles arise which seriously handicap them. It might be said that a trade plant has to pay cash for one hundred per cent. of its purchases and expenses. Its chief product is labour which is, of course, a cash proposition. Its other expenses are practically payable in advance. It is evident that business organisations of this nature cannot consistently grant unlimited credit, but on the other hand are compelled to enforce their terms. Printers or other commercial organisations should not expect their creditors to act as their bankers. If through force of circumstances bills cannot be paid when due, the bank is the proper place to go for credit.—*Typothetae Bulletin.*

The Prince of Wales at the Printing School

THE Prince of Wales paid a surprise visit to the London School of Printing on Monday, February 25th. He was shown round the school by the Principal, and expressed pleasure and interest at all he saw. We believe the Prince of Wales is landlord of the Stanford Street property.

The Printers' Warehousemen's Concert

THE Printers' Warehousemen's Pension Fund Auxiliary, under the sanction of the Printers' Pension, Almshouse and Orphan Asylum Corporation, held a concert on the 25th inst, at Anderton's Hotel, Fleet Street, London, E.C., in aid of the above, ladies being specially invited. Mr. J. J. Rawlings, the well-known manager and overseer at Odhams Press, occupied the chair. An enjoyable evening was spent, the musical programme being of the highest standard. Mr. Rawlings was pleased to announce a record "plate" of over one hundred and ten guineas.

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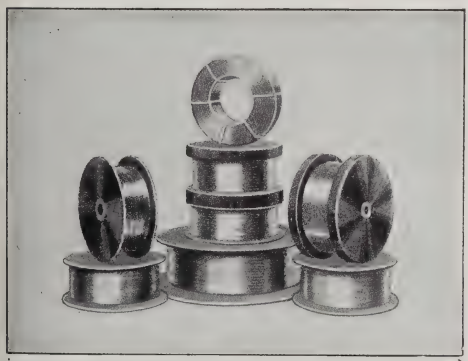

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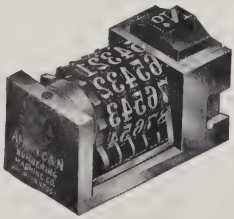

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TRADE NEWS

What the Federation Does for London

At the monthly meeting of the West and North-West London Master Printers' Association Mr. R. A. Austen-Leigh spoke of the benefits the Federation conferred upon the London printer. A good discussion followed the address, and the following took part: Messrs. R. F. Hunger, W. A. Northam, J. R. Burt, A. Langley, and Mr. Phelp.

Advertising on Postage Stamps

The Italian Government, according to recent reports, is in the future to permit the placing of advertising upon its postage stamps. The concession for this advertising, it is understood, may be obtained by private companies willing to bind themselves by a three-year contract to turn over 60 per cent. of their earnings, which may not be less than a guaranteed minimum.

An Old Eton Character

An old Eton character has passed away in Mr. William Lowman, who died at his home at Eton Wick, at the age of 83. Mr. Lowman was for sixty-six years in the service of the Eton College Press, and retired in June, 1921. On the completion of sixty-five years' service with the Eton College Press he was presented with a gift as a memento of the occasion by the proprietors of the Eton College Chronicle, Messrs. Spottiswoode, Ballantyne & Co. Mr. Lowman was a well-known figure, and was much esteemed by all who knew him. His end came suddenly, as he was out and about until the day of his death.

The Workmen's Compensation Act, 1923

The above Act became operative upon January 1st this year, and Section 29 makes it imperative for all employers to provide a box or cupboard (or both) for first aid work. This box must be made up according to the provisions of the Act, and is to be of a prescribed standard. The size and contents vary according to the number employed. Additional boxes or cupboards are to be added for every additional 150 persons. With a view to rendering some assistance in the matter, the Printers' Medical Aid Association is arranging for a supply of "Standard" boxes with their necessary contents for less than 50 persons at 25s. A larger box for more than 50 persons, where separate ambulance room or splint cupboard is provided, may be had for 35s. Where there are no arrangements for ambulance room or splint cupboard, two boxes may be obtained for 68s., and should especially appeal to employers, as they will be found most suitable for use on separate floors. The prices quoted above are the rates at which the P.M.A. can obtain them, and we are sure Mr. Arthur O'Connor (Secretary) will be glad to provide any further information on this subject.

The Rt. Hon. F. O. Roberts, M.P.

Printers everywhere are interested in the appointment of Frederick Owen Roberts to be Minister of Pensions.

Born in 1876 at East Haddon, near Northampton, where his father was village postmaster, he served his apprenticeship to printing on the Northampton Herald and Chronicle, and worked as a compositor for twenty-five years. He joined the T.A. before the completion of his apprenticeship, and early took an active part in the work of his trade union. After being for four years president of the Northampton branch, he became secretary in 1909. In 1914 he was elected to the executive of the T.A., and later became Secretary of the Association's Midland Group. In addition to his activities on behalf of the T.A., he has well served the interests of trades unionism and Labour generally. It was very largely Mr. Roberts's able advocacy of the Daily Herald, at the Trades Union Congress in September, that saved the Labour daily from extinction. He has acted as Secretary of the Northampton Labour Party, and it is noteworthy in view of his new Cabinet position that as Chairman of the War Pensions Committee of the Parliamentary Labour Party, the subject of pensions has been made a special study.

Truscott's

The office staff of Jas. Truscott & Son, Ltd., assembled on the 31st ult. in St. Dunstan's Room, Anderton's Hotel, Fleet Street, for a dinner, under the chairmanship of Mr. E. H. S. Truscott. Full justice having been done to a substantial repast, the Chairman proposed "The King," and the evening, being of a purely informal nature, the usual post-prandial perorations were dispensed with, the only other toast being that of "The Firm," which was briefly proposed by Mr. H. A. Boyce, and enthusiastically received by the company. A lengthy programme of music had been arranged, which brought to light much unsuspected talent. The feature of the evening was a comic programme, in which men and matters connected with the firm was amusingly caricatured, and which provided much merriment and good humoured leg-pulling. The credit for this original and entertaining novelty is due to Mr. W. Roy Geach, and the arrangements for the dinner were most efficiently carried out by Mr. Charles Davies. A highly successful and enjoyable evening terminated with the National Anthem and "Auld Lang Syne." The contributors to the musical programme were Mr. W. Roy Geach, monologue; Mr. V. R. C. Appleby, songs; Mr. W. Wills, comedian; Mr. W. G. Wybrow, monologue; Mr. Alan Boyce, songs; and Mr. S. R. Mason, accompanist.

Printing Designer

Mr. Harold A. E. Pearce, of Harrow-on-the-Hill, recently sent us a very delightful specimen of his letterpress design and workmanship. Such craftsmanship as this deserves to be widely known. The particular booklet we have in mind was one of the best samples of the kind we have seen for some time.

Master Printers of North London

The first Association meeting of 1924 was given over to a discussion on trade matters, with the result that many interesting facts were brought to light. A question arising out of the minutes, Mr. W. J. Mizen, the Hon. Sec., said he had proved it was a mistake for printers to conclude that they could not afford to increase their plant. He had always found that to do so the wretched business of overtime was done away with, more work was obtained, besides many other benefits that he enumerated.

Mr. Hedger, who attended from headquarters, gave a very optimistic report of his calls and names of prospective members.—After much discussion it was agreed to hold the annual concert at the Library, Holloway Road, on a date provisionally fixed for March 5th.—Mr. Wilson, of Tottenham, made a suggestion that members should visit their near neighbours who had not joined up and talk to them of the benefits accruing by belonging to the Association.

A letter from Mr. D. A. Whitehead, who was prevented from being present, was read, relative to a firm of almanack publishers who had canvassed printers, among other tradesmen, for an advertisement, and when sending in the account had canvassed for printing direct.—It was decided to send the particulars to 24, Holborn, for them to deal with.—It was decided to run an estimating evening, when members would each work out prices for a given job.

Annual Staff Dinner of B. Winstone & Sons, Ltd.

At the annual staff dinner of Messrs. B. Winstone & Sons, Ltd., in the absence of the managing director, Mr. W. Muirsmith, J.P., the chair was taken by the general manager and secretary, Mr. Eric W. Muirsmith, supported by Mr. F. R. Briant, director, and Mr. F. Sheridan, country sales manager. The Vice-Chairman was Mr. S. H. Halford, and in all thirty members of the staff sat down to dinner. The toast, "The King," was loyally received, and the Vice-Chairman proposed "The Company."—Replying, Mr. Eric Muirsmith remarked that the company was now in its 77th year, that it was gratifying to note the few changes that had taken place in the staff, and how particularly glad he was to welcome those present who were new to the company. Reviewing the company's progress, he said it was well known to all present that the last two years had been ones of particularly strenuous effort, but that this had been well worth while, as in his opinion Winstone's name stood higher in the trade than it had ever done previously. This was to the credit of all departments of the business—selling, manufacturing and financial—and for the loyal and good work that had been done he wished to thank all those who were present. Mr. Briant also spoke on behalf of the directors.—An excellent musical programme was provided by members of the staff, and at the close of the evening everybody left with a feeling that the gathering had been typical of the Winstone atmosphere of co-operation and goodwill.

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Efficiency and Production

A LARGE meeting representative of both employers and employes met at the Stationers' Hall on February 25th under the auspices of the London District Committee of the Joint Industrial Council to discuss the question of efficiency and production. Mr. Embleton, Organising Secretary of the Printing Machine Managers' Trade Society, presided, and was supported by Lieut.-Col. Rivers Fletcher, Mr. Edgar Waterlow, Mr. Howard Hazell, Mr. E. Unwin, Mr. A. E. Goodwin and Mr. W. Whyte.

Brigadier-General Bemrose, the Chairman of the Council, read a paper on this subject of the influence of greater efficiency on a larger output, and traversed the ground he covered in a recent article in THE CAXTON MAGAZINE, pointing out that economic production was the one possible way toward capturing more of the world's printing trade. Reduction of prices for finished printing might be achieved, he thought, by improved methods of production. The constituent partners in the business—the capitalist, the management, and the worker—could all accelerate or retard progress. Printing had increased in this country enormously, as the following figures showed:—

1871—employed	in	printing	industry	66,000
1881	,,	,,	,,	87,000
1891	,,	,,	,,	121,000
1901	,,	,,	,,	149,006
1911	,,	,,	,,	184,000

What was needed was a higher level of efficiency, which could be achieved by a closer co-operation. Something would have to be done in this direction if orders which were going to other countries were to be secured for the home market.

A general discussion followed the paper. Unfortunately, we think, the first speaker introduced the subject of the displacement of labour by the introduction of machinery, and far too much attention was given to this matter, which surely has been well talked out, to the exclusion of much more vital argument. It is clear that on the whole the introduction of machinery has made not only for greater output but for more employment.

Mr. Howard Hazell, in a brisk five minutes' speech, presented a definition of efficiency as producing by the best methods and the cheapest means what the public wants to buy, and to this end all members of the industry could contribute. It could only be achieved by a joint industrial effort. Lack of demand for the things produced was the cause of unemployment, and if together they could do something to lower the cost of production they were doing something to settle the question of unemployment. It was not lower wages they needed, but lower costs achieved by increased efficiency. The Ford car was an illustration of how high wages and low costs commanded huge business. If everybody in the printing trade put their heart into their work they could certainly produce better and sell more.

Mr. C. R. Bennett (National Society of Operative Printers and Assistants) was surprised that any anxiety should exist about the introduction of machinery. Newspaper production by mechanical means, with its tremendously increased employment of men, was an answer to that question. He found himself in agreement with the general argument of General Bemrose.

Mr. A. E. Goodwin also dealt with this matter, and then went on to show how the printing trade in particular depended upon the mutual co-operation of all concerned. He suggested there might be a greater readiness to make suggestions for increased efficiency and a more hearty willingness to receive them.

Mr. G. C. Jones (National Union of Printing, Bookbinding, Machine Ruling and Paper Workers), in a very breezy speech, was inclined to lay his hand upon the overseers and the foremen as the villains of the piece. His experience was that too little persuasion was used and too much pressure. Workers would respond to appeal, while they resented the pressure of blank orders fired at them. He urged a closer contact of the master printer himself with his workers.

Mr. Harold Curwen made a very valuable contribution to the discussion by suggesting the close connection between quality and quantity. The better the work, the longer it took and the more employment it gave.

The Chairman urged the importance of the human element, and was convinced of the necessity of a closer harmony between the direct employer and his workers.

Mr. Edgar Waterlow moved a vote of thanks to General Bemrose, and Mr. Wise to the Chairman, which were very heartily carried.

Cannon House Cricket Club

THE seventh annual dinner of the Cannon House Cricket Club took place at the Connaught Rooms, Kingsway, on Friday, February 22nd, at 7 p.m., the President (Mr. Le Guy Abney, B.A.) being in the chair.

After an excellent dinner and the loyal toast the company settled down to the enjoyment of a most excellent musical programme. It would be an invidious task to single out anyone in particular from the numerous artists and artistes, none of whom failed to win enthusiastic applause and encores, but a general favourite with Cannon House (Mr. Frank Mott) seemed to be quite at home with his excellent songs and Yiddish stories.

Further toasts were then proposed, "The Club" and "The President," which were received in time-honoured fashion and suitably replied to, after which there was a presentation of prizes for the best batting and bowling averages, etc.

The casual observer could not fail to be impressed by the spirit of camaraderie and sportsmanship which seems to actuate the members of Cannon House, a spirit which we believe to be in the best interests of any business house to foster. This point was very convincingly brought out in an excellent speech of Mr. H. Aldridge, of The News of the World, when replying to the toast of "The Visitors."

We tender our hearty congratulations to Mr. Green, of the stationery and toy section of Messrs. Wm. Dawson & Sons, Ltd., who was indefatigable in seeing to the enjoyment of all his guests and comrades, and also to the organising staff of Cannon House, whose efforts resulted in an evening's entertainment, which, looked at from every point of view, was an unqualified success.

THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

Efficiency and Production

*The Wisdom of Henry Ford

By THE EDITOR

MY life and work;" by Henry Ford, is one of the most remarkable biographies ever written. It is a great book by a great industrialist, and if I could so decree I would have it circulated to every member of the Federation of Master Printers, and to every member of the various trade unions connected with the printing trade throughout this country.

The story of the development of the Ford car, the wonders of mass production, the enormous output of a million and a half motor cars a year, the relation of the saving of a cent. or two on some process to the final cost of the machine—this and much like it is all thrillingly interesting.

Ford, born on a farm in Michigan, working on a farm, gave thought to reduction of labour by mechanical means, and invented a light steam car that would take the place of horses. He then got the idea of a horseless carriage, driven by a gas engine. For years he experimented with an engine that would drive such a car, and eventually decided to produce one type of car at the least possible price, thus meeting a demand for what he considers is 95 per cent. of people.

In 1906, 1,599 cars were sold. In 1907, 8,423 cars. In May, 1908, 311 cars were assembled in six days. Soon the production reached one hundred cars a day.

In 1906 Ford employed 311 people, and had a factory space of .22 acre. In 1908 the factory space had increased to 2.65 acres, and the employes increased to 1,908. In 1909 they sold 10,607 cars.

By 1911 the factory space increased to 32 acres, the number of employes to 4,110, and the cars built from a little over 6,000 to nearly 35,000.

Then followed this enormous increase of output:

Year	Price	Production
1911-12	$ 690	78,440 cars.
—12-13	600	168,220 ,,
—13-14	550	248,307 ,,
—14-15	490	308,213 ,,
—15-16	440	533,921 ,,
—16-17	360	785,432 ,,
—17-18	450	706,584 ,,
—18-19	525	535,706 ,,
—19-20	575	996,660 ,,
—20-21	444 to 355	1,250,000 ,,

On May 31, 1921, The Ford Motor Company turned out its five-millionth car.

But these facts and figures are by no manner of means the most interesting part of the book.

That lies in the revelation of a great original mind facing up to modern industrial problems unfettered by either tradition or convention, and finding a clear and satisfactory way out of them by the application of extraordinarily good common sense and a will to believe in co-operative effort as the shortest way to mutual well-being.

Henry Ford is a millionaire—many times over—but there is more sound sense in this book from the labour standpoint than any book I know—and I've read most of the text books on economics up-to-date.

It is paradoxical that you should have this extreme example of accumulated wealth and almost unprecedented prosperity and contentment on the part of the employe. But there it is! And that fact alone is a very serious challenge to a lot of the loose thinking and talking of to-day, which is no more true because it is shouted forth.

British printers are rightly concerned just now with the subject of increased production as a means of securing greater advantage in the world's market, and rightly too, are looking to increased efficiency all round in order to attain this.

And here is a book which is virtually the story of such an attainment. Most remarkable things in this direction have been achieved by Ford. Before I go on to deal with the startling facts and principles revealed in this book I want to make clear that what has been done has not been by mixing up philanthropy and business. Ford's employ tens of thousands of men, of all grades, these men are well paid, and there is every reason to think are contented and happy. Together they have built up this phenomenal business. There is evidence everywhere of the keen interest of the worker in the prosperity of the business. And this has been brought about on economic lines. In our leading article last month, written before this book had come to my hands, I urged this rather strongly. And I repeat my judgment that the way to real increased efficiency and output is not by hand-shaking and conferences and make-believe profit-sharing. This is at bottom a matter of sheer business. It is solved, in this case at least, at its source and not in any other way.

Printing is essentially different from motor-car building. That is admitted. But the relation of selling price to wages, the question as to whether selling price must be fixed and then wages adjusted, the question as to whether profit is to be increased by the combined genius of a huge team working to save a few seconds here or a cent. or two there—these are matters applicable to our business and any business.

Having said these things, I can proceed to set forth the unique principles which underlie this tremendous experiment in industrialism.

I propose to do this entirely by quotation. It would be a pleasant task to work through these

* "My Life and Work" by Henry Ford, published by Heineman, price 6/- net,

engrossing pages and show how defiant this big man has been of accepted findings in relation to wages, production, costing, increasing efficiency and other matters of pre-eminent importance of this kind.

But Mr. Ford speaks so clearly himself, and has so concentrated his thinking that these things can be presented in his own words almost as aphorisms.

Again I commend this book to all our readers, being sure they would find the reading of it one of the most stimulating things they have enjoyed for many a day.

What follows is Henry Ford. I leave out all quotation marks:—

HENRY FORD'S PRINCIPLES.

It is better to be sceptical of all new ideas and to insist upon being shown rather than to rush around in a continuous brainstorm after every new idea.

* * *

Scepticism, if by that we mean cautiousness, is the balance-wheel of civilization.

* * *

An idea is not necessarily good because it is old or necessarily bad because it is new. But if an old idea works, then the weight of the evidence is all in its favour. Ideas of themselves are extraordinarily valuable, but an idea is just an idea. The thing that counts is developing it into a practical product.

* * *

There are two kinds of reformers. Both are nuisances. The man who calls himself a reformer wants to smash things. He is the sort of man who would tear up a whole shirt because the collar button did not fit the buttonhole. It would never occur to him to enlarge the button. The other class of reformer has had plenty of experience, but it does him no good. He is the reactionary. He wants to go back to some previous condition, not because it was the best condition, but because he thinks he knows more about it. The one crowd wants to smash up the whole world in order to make a better one. The other holds the world so good that it might be allowed to stand as it is and decay. Both notions arise out of not using the eyes to see with.

* * *

Business is work. Speculation in things already produced is not business. It is just more or less respectable graft.

* * *

The economic fundamental is labour. Labour is the human element which makes the fruitful seasons of the earth useful to man. The moral fundamental is man's right in his labour. When a man has earned his bread he has a right to that bread. If we cannot produce we cannot have.

* * *

Capitalists have really nothing of their own. If they become such through trading in money they are a temporary necessary evil. They may not be evil at all if their money goes to production. But if their money goes to complicating distribution—to raising barriers between the producer and the consumer—then they are evil capitalists, and they will pass away when money is better adjusted to work.

* * *

There is no reason why a man who is willing to work should not be able to work, and to receive the full value of his work. Man should be permitted to take away from the community an equivalent of what he contributes to it. If he contributes nothing he should take away nothing.

* * *

The producer depends for his prosperity upon serving the people.

* * *

The end of money is the opportunity to perform more service.

* * *

I have striven toward manufacturing with a minimum of waste, both of materials and of human effort, and then toward distribution at a minimum of profit, depending for the total profit upon the volume of distribution. In the process of manufacturing I want to distribute the maximum of wage—that is, the maximum of buying power. Well-conducted business enterprise cannot fail to return a profit, but profit must come as a reward for good service.

* * *

Manufacturing is not buying low and selling high, it is the process of buying materials fairly, and, with the smallest possible addition of cost, transforming those materials into a consumable product and giving it to the consumer.

* * *

When it was decided to confine manufacturing to one model, Mr. Ford made this announcement, "Any customer can have a car painted any colour that he wants so long as it is black."

* * *

It is self-evident that a majority of the people in the world are not mentally capable of making a good living. By far the bulk of our people come to us unskilled. They learn their jobs within a few hours or a few days.

* * *

The Ford car contains about 5,000 parts—that is counting screws, nuts and all, These parts are assembled by taking the job to the man so that each component part travels the least possible distance.

* * *

It is not necessary to have meetings to establish good feeling between employers and men. It is not necessary for people to love each other in order to work together. The sole job ought to be to get the work done, and get paid for it. The Ford factories and enterprises have no organisation, very few titles, and no conferences. They make the individual responsibility complete.

* * *

Concretely, what I most realised about business is this:—

(1) That finance is given a place ahead of work and therefore tends to kill the work and destroy the fundamental of service.

(2) That thinking first of money instead of work brings on fear of failure, and this fear blocks every avenue of business, it makes a man afraid of competition, of changing his methods, or of doing anything which might change his condition.

(3) That the way is clear for anyone who thinks first of service, "of doing the work in the best possible way."

* * *

Standardization (to use the word as I understand it) is not just taking one's best selling article and concentrating on it. It is planning day and night, and probably for years, first on something which will best suit the public and then on how it should be made. The exact processes of manufac-

turing will develop of themselves. Then, if we shift the manufacturing from the profit to the service basis, we shall have a real business in which the profits will be all that anyone could desire.

* * *

If a device would save in time just 10 per cent., or increased results 10 per cent., then its absence is always a 10 per cent. tax. If the time of a person is worth fifty cents. an hour, a 10 per cent. saving is worth five cents. an hour.

* * *

Save ten steps a day for each of twelve thousand employes, and you will save fifty miles of wasted motion and mis-spent energy.

* * *

I refuse to recognise that there are impossibilities. I cannot discover that anyone knows enough about anything on this earth definitely to say what is and what is not possible. The right kind of experience, the right kind of technical training, ought to enlarge the mind and reduce the number of impossibilities. It unfortunately does nothing of the kind. Most technical training and the average of that which we call experience, provide a record of previous failures and, instead of these failures being taken for what they are worth, they are taken as absolute bars to progress. If some man, calling himself an authority, says this or that cannot be done, then a horde of unthinking followers start the chorus "It can't be done."

* * *

Most certainly business and charity cannot be combined; the purpose of a factory is to produce, and it ill serves the community in general unless it does produce to the utmost of its capacity.

* * *

It turned out at the time of the inquiry that there were then 7,882 different jobs in the factory. Of these, 949 were classified as heavy work requiring strong, able-bodied, and practically physically perfect men; 3,338 required men of ordinary physical development and strength. The remaining 3,595 jobs were disclosed as requiring no physical exertion, and could be performed by the slightest, weakest sort of men. In fact, most of them could be satisfactorily filled by women or older children. The lightest jobs were again classified to discover how many of them required the use of full faculties, and we found that 670 could be filled by legless men, 2,637 by one-legged men, two by armless men, 715 by one-armed men, and 10 by blind men. Therefore, out of 7,882 kinds of jobs, 4,034—although some of them required strength—did not require full physical capacity. That is, developed industry can provide wage work for a higher average of standard men than are ordinarily included in any normal community. If the jobs in any one industry or, say, any one factory, were analysed as ours have been analysed, the proportion might be very different, yet I am quite sure that if work is sufficiently subdivided—subdivided to the point of highest economy—there will be no dearth of places in which the physically incapacitated man can do a man's job and get a man's wage.

* * *

At the time of the last analysis of employed, there were 9,563 sub-standard men. Of these, 123 had crippled or amputated arms, forearms, or hands. One had both hands off. There were four totally blind men, 207 blind in one eye, 253 with one eye nearly blind, 37 deaf and dumb, 60 epileptics, four with both legs or feet missing, 234 with one foot or leg missing. The others had minor impediments.

* * *

We expect the men to do what they are told. The organisation is so highly specialised, and one part is so dependent upon another, that we could not for a moment consider allowing men to have their own way. Without the most rigid discipline we should have the utmost confusion. I think it should not be otherwise in industry.

* * *

One point which is absolutely essential to high capacity, as well as to humane production, is a clean, well-lighted and well-ventilated factory.

* * * *

That which one has to fight hardest against in bringing together a large number of people to do work is excess organisation and consequent red tape. To my mind there is no bent of mind more dangerous than that which is sometimes described as the "genius for organisation."

* * *

All of our people come into the factory or the offices through the employment departments. As I have said, we do not hire experts—neither do we hire men on past experiences, or for any position other than the lowest. Since we do not take a man on his past history, we do not refuse him because of his past history. I never met a man who was thoroughly bad. There is always some good in him—if he gets a chance. That is the reason we do not care in the least about a man's antecedents—we do not hire a man's history, we hire the man. If he has been in jail, that is no reason to say that he will be in jail again. I think, on the contrary, he is, if given a chance, very likely to make a special effort to keep out of jail. Our employment office does not bar a man for anything he has previously done—he is equally acceptable whether he has been in Sing Sing or at Harvard, and we do not even enquire from which place he has graduated. All that he needs is the desire to work.

* * *

We are never satisfied with the way that everything is done in any part of the organisation; we always think it ought to be done better. The spirit of crowding forces the man who has the qualities for a higher place eventually to get it.

* * *

If we have a tradition it is this: Everything can always be done better than it is being done.

* * *

The saving of a cent. per piece may be distinctly worth while. The saving of one cent. on a part at our present rate of production represents twelve thousand dollars per year. One cent. saved on each part would amount to millions per year. Therefore, in comparing savings, the calculations are carried out to the thousandth part of a cent.

* * *

There are far too many assumptions about what human nature ought to be, and not enough research into what it is.

Regrading

The Typographical Association and the Printing and Kindred Trades Association representatives meet a committee of the Master Printers' Federation on April 1 to discuss the important claim set up by the two Unions for the re-grading of the towns throughout the country.

Photography and Lithography

Mr. F. T. CORKETT on the latest developments in the use of the Photographic Camera for the Printing Trades.

Mr. George Eaton Hart, presiding over a meeting at Stationers' Hall, London, on March 10, in connection with the London Central District Association of Master Printers, said the London Central Alliance took credit for the work done in arranging lectures for the uplifting and education of the printing trade generally. A wonderful advance was being made in photography, which was causing a revolution in printing methods. There had been rapid developments in the litho process, photo-litho, photogravure, collotype, and off-set during the last few years. Within another five years at any rate, perhaps sooner, these processes would largely replace letterpress printing, particularly photogravure and off-set, both in constant use in their respective spheres. Rotary off-set was at the present time producing one of the popular weekly newspapers at a speed of something like 10,000 and 12,000 per hour. Off-set was also used for all kinds of general work. He had seen a photo composing machine which eliminated storage of quantities of type and furniture and gave a sharp clear result. Mr. Corkett's ability and knowledge on the subject was so great that they all looked up to him, and he called on him to address them.

Mr. Corkett said he did not want it thought he was there in an advertising sense, because he would in the course of his lecture have to mention some of their own machines. He would say what he thought about things which might be right and might be wrong.

THE SERVICE OF PHOTOGRAPHY TO PRINTERS.

Photography was practically a modern invention. It was one of the great inventions of the world. It was not much more than a century since the first inceptions of photography were brought about. It was not much more than fifty years ago since photography began to be applied in any way to printing. Perhaps before considering the application of photography to printing they might bear in mind what printing really was. Printing was the impression of a prepared surface to paper or other material. Although greatly disputed, the Germans claimed that Gutenberg invented typographical printing in about 1500, but it was generally considered that the Chinese were the first to print with movable types in the tenth century—maybe before. Then, as very much in vogue now, they used a double-handled brush and wiped over the surface of the block or character, pasted a piece of paper on the back, turned the brush round and applied pressure with the other end of the dry brush. Although western civilization was spreading this system was still used in Chinese villages. Caxton introduced printing into England when it was indeed a mystery. He learned to print at Cologne, and according to Disraeli thought of printing as a money-making scheme. If they were to consider printing otherwise than typographically they would have to go a long way back In the tombs of Tutankhamen the Seals were impressed with intaglio die cut either from stone or bone. He did not know whether it was fair to consider that as printing, but if stencilling were printing then it had been in use for thirty thousand years.

THE EARLY USE OF THE CAMERA.

What they had to consider was the first application of photography to printing. They found that Leipzig made experiments in photo etching seven hundred years ago.

In 1859 it was known that a bichromated albumen sensitized solution was placed on a metal plate for printing. It seemed rather curious that the process must have been known to so many people all that time. It was only just recently that they had woken up to this fact. In 1864 Woodbury invented and introduced his "Woodburytype" process. He thought this the most beautiful of all the processes. Some of the illustrations done at that time were as perfectly fresh to-day as they were 80 years ago. The disadvantage of Woodburytype was that there was no means of making a clean margin in those days, but he believed that had been overcome. He remembered the work of Messrs. Waterlow, who did some of the first published prints. He had been much attracted by their process.

COLLOTYPE.

Messrs, Eyre and Spottiswoode were the last to print with Woodburytype. When the last of the old Woodburytype printers resigned, as far as he knew, they were the last in England. He thought it a great pity. In 1868 collotype was rendered workable. Collotype was a very simple process of printing from gelatine, but the disadvantage was that the plates lasted such a comparatively short time. If one thousand could be taken off it would be considered very well; the gelatine soon began to peel off and then a new one was necessary. He would like to say that some of the finest collotype he had ever seen was printed in London to-day. Collotype was by no means a dying process. It had its uses. There was a very beautiful grain, seeing that the dot was 400 to 500 per square inch. He took over a very fine series of collotype prints to America when he went there last. The work was beautiful, when he showed it there they were entranced, and said they had never seen such printing before. In time, perhaps, they would have a collotype hardened plate. If so they would have very wonderful results. In 1872 direct photo half-tone and direct photo relief etching was invented. In 1873 came ready-made gelatine dry plates. Before 1873 every photographer had to use the wet process. Dry plates were first introduced and marketed in America by George Eastman — the present head of Eastman's, the camera people, in 1880.

In 1879, Carl Klic, an Austrian, came to England with a process he had invented to transfer a carbon print with screen to a metal cylinder, which could be etched and form cavaties of varying depths. He brought this pocess to England, but it was undoubtedly improved by Storey's, of Lancaster. By the invention of Fox Talbot, bichromated gelatine, and further by the invention of the carbon process by Mr. Swan, they made very important steps in the advance of printing. In 1882, use was first made of the ruled screen for half-tone. The first commercial half-tone process was a single line, In 1885 the Kodak Company introduced negative paper, but a patent was taken out as early as 1854

in connection with negative paper. Negative paper was a cheaper medium than wet collodion. It was a great step forward in book printing where type matter had to be prepared. He did not know why negative paper had been superseded by the film. Beautiful results were claimed from the former, and he did not see why it could nat be used in all instances, as it required so little longer printing., He considered that anything that was done with process camera was introduced.

HALF-TONE BLOCK PRODUCTION.

His mother used to think he would be all right as a printer because he was fond of books, but when he went home from the little country printing shop where he first worked, covered with ink, it was a different tale. He took up photography at about the age of 14. It had always been interesting to him, and he made a dark room in a disused stable. He remembered the developing of his first plate, seeing the head come up—one always took a portrait to start with—and making a horrible mess of it. It was about that time they began to get half-tone blocks, and he used to examine the blocks and puzzle why they wanted that screen. He remembered printing those half-tone blocks with very great interest and trying to get the best results. Afterwards he came up to town and went to the Polytechnic School, where he learned collotype. He remembered when Woodbury published his Encyclopaedia, Of all books on photography he thought that the most inspiring. There were little by-paths and things people wanted to know all about. He used to dive into those various side passages, and he was always attracted by the photographic side. At 26 he had a small publishing business and had a small collotype plant, but he could not compete with the Germans with collotype. Their prices killed him. When they came down to postcards at 12s. a thousand he had to give it up. He was then attracted to photogravure. He had a small block production plant and photography studio, and made blocks. In 1906 he was running studios belonging to Raphael Tuck.

THE DISAPPEARANCE OF THE LITHO STONE.

In America he found things vastly interesting. He had been associated with the American Lithographic Company since 1910, and on his last visit he was exceedingly struck to find that stones had gone completely. On an earlier visit he had found the room full of stones, but now all the stones were gone and almost everything — except for large posters—come down to metal plates and off-set. In one room alone there were about 75 photographically retouched plates printed down on to metal. The Huebner Bleinstein machine was of almost battleship design, heavy and cumbersome.

THE MAKING OF MULTI-NEGATIVES.

The multi-negative was simply exposed automatically on to the metal under time arrangement, and certain mechanical movements were made which brought the negative into the next position. It was really a step and repeat movement. They could cover a sheet with the one design. He would like to refer to other machines which were mechanical consecutive printers. A very excellent machine was produced in Boston. This machine had the light projected and thrown up underneath, and each piece of metal moved in various directions. It took a long time to cover a sheet with a number of impressions, but it did good work, except that the register was not to be relied upon for very accurate work. In registering in the printing, one-hundreth of an inch was hardly observable, five-hundredth of an inch was not noticeable, but with the step and repeat machine it was only one-thousandth of an inch.

They were now making a larger step and repeat machine than the old size of 31/22. It would be 25/35, which would enable one to print down on to double demy sheet and obviate the printing down the margin at the bottom. Printers thought double demy machine was perhaps the most commercial and economical machine to run. All photographic transferring had been kept back in the past by the fact that lithographers relied upon the half-tone block makers to supply them with half-tone transfers, but that was not a very satisfactory procedure. Transfers from half-tones were not very exact and that has put back the assistance of the camera to the lithographer very much. Those transfers were wanted, and if that was the best thing photography did he wanted nothing more. There were experts who supplied those transfers, but it was pretty generally an unsatisfactory method. The method undoubtedly was to print direct on to the metal from a negative, and that was where the step and repeat machine came in and where the camera came in. To-day there was great difficulty in finding good practical workers. With regard to multi-negative making of a label job that was printed on to metal and etched, this provided an exact layout of a series of plates all mounted upon one piece of wood or metal, and a great deal of time must be saved making ready such a job, making really one job—not twenty or fifty models underlaid and overlaid. This multi-negative making had been thoroughly threshed out. At Port Sunlight, where they had sixty-five acres of machinery all on one floor, they had printing services of multi-negative made for the step and repeat machine, and there was nothing like the time and trouble as with electrotypes and stereotypes, because of the saving in make-ready. They made their multi-negatives and as soon as the plate was worn out they made it again. The mechanical making of plates was interesting in other directions. In the case of postage stamps the difficulty was to persuade the Government that postage stamps printed photo-lithographically were good enough. The trouble was they were really ahead of the printer. It was up to the printer to have finer machines. The photo-mechanical plate maker should provide the printer with a better plate, then he could print.

SCREEN.

With regard to screen, although most of the show stuff had screen of 150, there was not much point in making a very fine screen for commercial work. The thing was to keep the white surface white and feed the other with ink. They should keep that in mind and not bother about the 150 screen. In America he once found 400 screen actually being used for lithographic purposes. When he was told he said he didn't believe it. He went down to see this wonderful machine, the work of the Aquatone Corporation. It was quite an interesting little discovery which we shall hear a great deal of. They succeeded in making a lithographic plate that was not a litho plate and not collotype, but something between the two. It was something that he would have called quite impossible, until he satisfied himself that it was really 400 line screen. He looked for variations and found none. His own company was making a mechanical printer, and they wanted to give the precision of the step and repeat machine to it. They had been engaged on

it for something like two years, and the machine had got to be something like three tons in weight. It would not be long before it was out, and he hoped it would be successful. As soon as it was out they would put it on the market and invite the trade to see it.

LITHOTEX STEP AND REPEAT MACHINE.

The step and repeat machine was all the time increasing in favour. It solved the question of registration and got away from the ball and tube with which they used to make their exposures. The exposure was now regular, and worked by simply pressing a button. There were various things to be considered. They could not guarantee the quality of the negatives always to be the same. There were variations in the illumination. They wanted the same force of illuminant through every exposure. In America they had got over that difficulty by controlling the current and always getting the same illumination. Another thing was how to get the second plate in dead register with the first. They took the positive of the negative projected on to the sensitive surface, then developed that plate, put the second positive into the instrument and projected it so that it exactly fitted the first image and was always in focus. It was possible to project a unit of 9 in. and take it up to 27 in. if they wished, and still maintain the focus. A firm in Australia was using this machine very largely for the protion of rabbit tin labels. It projected each size and each colour six times.

THE COMBINATION OF VARIOUS PROCESSES.

He was always rather disposed to a combined process. One dreamed of collotype with gravure, of photo-litho with gravure, of three-colour halftoning with gravure, of collotype with lithography. In that connection he might say that in London some very excellent work had been done combining intaglio—one printing of intaglio with four or five of chromo litho, or two or three of photo-litho. He thought it was a difficult thing indeed to look into the future and prophecy anything really important. The Chairman had referred to the photographic setting of type, Perhaps that was not a good expression—it was the photographic producing of type copy. When type copy had been produced it had to go before the camera and have the negative printed on metal. With all the wonderful machines at present available he did not see why they wanted this method. He did not want anyone to think he was going to say anything against any new machine, but could they imagine any news column set or first proof pulled that the compositor could be relied upon to set, and could they see when that type copy was submitted how they were to make corrections without going through the whole thing again.

PHOTO TYPESETTING.

There was always the difficulty of correction and adaptation. He could see quite a future for photo-typesetting for job work, where it had great possibilities, but for book work or newspaper work, even if they got the necessary speed, he thought there was going to be difficulty of correction of the photo-litho plate. This, of course, might be got over. The printer of the future would have to be more and more scientific in his work. He was bound to be. He must be more and more of a specialist in various directions.

New President of the London Master Printers' Association

Mr. Alfred Langley, of the Euston Press, has been elected to the presidential chair of the London Master Printers' Association. Mr. Langley is well known as the energetic director of the Euston Press, and he has devoted considerable time and thought to the interests of the trade as a whole. The cause of scientific costing has had in him a strong advocate; indeed, he has been a very ardent

supporter of the policy of the Federation as a whole. He was one of the leading spirits of the Institution of Printing and Kindred Trades, and is an earnest supporter of the Printers' Pension Corporation. Mr. Langley has an agreeable personality, and is a good public speaker, and we are quite sure that those gifts which have brought his own business house so much to the fore, especially in the realm of salesmanship and collective advertising, will be an undoubted service to the London Association.

Costing

Applications are now being received at the London School of Printing, 61, Stamford Street, S.E.1, for enrolment in a special course in Costing. This class will be held on Wednesday evenings at 6.15 during May and June. Those desirous of attending this course of instruction should make immediate application to the Principal.

Memorable Printers' Gathering at Bournemouth

The Bournemouth Printers' Sick Benefit Club had a memorable meeting last month when the members and local employers met together at dinner. This gathering numbered about one hundred and twenty, and was presided over by Mr. H. J. Cheverton, president of the Club. This institution was organised some twenty-nine years ago, and has had a very proud history. A presentation was made to Mr. R. F. Sydenham, the past-president, who has taken a great interest in the Club.

The Problems of Make-Ready

THIS matter of make-ready continues to engage the thought of craftsmen who desire to get the best results by the various methods of printing and at the same time reduce the amount of time spent upon this part of the process.

Speaking to the printers' managers and overseers at their meeting in Edinburgh, Mr. W. B. Hislop dealt with the actual practice of everyday make-ready of blocks, of which he may rightly be expected to speak with authority. His point of view was not that of the letterpress machineman, and he had been concerned to find out how the modern process block failed, and how the time of make-ready and consequent lower cost of production could be attained.

Although disclaiming any qualifications to speak as a practical machineman, Mr. Hislop stated that the absence of that experience might suggest freedom from the prejudices which tradition had handed down from times when type, paper, and machines were much less accurate than they were to-day. While claiming no novelty for the conclusions he had arrived at, he placed these before the meeting for consideration:—

(1) That the printing surface should be perfectly flat and exactly type-high. This was a well-known axiom, but how often do men on finding their first sheet showing a faint impression proceed to work on the cylinder rather than lift the block.

(2) Great care should be taken to set the inking rollers carefully. The lighter the setting the less trouble should arise. However careful one may be with regard to under- or over-laying, the application of too much ink was bound to affect the finer points of the printing surface.

(3) The packing of the cylinder should receive every attention. While everyone knew what amount was required, there was a deal of difference between knowing and doing. It was here that the life of type, blocks, etc., is affected, and that is a matter of considerable importance.

Mr. David Greenhill, lecturing to the Printing Crafts Guild at Manchester, dealt with the same subject, and in speaking of the printing of three-colour work advocated making ready as for good halftone work, being sure that the blocks were mounted flat. There were several mounts upon the market, but the soft metal mount and the sprigging of the blocks upon same appeared to give best results. Some persons preferred a side-clamp method, but there was the danger of curving the plate whilst endeavouring to get a sure grip. He humorously remarked that many compositors did not know how to lock up for three-colour work. The Wickersham quoin was the one with which he was familiar. He advised a certain amount of interlaying for the solid portions of a block, and if that was done for platen work, with a dental rubber overlay, excellent results were obtained. Two-ply overlays for lights and solids, a wise use of tissue paper, hard packing, and keeping the surface of the cylinder as flat as possible, were all that was necessary on cylinder make-ready. Pressmen complained it was impossible to get the same results as the block maker, although the latter did not spend half the time a pressman did in obtaining such good proofs. He was afraid many pressmen did too much make-ready. The two girpper lay-edges should be a reasonable distance from each end of the sheet and the side-lay as conveniently near the cylinder as possible, so that any variation in the cutting of the paper had less chance of spoiling the register. For the following colours the gauges should strike the same part of the sheet as for the first printing. Paper should be kept in a temperature equal to the press-room, which was about 60 degrees Fahrenheit. After printing the first colour it was usual to allow a day before proceeding with the next colour, and so on. Of course, the colours were not always printed in sequence—yellow, red and blue—sometimes the order was changed according to circumstances. When printing two colours on a two-colour machine, the first ink was very tacky so that it stuck to the paper, and the second ink not being so tacky was picked up by the first colour without either of them losing their values. If yellow was the first print, the best way was to make ready in black or some other distinguishing colour—anything except yellow—so as to see more clearly to bring up the essential parts of the picture. Any defect in this, or in the keeping of even colour during the running of the yellow, could not be remedied when the other colours were super-imposed. Some persons complained about the muddy blues and greens. Emerald green was not possible in three-colour work. To get the colours correct, the blue and green would have to be too fugitive. Normal blues and yellows were used in three-colour printing, and best greens were obtained by contrasts with reds. Three-colour had its limitations, although anything that was required could be produced by it. The brighter colours being fugitive were most suitable for book-work, and should not be used for showcards or anything continually exposed to light. It was pitiable at times to see large mural printed sheets minus the red after a few days' exposure. Some printers complained that in a city like Manchester, where the atmosphere did not lend itself to high-class colour work, there was a difficulty in keeping even colour when running the yellow, as the light in, say, April, September and December was so changeable. Half-watt lamps were good for overlaying, making ready, etc., but the lamp was bad for colour matching. Arc lamps, a reasonable height from the floor, made the yellow more visible, and having the light coming from the back of the individual, he was able to more accurately compare the original colour with the running colour. The great fault with many pressmen was their natural habit of proceeding under the arc light, looking up at it to make sure they had arrived there, and afterwards attempting to compare the colours they had brought for examination. The looking up at the light was fatal, and some time must elapse before the eyes became normal for giving correct judgment. As to the use of filters and inks, there should be standard filters and standard colours. Some pressmen had their pets and added concoctions to the inks which did not always improve the job. Inks should be used as purchased from the makers, although it might be necessary at times to add a little boiled oil. It was always best to leave well alone and never tamper unless sure of the effect being to advantage.

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

ABOUT eight months ago a discordant note was struck in the columns of THE CAXTON MAGAZINE by a correspondent, who complained that it was extremely difficult for the small printer to put craft enthusiasm into his work and find customers who would pay for it. Most of the work since reproduced in Craftsman's Corner has been derived from such sources; not with the idea of making our friend wrong, but because the personality which the small printer is able to put into his work is not so conveniently possible with his larger competitor, whose every department is usually under separate control—and quite right, too, for big work. The larger printer generally handles work impossible to touch in the small office—so both have their sphere of utility, and both contribute to the good work of our profession. Elsewhere in almost every issue of THE CAXTON MAGAZINE reference is made to such work, and no section of the printing community is entitled to all the glory.

Years ago there was established in Rupert Street, W.1, the late A. E. Pearce, who turned out some excellent printing. This printer had a son, known by the name of Harold, who not only gained much experience through the ability of his father, but by intensive study has struck out a line for himself, and established a style of his own in letterpress design which places his work among some of the best to be seen to-day. Except in one or two instances there is nothing very elaborate, his keynote being simplicity of treatment; and when this treatment embraces such types as Goudy Old-style, Bodoni, Bodoni Shaded, Typo Slope, and Wedding Text—if we can agree that the specimens shown here in these series are good, then his versatility is beyond cavil. For one man to use such entirely dissimilar period type designs successfully is no mean achievement; and he could only have reached such a high-water mark of perfection through love of craft *and* an excellent taste.

Harold A. E. Pearce styles himself "Professional Letterpress Printer and Designer," practising at 115, Pinner Road, Harrow-on-the-Hill; but there is no shadow of a doubt that his heart is in his work, as all the examples illustrated in this issue (which are his own work) show.

Examples 39 to 46—shown together in one page—are all set entirely in Goudy Old Style, roman and italic; and I do not think there is a single line for which it can be claimed that it would improve the job if it were set in a bolder type.

This success has been achieved by judicious handling of the italic. The Goudy Italic is quite pleasing, and its use is made more easy because it has slightly less slope than usual for such a letter. It differentiates in use from the roman, yet reading on is quite easy without having to "break away." This is mainly due to real sympathy of design with the roman—which italics frequently lack. They may be beautiful in themselves; but their chief fault (if "fault" it may be called!) is that they are so "free" in design that they lose a certain degree of relationship to their roman sires. I do not mean by this that swash characters spoil an italic fount, but rather that they so often tempt one to forget that the chief functions of an italic are (1) to emphasise a certain word or words, (2) to act as an embellisher to the roman. Used with discrimination, italic will frequently make a job—as it has helped to do in these examples. Their details in brief are as follows.

Example 39 (Harold A. E. Pearce's letterhead), printed on brown large-post 4to. in two shades of brown. Clear, concise, well-balanced, with his trade mark placed centrally in the measure. (I am a firm believer in some form of trade mark, which can be instantly recognised and its source of origin associated with the sender, by those who come into contact with it.)

Example 40 (Basil) is printed fly-leaf in black on grey stock, deckled at the foot, $8\frac{3}{4}$ in. by $3\frac{1}{2}$ in. This is a little "reminder" about presents at Christmas time, issued by a high-class photographer; and, as there is no prominence given to his name in the text, I should like it to have shown up more clearly in the top left-hand illustration, which is also a trade mark.

Example 41 (Autumn Conference) is printed in black on cartridge 7 in. by $3\frac{7}{8}$ in. The band of ornaments at head prevents monotonous plainness, and gives a finish to the page. Many of us would have put the line of type "Friends' Temperance Union" first, and *followed* this with the band *or* rules.

Example 42 (Concert of Old Music) is in red and black on delicate primrose yellow stock 11 in. by $4\frac{3}{4}$ in., deckled at foot. A complete programme on one side of the paper! Observe how the lines of old flowers break up the type into sections, making each an entity.

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Professional Letterpress Printer and Designer

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12th January 1924

CONCERT *of Old Music*
with Old Instruments

BOTANICAL THEATRE, UNIVERSITY COLLEGE
MARCH 8th 1923, 5.30 P.M. Proceeds to the Student Christian Movement of Great Britain and Ireland

Programme

1 Two pieces for Recorder, Lute and Viols
I NOWELL'S GALLIARD
II TOWER HILL — 16th Century

2 Two songs accompanied by the Lute
I "HAVE YOU SEEN BUT A WHYTE LITTLE GROW" — Anon 1614
II "THE LARK"

3 Two Dances
I CANARIES
II CORANTO — 16th Century

4 Three Pieces for the Virginals
I PAVAN
II GALLIARD — William Byrd 1600
III "THE LARK" WITH DIVISIONS — Anon. 16th Century

5 For Treble Viol and Virginals
"THE COLUMBIANS" — Ben Gaspar 1600

6 Two Spanish Dances
I SPAGNOLETTO — 16th Century
II LA TOLGA — 17th Century

7 Fantasie for six Viols — William Byrd c. 1611

8 Divisions on a Ground for the Viola da Gamba — Charles Simpson 1659

9 Venetian Dance
"LA COSTA" — 17th Century

10 Prelude and Sarabande for the Viola da Gamba — Marin Marais 1666

11 Musette for Recorder and Viols — J. Gaspard 1723

12 Sonata for the Violin — Henry Purcell c. 1680

Names of the Performers
MR. & MRS. ARNOLD DOLMETSCH
MISSES CECILE & NATHALIE DOLMETSCH
MASTERS RUDOLPH & CARL DOLMETSCH

Instruments used
Recorder, Lute, Virginals, 2 Treble Viols, Alto Viol, Tenor Viol, 2 Bass Viols (Viola da Gamba), Violin.

The giving of extravagant Presents at Christmastide is no longer necessary, but none of us like to forget, or to be forgotten.

The Gift of a Photogram of yourself will carry with it the sense of a personal thought and you alone can give it.

Photograms made by Mr. Basil add the charm of a picture to that of a Portrait.

His Studio is situated at 100 Tottenham Court Rd., W.1.

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His Studio hours are 10 to 6. Saturdays 10 to 1.

Fees are most moderate, Three guineas and Five guineas per dozen or by threes and sixes at a slightly higher rate.

Should you wish to catch the foreign mails, come for your sitting at once. One Portrait does not take long to make, but many hundreds do.

Friends' Temperance Union

Autumn Conference
and
Council Meeting

to be held at
DONCASTER

Saturday - Sunday - Monday
NOV. 12, 13, 14,
1921

15 DEVONSHIRE ST.
LONDON, E.C.2

Doncaster Friends will be glad to arrange hospitality for visitors, but Friends are asked to inform the Secretary of the Union not later than October 29 if they desire accommodation

---

FRIENDS' RELIEF COMMITTEE

AN EXHIBITION AND SALE OF WORK
made by members of the Austrian middle classes will be held at 5 Downshire Hill, Hampstead N.W.3 on March 22, 23, 24 12 to 6 p.m.

Longevity Sales Bead Cloths Bead Bags, etc.
Lead [illegible] in aid of the Fund

IN AID OF THE WORK OF THE WAR VICTIMS' RELIEF COMMITTEE OF THE SOCIETY OF FRIENDS

EUROPE'S NEED
LECTURE
by LADY MARY MURRAY

at the PRESBYTERIAN CHURCH HALL
Station Road, Harrow
on WEDNESDAY, MARCH 9th
at 8 p.m.

Chairman, B. P. LASCELLES, Esq., J.P.
Supported by REV. T. COLLIGAN,
REV. G. E. H. JOHNSON, *and others*

¶ A Collection will be taken to assist the above Committee's relief work amongst the starving populations of Europe.

¶ Lantern Views will be shown.

THE BUYERS' PROVIDENT ASSOCIATION, Founded March 1906
FIFTEENTH ANNUAL GRAND

BOHEMIAN CONCERT
AT THE QUEEN'S HALL, LANGHAM PLACE, W.
ON SATURDAY, OCTOBER 30th, 1920

Doors open 7.15 p.m., H.M. Grenadier Guards Band 7.30
Organ and Concert 7.45 p.m. Chairman, F. G. TANNER, Esq.

¶ Secretary, T. W. King
75 Madrid Rd., Barnes, s.w.

¶ GRAND CIRCLE, not first two rows 5/
Including Entertainments Tax

Buyers' Provident Association
BOHEMIAN CONCERT
Queen's Hall, October 30, 1920

Grand Circle 5/-
¶ Retain this part for transmission

EXAMPLE 39—LETTERHEAD EXAMPLE 40—BASIL EXAMPLE 41—AUTUMN CONFERENCE
EXAMPLE 42—CONCERT OF OLD MUSIC EXAMPLE 43—FRIENDS' RELIEF COMMITTEE
EXAMPLE 44—BOHEMIAN CONCERT EXAMPLE 45—EUROPE'S NEED

Example 43 (Friends' Relief Committee) is printed in black on white card $3\frac{1}{2}$ in. by $4\frac{1}{2}$ in. Apart from the initial A, this is all in one size of type, and its grouping is pleasant, with a natural balance.

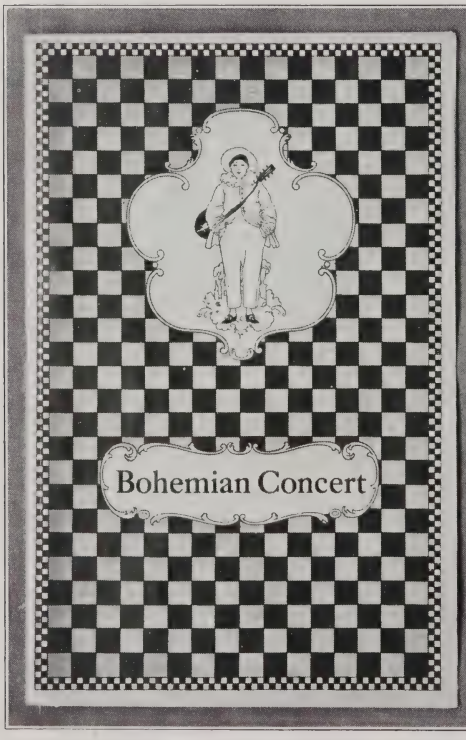
Example 44 (Bohemian Concert) is in red and black on a pale green card $4\frac{1}{2}$ in. by $6\frac{1}{2}$ in. Here we have an example in correct allocation of colour. Only the line under headpiece and the two lines relating to the seat (also on tear-off) are in red, the remainder being in black. The temptation here is to put the headpiece in colour, but it would be wrong to do so. At first glance I questioned the presence of the initial B; on second thoughts it is correct—if it were done away with the ticket would have to be re-designed: and that would be a pity, for it is most pleasing as it is.

Example 45 (Europe's Need) is on a buff laid paper 9 in. by 6 in. All is in black except the two lines "Lecture by Lady Mary Murray," which are in red. Note *how* the Goudy Italic has been used to relieve the roman.

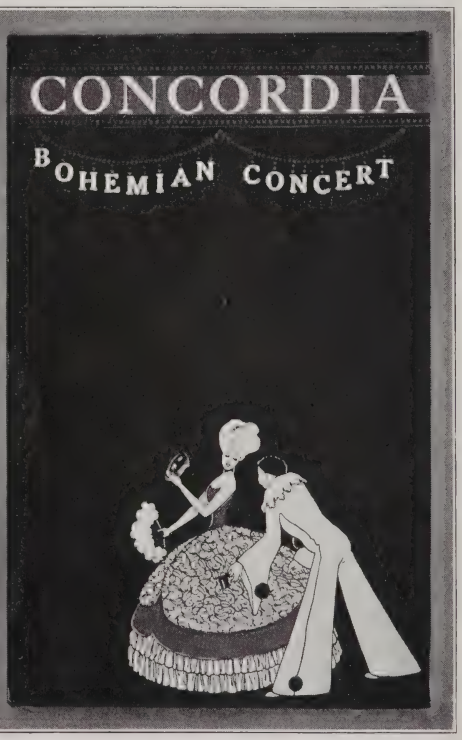
Another point is that the headpiece is identical with that used in Example 44—a useful hint how to get your money back on a stock block.

As a break between two groups of subjects, let us divert for a moment and have a look at a couple of programme covers (Examples 46 and 47) representing some of Walter Pearce's earlier work. It is a great pity they cannot be reproduced in their natural state, for the colouring is very rich. These two programmes have respectively a 20-page and 24-page inset, well set out with photographs of the artists and words of songs; beyond this, their "inners" need no further comment now, for they cannot be shown here. As already mentioned, their "outers" are a study in colour, presenting combinations which are worth remembering. In size they are both $9\frac{1}{2}$ in. by 6 in.

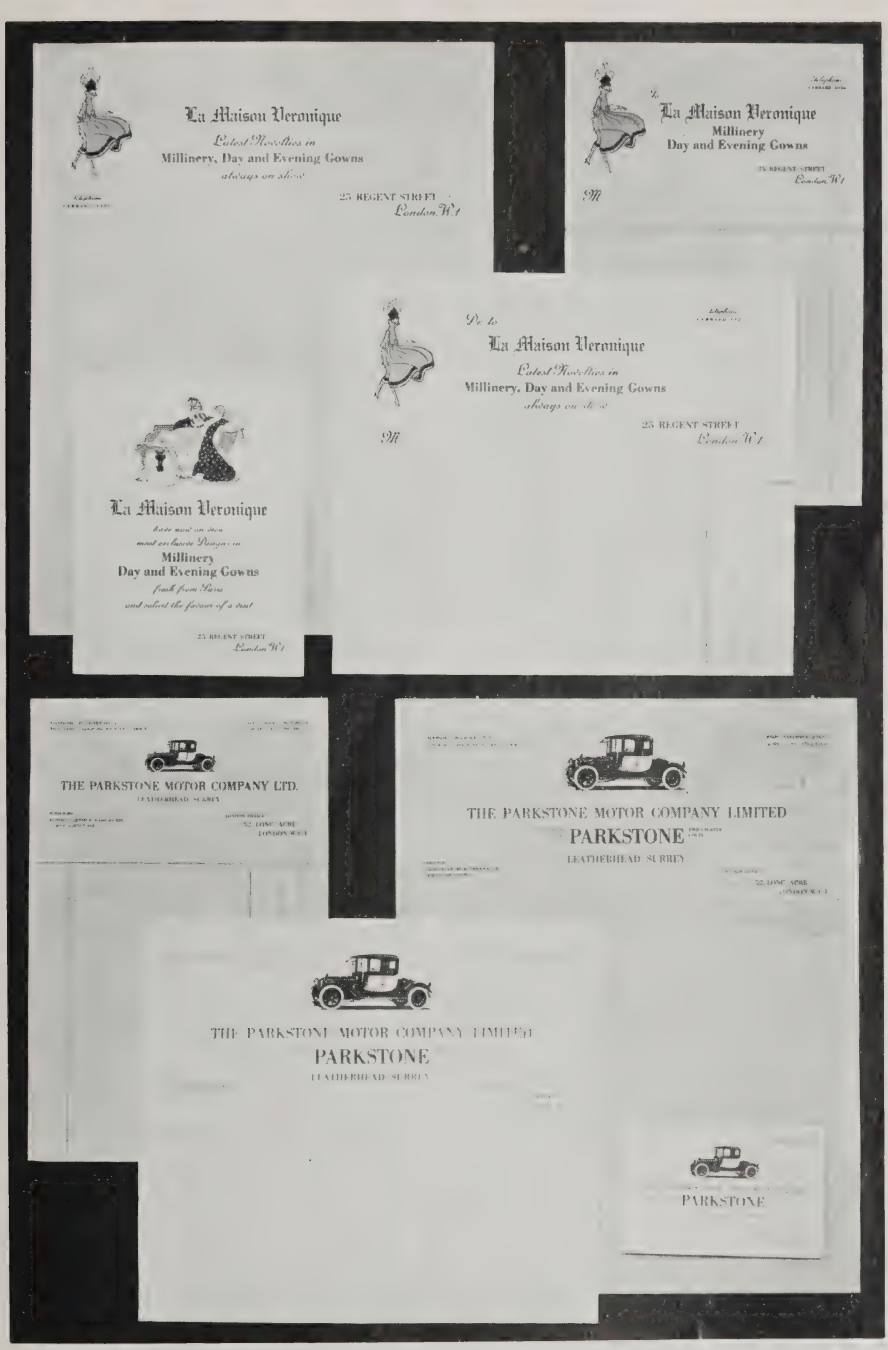
Example 46 (Bohemian Concert) has about a 12-point white round, enclosing a double row of 6-point black-and-white check; the large checks being 24 points square, and printed in mauve and black over mauve. The Rococo bordering round the two centre pieces and the pierrot are in black outlined in black, both centres having a background of deep chrome. Chrome, mauve, black and white give a brilliant effect, provided their proportions are kept well in hand. Imagine how the mauve would have "stared" if put all over instead of alternating with black squares; it would have looked garish, whereas by sharing the area with the black it is subdued yet enriched by contrast. The same applies to the chrome: going up from black to mauve, and then on to chrome—in the proportion of about four-fifths of the area for black and mauve combined, to about one-fifth for



EXAMPLE 46



EXAMPLE 47



LA MAISON VERONIQUE—EXAMPLES 48 TO 51 THE PARKSTONE MOTOR COMPANY—EXAMPLES 52 TO 55

the chrome—the brightest (or shall we say the most pronounced?) colour is kept "under control."

Example 47 (Concordia) is on quite a different plane. The essentially predominating colour is black; and you can use black in such cases where almost any colour would be wrong—certainly less effective. It gives an added brilliance to the resider green and golden yellow. The word "Concordia" is in white on green ground; the letters in "Bohemian Concert" alternate yellow and white, and form a festoon of Chinese lanterns; parts of the figures are black on white; while the lady is "dressed" in a yellow skirt with a green flounce and green bodice. All this detail is necessary to give some idea of the disposition of the colours.

Here we have about two-thirds of the area covered by black, the remaining one-third being shared by green, yellow and white; the volume of black consequently holds the more vivid colours in check. These colour proportions are not an accident—they are deliberate.

I will leave my readers to think over these little problems in their spare moments, while I get back again to my original subject.

If there is one thing more than another which helps the merchant or store to influence sales through the medium of "cold print," it is by adopting the policy of having some connecting link, or some common point of similarity, in his general printing. One very simple method of accomplishing this is through the medium of suite stationery, which has come very much to the front in this country during recent years. Of course, it *must* be good, or it will look cheap. Mere repetition work carelessly produced is irksome to everyone; but Harold Pearce's suite stationery is daring in design and wonderfully successful in execution.

Imagine going to *your* chief and suggesting setting up a milliner's letterhead with a text, script and modern roman shaded all mixed together! He would want to forcibly eject you from his office, even if he did not fire you on the spot! And yet this is what Harold Pearce has done with La Maison Veronique stationery (Examples 48-51).

Examples 48 (4to letterhead), 49 (6mo invoice), 50 (8vo statement), and 51 (16mo 4-page folder, printed first page only) show Wedding Text, Hobo Slope (at one time known as Tiffany Slope), and Bodoni Shaded. The wording has been slightly modified to suit the particular piece of stationery; but the main lines "La Maison Veronique" and "Millinery, Day and Evening Gowns" are the same throughout, from the 4to to the 16mo size! All are printed in black on primrose yellow Hammermill Bond paper, with mauve in stipple and solid to produce a two-colour effect in one working for the illustrations.

Only a close study of type combinations could achieve such a happy result; and I do not recommend the average display hand to attempt such a performance unless he *knows* he has suitable types for the purpose. None of the type designs chosen are pure in design (I have yet to learn Bodoni cut a shaded letter); but they each possess a sympathetic smoothness and smartness which permit of seemingly improbable, but apparently not impossible, successful results; and they are in harmony with the nature of the business.

Examples 52, 53, 54 and 55 represent the Parkstone Motor Company, all except Example 55 (a card 2⅝ in. by 3⅝ in.) having the same dimensions as the millinery stationery. But these are set in Bodoni throughout, with just a little more variation in the sizes of type, according to the width of job. It is the colour scheme which particularly attracts. The motor-car and the word "Parkstone" are in black, the remainder being printed in grey on an ivory-coloured Blandford Bond paper with a fine-linen grain. This colouring softens the hard lines of the Bodoni, yet gives a substantial-looking effect consistent with business advertised.

Among all the jobs of Harold Pearce's work shown in this issue there are only two where "squared up" effect has been definitely aimed at; almost every line in every other example is free—a lesson well worth taking to heart: because in these days of speed in production "quaded" lines are (or should be) easier to manipulate than where lines in various sizes of type *have* to be made the same length. Plenty of white space is generally more useful and effective than little or none.

Religious Society of Friends

AN INVITATION

to the

Meetings for Worship

at the FRIENDS' MEETING HOUSE
ALBERT ROAD, ILFORD
(Corner of Cleveland Road)

on Sundays, at 11 a.m. and 6.30 p.m.

Example 56 (An Invitation) is included to give a clear idea of the slope of the Goudy Italic, and its effect in conjunction with the Goudy Old-style.

Harold Pearce's work maintains a uniform high standard, and he has every reason to be proud of his productions.

All communications and specimens for "Craftsman's Corner" should be addressed to H. B. Naylor, 8, Aubert Park, Highbury, N.5.

"Change"

With Some Notes on the Effect of the Great War on the Printing Industry

By N. HILLS PATTERSON (Hill's Press, Sunderland)

I PROPOSE to deal with my subjects in the following order: firstly, the changes in the various departments of our craft, the Case Room, Machine Room, Bindery; then the Paper and supply departments; then the Office and Overhead, the Managements, the various new features, such as the rise of the Advertising Agent and the Specialist Printer. Lastly, the National aspect, the work of the Federations, the Unions, the Industrial Councils and Committees, and, finally, the attitude adopted to us by our customers, in which perhaps the greatest and most serious change menacing our craft has taken place.

THE COMPOSING ROOM.

For some years prior to the war a gradual change had already been taking place in our case-rooms, and what is known as the "straight comp." had begun to go; but this change has been much more rapid since the war, and we may almost say that, with the exception of the small offices, the straight comp, the man who used to sit at his case and set up books, pamphlets, legal work, and the like, for weeks and months on end, is dead and gone for ever. His place has been taken by the machine. These machines, such as the Linotype and the Monotype, have been in existence for long of course, but it is only really since the war that they have very seriously invaded the province of the compositor other than the old mechanical straight comp. Now we have the Intertype, the Nodis, the multi-magazine type-setting machine, and others, all capable of setting pages up in various faces and sizes merely by a turn of a disc or the press of a key.

We have also a new threat to the compositor, the introduction of a machine like a typewriter, producing photographic negatives from which plates can be made by which no type at all is needed, no imposition or stone work, only the work of the caster and moulder, and then on to the machine department. This process, introduced and successfully used in newspaper work by Robertson of St. Annes, is, however, still in its embryo, and cannot as yet be said to be displacing manual labour to any extent, or likely to do so unless very greatly improved. The work is not clear or pleasant to read in its present state, whatever it may develop into.

What must the Compositor set himself out to do to earn a living, with these mechanical enemies to contend against? what is his future?

I feel personally that the compositor of the future must be much more of a Craftsman than a machine, and a man of many different personalities. He must not only learn to be a stonehand fully capable of getting formes ready for the machine, but he must be able to stereo, to mount his plates, singly or on such boards as Parkers, cut, trim, and mortise blocks, and make himself generally an all-round man capable of dealing with every preliminary to the job being sent to the machine. He must be an artist and be able to plan a job and lay the copy out so as to give the best possible result for the customer's eyes; he must understand the great principles of laying-out advertising to make the best possible uses of the print as a piece of advertising matter, which is not by any means the same thing as the producing of an attractive piece of printing, though many printers think so. He must understand type faces and krow when to set a job up in a particular face of a series of faces, and the uses and abuses of ornamentation and colour.

I do not mean to state that the days of the compositor as a type-setter are ended entirely, or likely to be ended in the near future, that fortunately is not the case, there is still room for the artist-compositor; there are many jobs which are unsuitable for any form of mechanical type-setting, and I hope that there always will be. But even here great changes have taken place, as you all know. The sort of "Art Job," which we took so much pride in twenty years ago, ten years ago even, would merely cause your employer to be a cause of laughter and mirth if it was sent out now. We have learnt the great principle, forgotten for some centuries, that all printed matter must first and foremost be printed in such a way as to be *readable;* not loaded with excess of ornament, borders, panel work, strange forms of twisted rules like worms running about the page, all sorts of different type faces used on the same page till it looked more like a founders' catalogue than anything else; we have learnt the beauty of space, and that to emphasise a line it is not necessary to use the largest and heaviest letter which will fill the space available, but that it looks very much better and is even more emphasised if we leave white space all round it.

TYPE DISPLAY.

I should like to say just one word, however, about a very recent craze in type display, mainly exemplified by the work of the Pelican Press; the use of archaic borders and ornaments mainly taken from the work of French printers some 150 years ago, the use of Garamond type, Cochin type, and the like, combined with the use of crude colours in the machining. This craze has, I believe, its origin in the extraordinary success of the "Beggar's Opera," which has just finished a run of four years at Hammersmith Theatre. The programme for this work, written about 1750, was printed in this style, and the ornamentation on the stage has also been copied. The Underground Railway Company in London became bitten with the style for their posters, and it has gradually infected many of our Southern and London printing houses. Frankly, I do not like it at all, and consider the style to be a distinct set-back on the road of progress. The type is not readable, the ornamentation distracts, especially when combined with colour, and the whole irritates, and one is glad to turn to a page of Caslon Old Style or Jensen's beautiful Venetian faces.

I was recently in Leipzig, and examined with some care a number of books made by the early printers, Gutenbergs, Plantins, Jensens, and others; let us say books printed in the fifteenth and sixteenth centuries. It has taken us all the time since that date to realise that we have learnt

nothing in between as to how to set up type; our faces are clearer, true, and our many mechanical aids have improved our work, but we know no more than these early masters did as to how to produce a page pleasing to the eye. But I must pass on.

THE MACHINE ROOM.

The changes here have been the product of much more gradual evolution than in the Composing Room, and these changes have come so regularly and comparatively slowly that we have accepted them as they came and with equanimity. We are accustomed to seeing, or at any rate hearing, about Auto-Feeds, Perfecters, vertical cylinders, two-colour machines, rotaries, etc., and the machineman has had time to adapt himself to the new conditions as they came along. He has, however, much to learn as to the inks and their chemical properties, and much loss would often be saved to his employer if the machineman knew more about the inks he uses instead of just ordering his tins from the maker in the colour required without regard to the kind of paper to be used and the use of the printing when finished. Only recently in one of our Northern towns a printer printed a million wrappers in a beautiful blue ink of great brilliancy for use as wrappers for Salt, Table Salt. After the packer had done his work, the packages were duly stored for later delivery; when that time arrived, there was no printing visible; the salt had acted on the beautiful ink and it had completely vanished. A complete knowledge of inks is an absolute essential also when printing three- or four-colour work, and the density and correctness of the early printings, especially the difficult yellow, must be done with the very greatest possible care. At the present minute I have running on machine a run of 85,000 in three-colour, and the blue goes on to-morrow, and I am busy wondering whether it is going to be all right, or whether I shall have a ton or two of paper wasted and 200 hours of lost time to pay for.

The rise of Offset and Gravure printing since the war has been very remarkable; many firms are turning out most beautiful work in both processes, and it behoves all machinemen to study these processes and find out all he can about them in the event of his employer deciding to instal a machine, so that he may be able to transfer himself and not be superseded and either be dispensed with or take second place. Offset is yet, however, in its early stages, and much has to be done to make it a very useful proposition to the general printer; it is by no means a perfected process.

Speaking generally of these two departments, I think that there is great need for more co-operation between the two, more mutual conversation, and a fuller and deeper understanding of the difficulties in both departments by each of them. I do not believe in the policy adopted by the Trade Unions that an apprentice must be trained in either the case room or in the machine room, and not in both. I believe that every apprentice in the caseroom should have two years of his time spent in the machine room and vice versa. It is only by this that he can in later life, as a journeyman or a foreman, understand what he must do to avoid trouble and cost in the other department; he ought also, if need arises, to be capable of carrying a job right through, no one can tell what emergency may arise, especially in the small offices which are after all the great bulk of the offices in the country; here in the north-east for instance we have no really large offices at all.

BINDERY.

Here we have perhaps the least change of all: a number of labour-saving machines have made their appearance, the most notable perhaps being the Multi-Folding Machines, capable of twenty or thirty different folds at a high speed, and the Seybold Cutter, which will cut three sides of a pile of paper or bound books at the same cut. But Account Book, which is what you mainly have to deal with, is still hand-work, if of any respectable quality.

PAPER.

The Paper Department of our business is in a most unhealthy condition, and this is responsible for much of the unrest to which I shall allude later. The abnormally high prices of 1918 to 1920 have been succeeded by the most sudden and most terrible slump in the history of our trade, and paper is now being sold everywhere at less than the cost of its manufacture. And with this, the paper manufacturers of this country have allowed the American maker to come in with more novel and more attractive papers, especially in the range of cover papers and boards, and the progressive printer must use them or drop behind his fellow who is more enterprising and more wide-awake. Even in papers used for letterheads the American beats the Britisher both in quality and attractiveness. The British papermaker has also almost entirely failed to grasp the fact that standardisation of weights and sizes and reams is an essential to progress, and the poor printer has to struggle along with an absurd multiplicity of sizes and weights, while he has to calculate his quantities in reams of 480s, 500s, 504s, 512s, and 516s. Is it any wonder that his estimates show variations? Unless he is a large enough printer to be able to buy by the ton and have his paper made for him as he wants to have it, he has to buy in just the way the papermaker likes to supply and take what he gets.

TRADE JOURNALS.

I think that more use should be made in our Printing Offices of the very excellent Trade Magazines and Publications; the circulation of some of our home journals, such as the British Printer and the CAXTON MAGAZINE is much smaller than it ought to be, while it would also be of great benefit to our apprentices and journeymen if they studied such foreign magazines as the Inland Printer and other American and European trade organs. Every progressive employer should not only find time to read and digest these papers himself, but should see that his staff is supplied with copies.

Sufficient use is not made of the opportunities these trade magazines afford of having the work of the office criticised; our friend, Mr. Hood, in the British Printer and the Craftsmen's Corner in the CAXTON provide us free of charge with most valuable criticism, and show us exactly where we are wrong, scattering praise and blame in the most impartial manner. I am not going to say for one minute that I am always agreed with such criticisms, as Mr. Hood well knows, but that is a mere detail. What we want to get at is someone else's point of view, not merely our own. An office which only criticises its own work gradually gets itself stereotyped and set in a rut, stagnation is inevitable. It is only by the free exchange of ideas between printer and printer, country and country, that real progress to the ideal can be made.

I may now pass on to the

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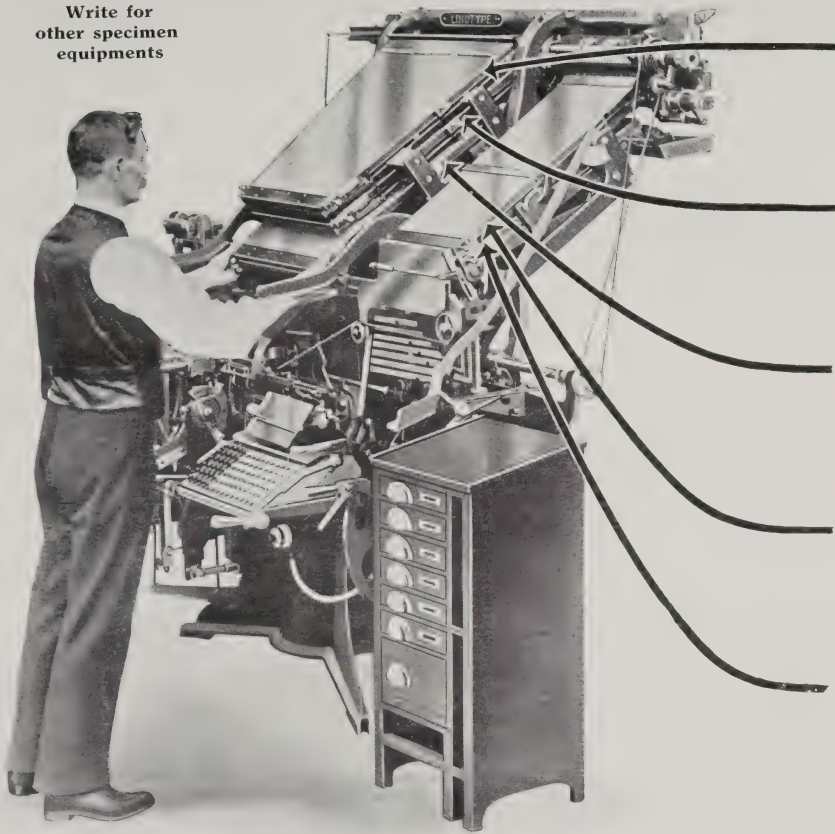

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ALL THESE TYPE FACES WERE SET FROM THE SINGLE STANDARD KEYBOARD *OF NINETY KEYS* without the operator having to leave his seat. You can equip the machine to *suit your own work.*

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OFFICE AND OVERHEAD DEPARTMENTS

in which may be included Foremanship. The main function of this department is to estimate and to cost; the charging is a different matter, one for the heads of the firm and outside the province of this paper entirely. Great changes have come about since the war in connection with Costing and Estimating, and the very greatest interest is now taken in a subject which before the war was to a large extent ignored; we all know stories about the printer who preferred not to know what his costs were because if he did he would never get a job: the printer who occasionally worked on Sunday to oblige, but did not charge for such work as it was against his religious principles, and so on.

Estimating is really and fundamentally a very simple matter indeed, we all of us know what our costs are, we are told by our Federation in the most simple manner possible; all we have to do, therefore, is to work out the operation times on the job, multiply the hours by the hourly rate and there is our cost on the job. Why, therefore, are there the enormous variations in estimates, often a hundred per cent. and more? Sometimes it is due to deliberate blindness to facts, over-keenness to get the job at any cost, and this causes many of the charges against the price-cutter. But I do not believe, and think I can prove, that deliberate cutting is the main cause of variations in estimates, but that the real main causes of most alleged price-cutting is due to variations in estimating of operation times. I have recently seen the actual times taken by three separate firms, large, small, and medium, on an identical job, and also the estimated operation times of over a hundred printers all over the country on the same test job. The differences are simply extraordinary; the composition time varied from forty hours to ten hours, and so on; even in so simple a job as cutting double crown paper in half to crown, to fit the job, the variation was from a quarter of an hour to three hours. A curious feature of these times was that the average time taken by a Grade II. series of printers was quite appreciably higher than those taken by Grade III. towns. I cannot account for this being the case, there seems no reason for it

COSTING.

Now no Costs system can teach a printer how to estimate his operation times, so what can be done? This is the root of the whole thing. What I do in my own office when a job has to be estimated for is to write the particulars out in full and clear detail on a piece of paper, attach it to the job, and send this round the departments to the foremen; they attach their considered operation times, and the whole comes back to the office to be worked out in money, the materials are added, the whole transferred to an estimate book, printed with all possible operations in detail, and the full costs added up. I find that this works out very well, and I was more than pleased to find that our estimate for the test job to which I have referred was not only almost exact to the average of the 25 Northern printers who took part in the test, but also very nearly accurate to the actual times taken by the three printers who printed the job itself.

This means that my foremen are good men, that they know their job, and are to be trusted; but it is also plain that in many offices this is not the case, or else the employer himself does the estimates and does not do them well. This great problem of the estimating of operation times is one which gives our Federation the greatest concern, and meetings are being held all over the country to see what can be done about it. The only solution is in education, both of master and foreman. I recommend study of that most excellent production of Mr. Sessions, of York, the "Estimator." We all have copies of that book and I use it extensively, mainly for checking purposes, as I consider it much better that we should in the first instance work out our operation times for ourselves and not merely rely on a book, however good it may be. The foreman should also keep note of the times he considered a job should take and compare them carefully with the actual times taken when the job is done, if the firm gets the order. By doing this he will gradually educate himself to high accuracy, and much money will be saved to the employer and loss eliminated.

It cannot be impressed too forcibly upon workmen and foremen alike that any such practice as that of faking time-sheets or dockets in any way is most reprehensible and a most serious offence. Not only does it prevent the employer from knowing what are his exact costs of the job at the time, but his cost-sheets, being incorrect, become a future source of loss and worry for all time until they are corrected. Cost sheets are filed up and referred to when the job comes round again, and if not absolutely correct, whether showing a loss or not, mean another loss. The foreman of the future must consider himself as part of the office staff and the overhead expenses and not merely consider himself as the man who puts the job in hand and sees to its being technically perfect and delivered in time. That is part of his job of course, but only a part; he must also understand costing, operation times, and be punctilious in their correct keeping.

If he does this, he is worth a high salary, and a good employer will see that he gets it. In my own works I have three first-class foremen, and find that by having these men, I can run the whole of my overhead expenses (with the exception of travellers of course) with two girl clerks and my own personal supervision; and this with a working staff of sixty hands.

COMBINES AND RINGS.

This question of costs naturally brings me to the question of Prices, Combines and Rings Since the war Master Printers all over the country have been trying to do everything they possibly can to keep down their overhead costs and so reduce the price of print to the consumer while retaining a living profit for themselves. It has been a most difficult task, especially during the past two years or so. One noteworthy feature of this effort has been the growth of combines, some of which are most interesting. But all combines have to face the fact that the British public has an inherent dislike of any form of Trust or Combine, whatever it may be, and immediately anything of the kind is formed, they seek to find firms outside from whom they may buy. Again we have had formed a rather different form of combine, that of the Process Engravers' Federation, which is really a price ring of blockmakers. Rightly or wrongly, the printers of the country are of the opinion that this ring has been a bad thing for our trade, and there is no doubt that it has been the cause of orders for blocks having been sent abroad to be manufactured,

The

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has become as essential to the stock-in-trade of the Printer as paper, ink, and other requisites.

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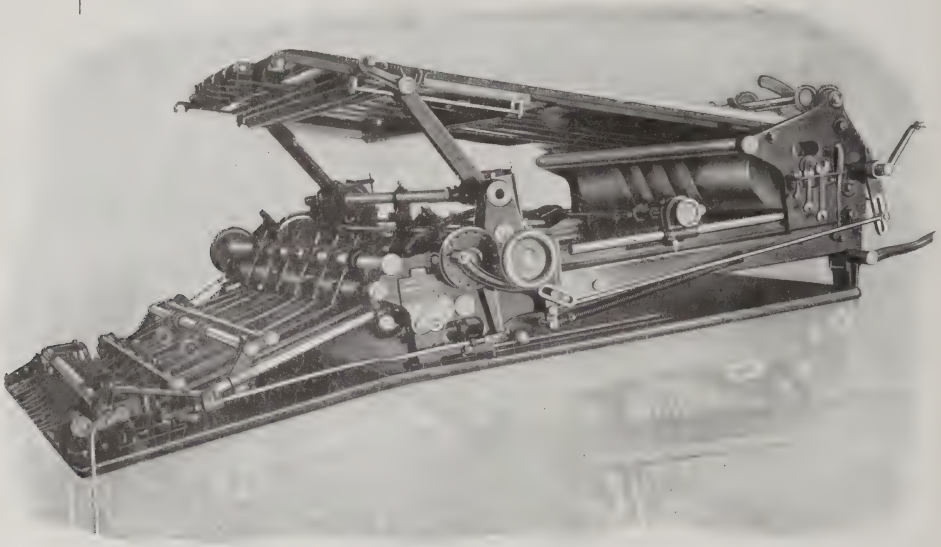

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Our own Master Printers' Federation has always set its face against all ideas of formation into any kind of ring, and its Costing Committee, while it tells the printer what his costs are, makes no attempt to fix selling prices.

Another most interesting form of combine has risen since the war, or at any rate come into prominence since the war; combines of workmen taking shares and forming limited companies for the purpose of trading as printers; we have quite a number of such firms, the most notable being those at Letchworth and Blackpool. I doubt, however, if this movement will have any great success, as it is not a very practical proposition to have a company with large numbers of shareholders in very small amounts, an unwieldy Board of Directors, and to have as its managers men, who while possessing undoubted technical ability, have not had the training and the tradition of management. We have also a few combines of Master Printers, notably the Glossop Printers; these combines are, however, not Price Rings, but rather a mutual pooling of plant and resources, whereby each printer receives the kind of job for which he is best equipped, the order being taken at a central office and then passed on to the specialist member or to the firm who has least to do at the moment.

SPECIALISATION.

This question of the printer-specialist is one worth a few minutes' consideration. In the United States this specialisation is carried to extreme lengths, and we find there very large firms who do no work at all but one certain piece of printing; for example, a firm in New York employing 250 hands, does nothing whatever but six-sheet quad crown posters in colour, and so on. In this country extreme specialisation such as this would not be practicable, we have not a large enough market, and the consumer at home buys much less printing in proportion to his business than the American firm. But I do think that every printing house of any size should specialise in at least one line. Sessions, of York, for instance, has his Packing Seals, Forman's, of Nottingham, and ourselves make Calendars, Norbury Natzio, of Manchester, makes Jacquard Cards, and so on. Such a form of specialisation not only introduces the firm to customers who buy such lines and gets them in for other business of a general nature, but it provides work when general printing is slack, and acts as a "Filler."

CO-OPERATIVE ADVERTISING.

Printers should advertise very much more than they do. How can they expect to get their customers to advertise through them if they do not take their own medicine and advertise their own products? The best form of advertising and at the lowest cost, is to send out a regular monthly advertisement, a blotter, a folder, or envelope dodger, with the monthly accounts, combined with sending the same article specially to anyone whom they know to be a buyer of print. Such a form of advertisement acts as a series of hammer blows on the brain of the possible buyer and is bound to have its effect in time. Occasional bursts of advertisement are a waste of time and money; the customer cannot be expected to be found sitting wondering to what printer he is to send a job which he has ready, and he puts the advertisement aside, and when he is ready with his job he has forgotten it. But if he is hammered at regularly, he thinks, "Now then, that job is ready, what about trying those people, they are always saying what grand printers they are, let me see."

The activities of the Advertising Agency have, since the war, become a very large and serious factor in the business of the printer. These firms undertake the whole of the proposition laid before them, lay the job out, and very frequently have the entire placing of the job with whatever printer they may choose, or get the largest percentage of "rake-off" from. We cannot blind ourselves to the fact that these advertising experts have come to stay, and many of them rightly so. But they must be watched and in not infrequent cases competed against, if they are not to do harm to our trade. There is the danger of an undue proportion of advertising being placed with newspapers to the detriment of the printer with his more direct advertising, and this feature has at present the very earnest attention of the Advertising Committee of the Master Printers' Federation, of which I have the honour to be a member on behalf of the North-Eastern Alliance. We have ourselves under contemplation a scheme of Advertising Printing, collectively on behalf of all the printers in the country, and which some of you will shortly hear more about.

The National and International changes that have occurred, or at any rate grown in a remarkable way since 1919, can be divided into three groups, the relation between Master and Master, Master and Man, and Man and Man.

MASTER AND MASTER.

The main feature has been the remarkable growth of our Master Printers' Federation, both in numbers and activity. The division of the country into a network of Alliances, each comprising its Associations and taking part in the National Councils in London and elsewhere, has done a very great deal towards the betterment of relationships and the promotion of friendly feeling between competitors. Frequent business meetings are held, while the social side is by no means ignored, as anyone who has attended the Annual Meetings of our Federation can bear witness to. A definite end has now come to the old bad condition of affairs when the children of one master printer were not allowed to play with the children of another master printer, and where the first duty of a traveller was to slang the other man and all his works. What takes place now? We walk together and we talk together, we borrow each other's type and numbering machines when we are short, and our wives even call upon each other and pass pleasant afternoons without mutual recriminations. All this sounds a little frivolous, but it has a deeper meaning; no printer on friendly terms with another printer can possibly deliberately cut his prices and take his jobs from him, it is against human nature, and the result is that gradually and slowly the old spirit of the Guild is coming back, when we shall once more have a League of Craftsmen working together for the good of their trade as well as their own individual profit and progress.

In this connection I would like to say a few words about the recent interchange of visits internationally. At the last Costs Congress in London, when Mr. Sessions, of York, and I had the honour of reading papers, we sat side by side with the head of the State Printing Office in Washington, U.S.A., the largest office in the whole world, and master printers from Japan, Fiji, Sweden, and many other places. The ex-President of our Federation has attended meetings and addressed them in Sweden, Holland, Belgium, and France; next year our President and Secretary hope to attend a great Congress in America, and a visit to Canada may possibly follow. This year in Lon-

don 500 printers from all parts of the world are to attend the Advertising Congress at Wembley, and are to be entertained by our Federation in an official manner and to the very best of our resources. The value of the interchange of thought, and comparison of methods obtained in this way, is of incalculable benefit to our trade.

MASTER AND MAN,

or, as I would rather say, Employer and Employe. The great feature here is the adoption of the Whitley Report by our trade, and the setting up of the National Joint Industrial Council, and the various local councils; the work of this Council is only in its beginnings, but it has already done great things. A strike involving almost the whole of the printers of the country and placing nearly every man out of employment was carried to an end without any feelings of bitterness being left on either side, and when work was resumed it was on exactly the same cordial terms as before; can such a thing be said of any other of the disastrous strikes which since the war have undermined the prosperity of our country? I do not think so, and it is the meetings of employers and employes at Montagu House in Joint Industrial Council that have kept this good feeling, a good feeling which I hope may increase and never be lost.

The next great work that has been done is the betterment of health conditions in our Printing Offices, a matter which needed the thought of everyone, and in some cases, I regret to say, still requires attention. I would like here to pay a small tribute to my late friend, Mr. W. H. Thomas, of Middlesbrough. His work and research into the causes of ill-health amongst printers were invaluable, and his presence and help has been much missed in the J.I.C. Health Committee. Research has been made and reports and advice circulated in such matters as the use of bronze powder, dross from typesetting machines, ventilation, and a host of other things, all with a view to making our offices healthy and comfortable for craftsmen to exercise their craft in.

A sum of £7,000 has been raised recently to pay off the debt on our Homes and Orphanages and Pensions, and further schemes are in Committee. Much has yet to be done, but the machinery is there and the men too, and it will be done.

MAN AND MAN.

Here, too, we have betterment; we have Jobbing Guilds springing up in all parts of the country, studying their craft, having lectures and socials, meeting together and talking "shop," and joining together to see what can be done to make their conditions better. Last month, in Sunderland, our Jobbing Guild, a mere baby started only very recently, held a social at which no less than 400 persons were present.

I now come to the concluding portion of this all-too-sketchy review of the present condition of our industry and the changes which have come about since the end of the Great War. I feel that this latter portion, however, is not by any means the least important; it deals with the great change of

ATTITUDE OF THE PUBLIC TO THE PRINTER.

No printing office can, of course, exist at all if it has no customers, and the good opinion of these customers is of vital importance to the trade.

This has changed, and changed very much for the worse. We all know it. We have only to ask ourselves what proportion of jobs we had to estimate for in 1913, and what the proportion was in 1923. In 1913 a printer kept a customer, provided he treated him fairly, he was seldom asked for a price except for an unusual or very large job, and he was loyal to his customer and his customer to him. But what now? The reverse is the case. A customer wants some printing doing, worth perhaps 20s., he spends hours and hours going round every printer he can find in his town, or even sending copies of the job through the post to half-a-dozen printers asking for a price for the job; and he will receive prices varying from 25s. down to 8s. 6d. for his job worth 20s. You must not blame him too much, it is our own fault, with perhaps a certain amount to blame on to circumstances directly connected with the war, and over which no one has any control.

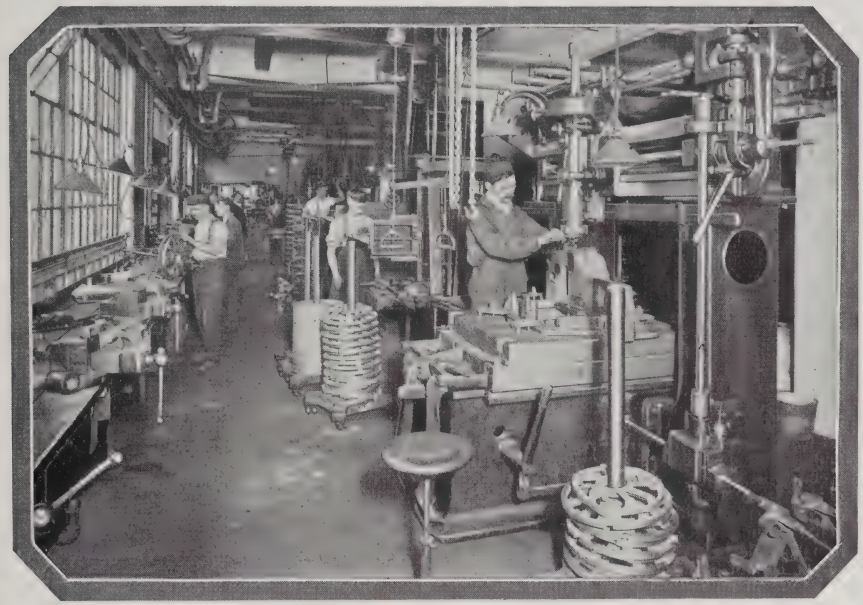
In 1919 prices of material rose to abnormal heights, and printing became so costly that it became worth the customer's while to send out for estimates in all and every direction he could think of. When these prices slumped he had not only acquired the habit of doing this, but also he had found that estimates varied to such a remarkable extent that he distrusted the printer, and would not dream of giving a job out without asking for a price first. A printer was either a fool or a knave, according to whether he charged a job too low or at a correct price; the printer of to-day seldom has an opportunity of charging too much, whether he would like to or not.

In my own office I have calculated that the actual cost to my firm of getting out estimates, over half of them without any result at all, amounts to no less than sixpence in the pound on every job we actually get; this may not sound a very great deal, but when you remember that this sixpence comes off the very small profit which the job bears, perhaps eighteenpence in the pound, it is a third of that profit, and that is an enormous amount. Not only have we this loss in cash, but we have also lost the trust of our customer, which is quite as serious; the old feeling of loyalty is gone and few of us have any longer a customer on our books on whose work we can reckon.

SOUND MAXIMS.

Is this not a very serious factor in our life? I think so, and the problem of how we are to earn once again the respect and trust of the public has given me much to think about. In Sunderland my firm is known as "the dearest printers in the town," and why? Because every one of my travellers and office staff has definite instructions under no circumstances to reduce a price once it is given, never to sell under our known costs, never to take a job at a price at which no decent job can be turned out, and to refuse to send an estimate in at all when it is known that it is a matter of price and price only, and when we know that certain other firms are also quoting. I also issued a circular to all our customers stating that our cost-sheets were at all times open freely and without notice to their inspection, and that they could see exactly what amount of profit we were making on any job we had done for them. I have copies of this circular here and you can see them. Mr. Hood did me the honour of reproducing this circular in a recent issue of the British Printer.

What was the result of this policy and effort? My turnover went down in 1921, 1922, and the earlier part of 1923 to a most alarming extent, so much so that I failed to cover my overhead costs and lost more money than I would like to tell you. In August, of last year, I saw signs of improvement, things got gradually better, and this last



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month, and for some weeks ahead, I shall be working not only double day shifts in my machineroom, but even with a night staff, and with extra hands and overtime in my composing room and bindery. It is not possible for me to state that the present busy state of my office is directly due to the policy I have adopted, but when I look round me and see how very bad trade is in the whole of North-eastern England and the country generally, I do feel that my policy has been justified, long as I have had to wait for results from it.

STUDYING CUSTOMERS' INTERESTS.

One other thing I would like to say under this head. I do ask printers to study their customers' interests first, and not their own interest first, and to charge fairly, estimated job or free job; as a matter of fact we frequently charge a lower price for a free job than we do on an estimated job, it pays us to do so. Our trade can never be again a comfortable and a pleasant trade to be in, or even a profitable trade, unless we regain the confidence and trust of the public, our customers, on whom our living entirely depends, and without whom none of you could be employed at all.

And it is only with the co-operation of our workmen that we can do this to any efficient extent. If they do not enter their operation times correctly on their job and time-sheets the whole thing breaks down and we cannot charge correctly, and it is only by absolutely fair and correct charging of work that we can with confidence show our cost-sheets to our customers honestly and fairly.

There is one small point I might briefly touch upon. That is the printer who estimates for a job which he is unable to produce if he got it. What happens? he cannot tell exactly what the costs are and oftens puts in an absurd price without knowledge; he gets the job and gets a trade house to do it for him. He either has to invoice the job at the price it cost him, or less than that, or else he has to go and ask for a higher price, betraying to the customer that he has made a mistake, causing more distrust and lack of confidence, and lowering the whole standard of the trade. We had a very bad recent instance of this in Sunderland; a man tendered for a large quantity of account books, but had no bindery or ruling plant. He got the job easily, his price was a third below mine. He sent it to a trade house at a price for them to do the job and give him a profit on his estimated price. They did it somehow, how I do not know, but I do know that all those account books came to pieces within a week or two and were sent to my works to be rebound and resewn. More distrust created for the customer every time.

A printer may also tender for a job which he *thinks* he can do and about which he has taken insufficient thought. Another local printer telephoned to me some time ago that he had secured a Government contract for the printing of Telegraph Forms, some millions, and asked my advice as to the kind of stereos for the job. He was very pleased about it, and said it would mean employment for an old white elephant of a quad crown machine which he had had lying idle for years. The Government were to supply the paper to him. Two weeks later he again telephoned, and asked me to call down and see him. I did so, found him almost in hysterics, and he showed me the paper which had arrived. Instead of this paper being the kind of paper we use when we write out a telegram in the Post Office it was the flimsy stuff which is used for the telegrams we receive; he had never thought of looking at the weight of the paper which was specified on the estimate form he received. The result was that no feeder could possibly feed in a quad crown sheet, he had to cut it all to double crown, use two machines which he could have used for much better paying work, take double time on the job, and he lost £80. I need not point the moral.

TRAINING OF APPRENTICES.

I feel I ought to say a few words in conclusion on a matter which is engaging the very serious thought of a committee of our Federation, the question of apprentices, their supply and training. We lost a great many men from our trade during the war, as of course you know, some laid down their lives for us, and quite a considerable number could not settle down again after their term of service and lett the trade entirely, particularly apprentices who did not finish their terms of service; also large numbers of older men have been placed on superannuation, especially in London. There are far fewer printers in the trade now than there were in 1914, and they are a diminishing number instead of an increasing number. Trade is very slack throughout the country as you all know, men are unemployed and are on short time, and this loss of personnel is not felt and not realised. But it is there all the same, and when this period of depression ends, and the end is in sight, the situation is going to be very serious indeed, we shall not have men enough to do the work we shall be called on to produce. The result will be bad work, rushed work, top pressure which is good for no man or master, a lowering of the standards of the craft, and severe competition between masters for employes and consequent lessening of good feeling between both parties.

What is the remedy? The employers in the country must without delay put on every apprentice to which they are entitled, whether they lose money on them or not, and the Union must relax its Rules limiting the number of apprentices we may employ. The present rule bears most unfairly on the larger offices of the country; the small man, obviously the worst equipped for the training of apprentices, can have 25 per cent. of his staff apprentices, but the large printing house, with all its great variety of work and plant for the really first-class training of apprentices, can only have 10 per cent., 5 per cent., or even less. Is this fair and right? Is it for the general good of the trade? I do not see how it can be admitted for a moment, and I consider, and my great Federation is unanimously with me, that these Rules should be amended, and without any delay whatever.

If the Union will do this, you may be quite sure that your employers will do their part. Technical Classes are held in all large centres, provided with plant and instructors mainly by the employers at their cost, and we are only too willing to allow apprentices to attend these classes in our time as well as their own. All that is wanted is a sufficiency of apprentices to make these classes worth while, and we are not at present getting them. In Sunderland I made every possible effort to get a class established, but failed because the Education Authorities would not do it because there were not enough apprentices.

I have already said that the Printer of the Future has to be a Craftsman, a Linguist, a Chemist, a trained Mechanic and an Engineer, and an Advertising Expert; few apprentices can learn these things in our offices, we have not got the teachers, and it is only by having technical classes of the very best, with the best teachers and the best

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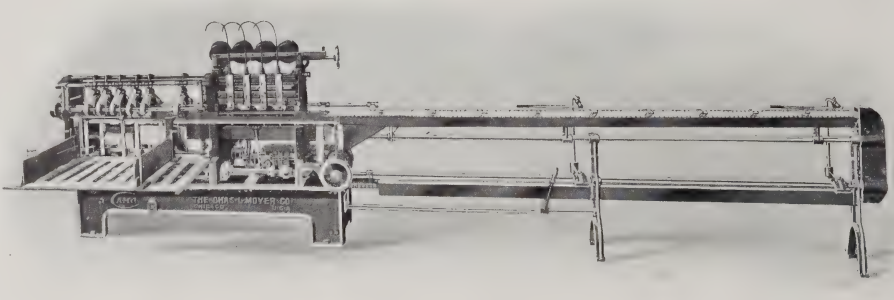

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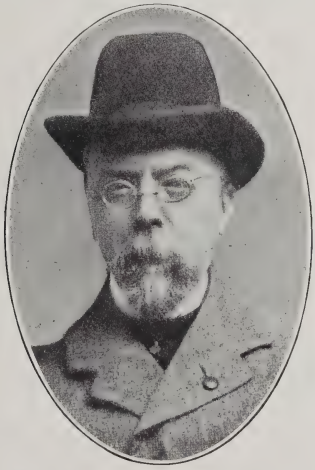
Our Craft has great traditions behind it, the patronage of Kings, Princes, Great Collectors of every civilised country in the world; our organisation and our costing system has been held up as model by our Government and by the Master Printers' Federations of other countries, we are improving the health and conditions of working in our offices we are dealing with the problem of the price-cutter and the faulty estimator, we are dealing with old age and sickness problems, but there yet remains undealt with and almost untouched the question of the training of the Printer of the Future, the man who is to carry forward the torch lit by our forefathers, on whom future generations will depend. Let us, master and man together, work jointly for the common good and for the honour of our great industry, and deal with this problem to the very best of our ability and with thought for the future rather than for our own selfish needs of the present.

Obituary

Mr. Robert Hilton

THE death has occurred of Mr. Robert Hilton at a ripe old age. He will be remembered by many of our readers as the editor of THE CAXTON MAGAZINE for a long period of years, and by others as being interested in the improvement of the printing craft over a still longer period. His criticisms of printing in the old Printing and Kindred Trades



THE LATE ROBERT HILTON.

Review are remembered to this day as amongst the most practical and helpful which ever appeared in this country. The starting and in some degree the conduct of the Printers' International Specimen Exchange owed a great deal to the fertility of his mind, and the full application of his unique knowledge of men and things in the printing trade.

Mr. L. H. Lewin

WE regret to announce the death of Mr. L. H. Lewin, a director of Messrs. W. Brendon & Son, Ltd., Plymouth. The Plymouth and District Master Printers' Association was represented at the funeral by Messrs. A. V. Adlard (president) and J. H. Creber (secretary); the Printing and Kindred Trades Federation by Messrs. S. V. King, W. H. Andrews, and A. Andrews; the executive committee of the Typographical Association by Mr. W. J. Vernon; and the Typographical Association and the Plymouth branch by Messrs. J. Colwill and F. R. Crowe respectively.

Lieut.-Colonel J. R. Truscott

WE much regret to announce the death of Lieut.-Colonel James Ralph Truscott in Sydney on March 5, under very distressing circumstances. Colonel Truscott had recently married, and was on a trip round the world, having visited Ceylon and Japan and spent a short time in Australia. He was an ex-president of the London Master Printers' Association, and brought to that office keen interest in the welfare of every branch of the trade. Born in 1876 and educated at Clifton College and Lausanne, he entered the firm of James Truscott & Son, Ltd., in 1894, becoming a director in 1902. He had the unique distinction during the War of rising from the rank of private to lieutenant-colonel, and was mentioned in despatches for his services in France. A memorial service was held at St. Michael Royal, College Hill, E.C.4, conducted by Canon Bullock Webster. Members of the Truscott family attended and Sir George read the lesson. Many leading London printers were also present, including: Sir Cecil Harrison, Mr. R. A. Austen-Leigh, Mr. E. C. Austen-Leigh, Mr. W. A. Clowes, Major M. Clowes, and Mr. W. Whyte, representing the London Master Printers' Association; Mr. A. Langley, representing Mr. W. Howard Hazell, president of the Association; Mr. A. E. Goodwin, representing Lieut.-Col. H. Rivers Fletcher, president of the Federation of Master Printers; and Mr. P. D. Michael, representing Mr. S. F. Oxley, president of the Home Counties Alliance of Master Printers. There was also a large number of the employes from Tonbridge and London.

Electric Power Printing Works

AT a meeting of the National Association of Supervising Electricians, Mr. F. W. Smith, of Electromoters, Ltd., in a paper on "Electric Driving of a Modern Factory," selected a printing office as the type of machinery which lent itself best to electric driving. The reduction of costs secured by electric driving was largely due to the fact that individual driving could be adopted. If one large engine were used for driving the whole works, 60 per cent. to 70 per cent. of the power was wasted in line shafting, countershafts, pulleys and belts. In a printing office one had to deal with a large number of different drives and horse-powers ranging from ½-h.p. up to 100-h.p. It had been proved that even on small machines a considerable saving in running costs was effected over that of the group drive. There was no difficulty in driving a printing machine by electric motor, but it was only by studying the individual requirements of each machine that the best results could be obtained.

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These are machined perfectly square all round the inside of frame and also on faces of crossbars.

Folding Book and News Chases

are also machined perfectly square and true on outside of folds.

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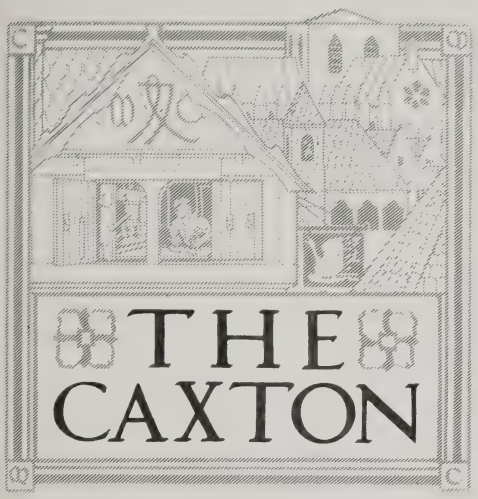

London, April, 1924

OUR article in last month's issue on the limitations and possibilities of the Joint Industrial Council has achieved part of its desired end, and has certainly aroused considerable interest. We are glad to find many trade leaders in such concurrence with our ideals. Given the right lead, we are sure the constituent elements of this Council would fashion it to its appointed end and work out salvation from very serious difficulties which cannot much longer be ignored or shelved. The question of apprentices to the printing trade, for example, must receive almost at once very serious consideration. It involves the whole trade and every section of it. To deal with it in any weak piecemeal fashion is not only accentuating the problem, but increasing the difficulty of its solution. It is no alarmist talk to say that a real shortage of properly-qualified craftsmen in the printing trade is a sure thing. And, short of having the work itself, what more serious menace confronts us? Men in all grades of the trade are viewing this matter with all seriousness, and we suggest to the London committee, which has made an admirable beginning in propaganda work, that they should give this matter consideration. It is not too early for this even now if the subject is to be dealt with in the spirit of thoroughness which it deserves.

PENNY postage seems considerably nearer. One advantage we are likely to get from the present Government is a desire to help the public in such ways as will incidentally strengthen and help itself. Printers will not mind much who gets the credit if they get the advantage. And we do not disguise from ourselves or others the supreme importance to our trade of a cheapened postage. But this overdue reform will go a long way to increase the business of the whole country, and it is difficult to understand why the permanent Government officials and the Treasury have been so obdurate in this matter.

WE make what we hope will be a final appeal to master printers to bring the training scheme of disabled sailors and soldiers to a most worthy conclusion. There are only about fifty men now for whom apprenticeship berths need to be found. When that is done, the printing trade will have trained and absorbed about six hundred of these men, have discharged their complete and final liability as a trade, and have taken a great share in fulfilling the responsibility of the nation toward these unfortunate men. We hope that the assistance given by the industry in the past to carry this scheme so far will be continued, and that the remaining trainees will soon be re-established in civil life.

Caxton Home, Limpsfield

MR. C. J. DRUMMOND, J.P., presided at the annual meeting of the Governing Board of the Caxton Home, Limpsfield, at St. Bride Institute, E.C., on Saturday, March 15. A very satisfactory report of the year's work was presented. Income had reached £3,970, an increase of £740 on the previous year. The building debt had been reduced by £800, and a substantial working balance carried forward. Expenditure was £2,561, a decrease on the year of £112. The number of patients received was above the average, and all applications for admission were promptly met. To the accession of several hundreds of new subscribers is mainly due the very satisfactory financial position. It is hoped to pay off the remainder of the debt on the building (£1,000) at an early date, and plans are being prepared for a further addition to the Home. Congratulatory remarks were made on the financial position of the Home, and the hope expressed that at an early date it would be free of debt. The secretary (Mr. S. J. White), at 3, Cursitor Street, E.C., will welcome all inquiries.

The Return of Mr. F. W. Bridges from South Africa

Interview on the Printing Industry

By THE EDITOR

MR. F. W. BRIDGES, managing editor of THE CAXTON MAGAZINE, returned home from a three months' trip to South Africa on Monday, March 24, and, as all who know him can well imagine, he has spent his time to such good purpose, and with such alert observation, that even before he had time to collate the data he had gathered together and sit down to write of his experiences, I persuaded him to talk at once, just casually, of that part of his trip which I knew would interest our readers. This was no easy task, for, willing enough as he is to talk, he has returned so full of energy that, although we work in adjacent rooms, he is as elusive as a swallow, and out of the harvest of a most interesting trip is as discursive as an auctioneer. But I knew he had seen printers, dined with them, talked shop with them, looked over lots of their establishments, and was sure I could get "copy" on my doorstep, as it were; so at last I pinioned him and got him started. That was all I needed. I knew he would keep going. He may be still going on, for he hadn't stopped talking when I left him.

Telling me about his voyage out, he waxed quite eloquent about the complete comfort and equipment of the Union Castle liners in which he travelled. Going out on the "Arundel Castle," he had as a fellow passenger Mr. T. D. Bradford, who was going to South Africa to take up a position as assistant works manager of The Cape Times.

"What sort of a trip is this from the health and recreative point of view?" I asked.

"It is one of the most enjoyable and interesting trips one could possibly take, full of change, excitement, and educational interest. It has done me a world of good, and I have returned very fit and quite ready to tackle anything that comes to hand."

"What was your general impression of the country?"

"Its possibilities are enormous. It is a country in the making. But the great thing needed is increased white population. Young men with capital are badly wanted, men who are prepared to rough it and work hard."

"Now about the printing trade—what men and establishments did you strike?"

"One of my objects was to ascertain something of the conditions of the printing trade, and to do that I interviewed the heads of newspapers and large printing establishments, jobbing offices and so on, and also tried to find out something of the other side—the workpeople. As you know, South Africa is divided into four provinces: the Cape, the Free State, Transvaal, and Natal. In the Cape the principal newspapers are The Cape Times and The Cape Argus. In the Free State, The Friend Newspapers, Ltd., which run the chief newspapers of the Free State; in the Transvaal, The Johannesburg Star and The Rand Daily Mail; in Natal, The Natal Witness and The Natal Mercury."

"What about equipment?"

"The equipment is equal to anything in England, both in machinery and in personnel. I found them speedy and efficient, and some of the newspaper offices would be a credit to any part of England or London. Most of the managers have, of course, gone out from England. The directors and managers are of the best—they know their jobs from A to Z, and it was difficult not to imagine yourself in English offices."

"With regard to the conditions of work?"

"I saw the Chairman of the Typographical Association, Mr. Sampson, who is a member of the Legislature Assembly at the House, and I was indebted to him for the opportunity of attending the civic reception of the new Governor at the City Hall, and also attending the opening of Parliament which took place in the same week. He is an extremely able man who is coming over in June to the Wembley Exhibition. I had a long chat with him about trade conditions. I also attended the National Industrial Council, which is an improvement on our trade organisation, inasmuch as it embraces the newspaper side as well as the general side of the printing trade. I was asked to meet the Newspaper Press Union of the Master Printers' Federation, and the leading printers of the Cape invited me to lunch to give me a welcome, when we discussed trade matters generally, and I was pleased to find that the relations which existed between the Employers' Association and the Typographical Association were most cordial. They work in very great harmony."

"Did you learn anything about trade organisation on the workers' side?"

"One immense difference between South Africa and the old country, where we have such a large number of unions, is that they only have one. This is an immense advantage, for when any question crops up in regard to hours or there is a dispute of any kind, there is first one association on the part of the men to deal with the question. Employers just deal with one association, whereas here the Federation of Master Printers have to deal with twenty-two unions."

"What about the general printing trade?"

"The Cape Times have one of the largest and most completely equipped jobbing establishments that I have seen. That is in Capetown. When I was in Johannesburg a big deal had just been completed between The Argus Company and two firms of jobbing printers—Radford Adington Ltd., and Horters, Ltd. A very good spirit was shown in this transaction, for the purchasers, not wanting all the machinery they had bought, offered it to the local printers, so that certain work suitable for these machines might be retained in the town."

"What about the small man?"

"The President of the Master Printers' Association is what is called a small printer. He started ten years ago with two platens, and specialised in various departments such as ticket printing. It is difficult to get the ordinary small man into line, and into the Federation."

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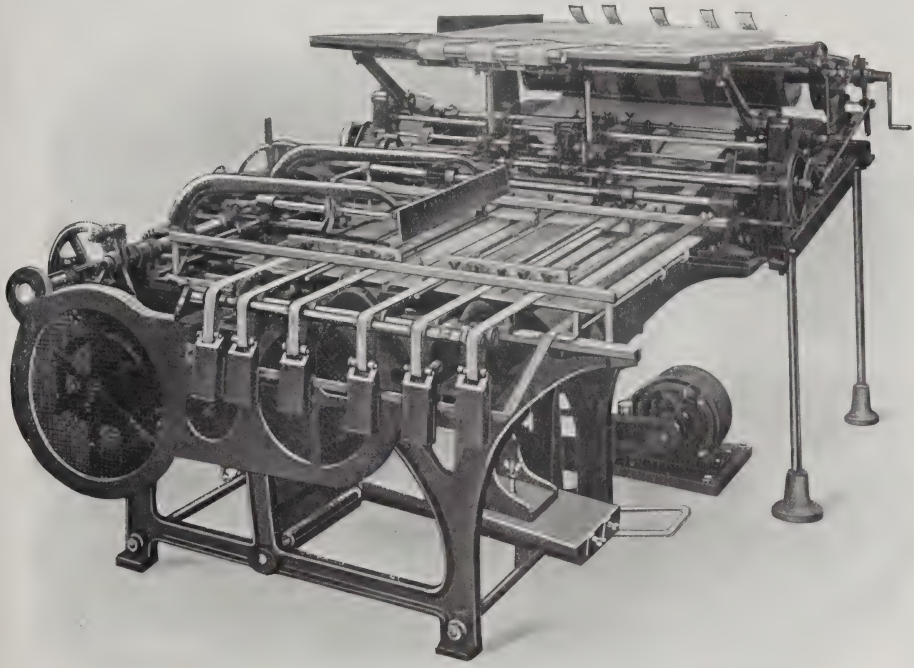

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"I suppose you met Mr. Hennigan?"

"He was the first man to greet me at my hotel, and he brought with him the President of the Master Printers' Association of Johannesburg, Mr. Joseph, who was in Capetown for a holiday, and Mr. Walker, the Secretary of the Typographical Union. You will remember that Mr. Hennigan was one of the assistant secretaries of the Costing Department of the Master Printers' Federation, and did excellent work in Scotland and the North of England, where they were very sorry to lose him. He went out to South Africa to take up the work of Organising Secretary of the Master Printers' Federation there. He is succeeding admirably, though, of course, the geographical conditions make such work in that great land very different from work at home. He has, during the eight months he has been there, succeeded in a great measure in re-organising the Natal Chamber of Printing, the Master Printers' Association of the Cape, and is at present devoting his time to re-organisation of the Transvaal Master Printers' Association. When you remember that the distance between the Cape and Johannesburg is nearly one thousand miles (the distance between New York and Chicago), and that the mode of travelling is still slow on account of the hilly nature of the country, and also the fact that they can only run one train a day, you will see that Mr. Hennigan has a stiff proposition before him."

"Were there any interesting meetings on while you were in South Africa?"

"Two interesting events took place—one a meeting of the National Industrial Council, when the important question was discussed of the lino. operators' minimum output, and also the rate of pay for learners for linos. Another interesting meeting related to apprenticeship. There, as here, this question has become of vital importance. But in South Africa an Apprenticeship Board has been established to deal with every trade. The printing trade is represented on that Board by the same gentlemen who act on the National Council. I had the pleasure of meeting the chairman, Professor F. Clarke, who is one of the Government Ministers, and who co-operates with all sections of the trade on this matter. Some of the firms have very decided views about the training of apprentices. The manager of the Argus Company, Mr. Muir, for example, contends that a man cannot be a good lino. operator unless he is fairly well educated. The ordinary boy who leaves school at about 14 or 15 with ordinary education does not understand English properly, and in order to remedy that sort of thing he goes to school in the works and is instructed in English."

"And now a last word of general impression."

"The solidarity of the Cape, the progressiveness and substantiality of Durban, the enterprise and energy of the Transvaal, will make for a wonderful country in the future, provided there is the necessary introduction of white population with grit, energy and money."

Penny Post this Year?

THE Postmaster-General, Mr. Vernon Hartshorn, has given an undertaking, to deputations from various associations representing British commerce, to recommend the Chancellor of the Exchequer to re-introduce the penny postage.

He received one such deputation from the Joint Industrial Council of the Printing and Allied Trades, and heard a plea, on behalf of the printing trade of the country, for the re-introduction of the penny post for letters and the halfpenny rate for postcards. Mr. Hartshorn replied to the deputation, and said that he regarded the restoration of the penny post as the most practical general solution of the problem of unemployment and other difficulties mentioned, and he would do his best to induce the Chancellor of the Exchequer to agree to the financial sacrifices involved.

Brigadier-General W. W. Bemrose (chairman of the Council) headed the deputation, which consisted of Lieut.-Colonel H. Rivers Fletcher (President of the Federation of Master Printers), Mr. T. E. Naylor, M.P. (secretary of the London Society of Compositors), Mr. G. Isaacs, M.P. (of the National Society of Operative Printers and Assistants), Mr. R. A. Austen-Leigh, Mr. H. Skinner, Mr. H. Dennis, and Mr. A. E. Holmes and Mr. A. E. Goodwin (joint secretaries of the Council).

Speaking to another deputation, Mr. Hartshorn referred to the frequent changes which had taken place in the Postmaster-Generalship, saying that he was the fifth head of the department in eighteen months, and he added: "You are quite right in saying that we have had so many changes in the position of head of this great Department that it has not been fair, either to the head of the Department himself, or to the general community or to the Department either."

Mr. Hartshorn emphasised the fact that a decision on the matter did not rest with him, but with the Chancellor of the Exchequer, and said: "It has been estimated that a reversion to penny postage would involve a cost of something like £5,500,000 a year.

ANTICIPATED SURPLUS.

"While there is an estimated surplus of something over £5,000,000, and it is anticipated that there will be a somewhat similar surplus on next year's working, the Chancellor of the Exchequer will have to determine whether he is going to use this money for other purposes or for the purpose of bringing about postal reforms desired by the business community and the whole community generally.

"I shall spare no pains in placing before the Chancellor of the Exchequer the views put before me on behalf of the business community by my Advisory Committee and by the deputation. I shall certainly press upon him as effectively as I can the importance which is attached to this question by the community in general."

4,000,000,000 LETTERS.

Something like four thousand millions of letters and postcards, said Mr. Hartshorn, were handled by the Post Office each year, and if they were to reduce the postage from three halfpence to one penny they would necessarily want to increase circulation by 50 per cent. in order to maintain the revenue. The increase which took place when postage was reduced from twopence to three halfpence was only 5 per cent., and he did not think they could hope to make good the loss by the increased circulation which would result from the reversion to penny postage.

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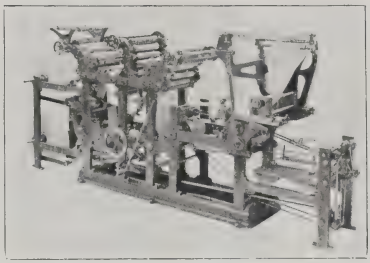

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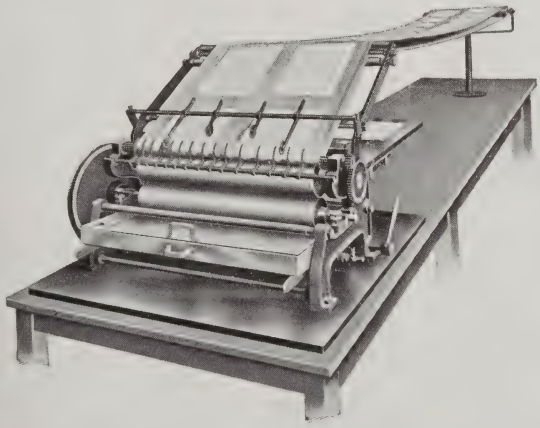

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Mr. H. L. Bullen on Type—
Mr. Geo. W. Jones on William Morris

THE Guild of Jobbing Compositors continues its good work. Numbers of skilled craftsmen meet together from time to time to take counsel, receive inspiration, and absorb knowledge from the masters of the art. During the past month two excellent meetings were held. The first to hear a message from Mr. Henry Lewis Bullen, of the American Type-Founders' Company, on Typography. This gathering was made memorable, if we may say so with courtesy to our American visitor, by an impromptu speech by Mr. George W. Jones, rather than by anything else. Mr. Bullen told us he had been called "verbose Bullen." This was rather unkind, but he certainly wanders over many fields and finds difficulty in passing by any side-track which presents itself, with the result that hearers get a discursive but none the less interesting talk on all sorts of things connected with the craft rather than a direct and connected lecture on an appointed topic.

Mr. George W. Jones in introducing Mr. Bullen paid a richly-deserved compliment to the splendid work done in the establishing of the great printers' library which has been founded in Jersey City, N.Y., by the American Typefounders' Company, and expressed regret that the annual general meeting of the London Society of Compositors had synchronised with that meeting.

A GREAT ENGLISH PRINTER.

Mr. Bullen said there was a sort of freemasonry between compositors. He understood they had there the cream of the compositors of the city of London. Of course, he had come to talk to them in a desultory sort of way. He would like to say something of the improvements that took place in 1888 when he and Mr. George W. Jones were both young. There were a great many things done wrong in those days. Types were wrong, ideas were wrong, but nevertheless the compositors of that day had genius and were progressive people, but what they lacked was the material—the right material and the right thought—and that thought finally came from an Englishman, a great Englishman. The thing that made the printer was the literature of printing. They were not fitted to become great printers or even fine printers if they were not acquainted with the literature of printing. As Mr. Jones had said, at the expense of their type foundry—their company—he had been permitted to get together a tremendous lot of information in books, pamphlets and clippings, and when he turned round to his shelves and got out something profound, he got all the credit for it, but he was not entitled to it. There was not a man there who could not do the same if he had the facilities, the inclination, the disposition, and worked Sundays. It was simply plain digging, plain spade work. He did it because he wanted his fellow printers through the medium of their wide-spread printing trade papers to know that they had a history, and the thing he most regretted was that many of them did not know they had a history. So the books had given him whatever fame he might have, and when he was praised he said, "Thank God for the books I have been able to read and study." Now he was an old man of 67, and that was another reason why he knew something. One could not live and associate with printers and typefounders for 52 years as he had done without learning something, and if they only had the disposition to spread what they learned about they got some sort of fame. But he accepted all these laudations with the greatest modesty, knowing that what he had done was imperfectly done. Someone else could have done it better, but they wouldn't. If the highbrows wouldn't do it, then men of medium capacity as he was had to do it. He considered it his duty to increase the reputation of printers among printers, but more especially among those people who bought printing.

THE GLORY OF PRINTING.

They ought to make it their religion to know something about the history, the power and the glory of printing, what it had done for the world, what it was doing for the world, and the necessity of keeping it going in order to keep civilisation going. Then as to advertising. He wrote his first advertisement when he was an apprentice. He was a natural born advertiser. The thing with an advertisement was what it was going to do for the man who paid for it. It was up to the compositor to make the advertisement readable and attractive, and the thing to be gauged was who they were going to sell to. When they had got the advertisement the next thing was to circulate. Printers had to make business, and as they made business for their clients they made business for themselves. All they had to do was to see that when they made business they got sufficient profit out of it. He was speaking now to men who would one day be master printers probably, and perhaps some of them were already managers. They ought to do their composing without thinking that it would make Jim across the way sit up. There came a time when he found that all he knew was nothing. The first step towards the acquisition of knowledge of themselves was a realisation of what they didn't know. Now if they went along thinking what they knew all the time there was something wrong with them. Progress was based on a knowledge of ignorance—of individual ignorance—and he woke up in 1894. He had just been promoted to be advertising manager of the so-called Type Trust composed of 25 typefoundries. While he was doing it he realised that he had to learn it all over again.

THE INFLUENCE OF WILLIAM MORRIS.

Now what taught him? The work of the man who had done more for printing in modern times in two centuries—William Morris—and he was sorry to say that he found as he went around that Englishmen deprecated William Morris's work. They did not do that in America. They knew that what they learned about their ignorance came from the slap in the face that William Morris gave them. Morris's books came over and replaced their ornamental type, those beautiful combination borders and Chinese decorations. As advertising manager he wrote to William Morris, who was a peculiar man—a Socialist. William Morris made

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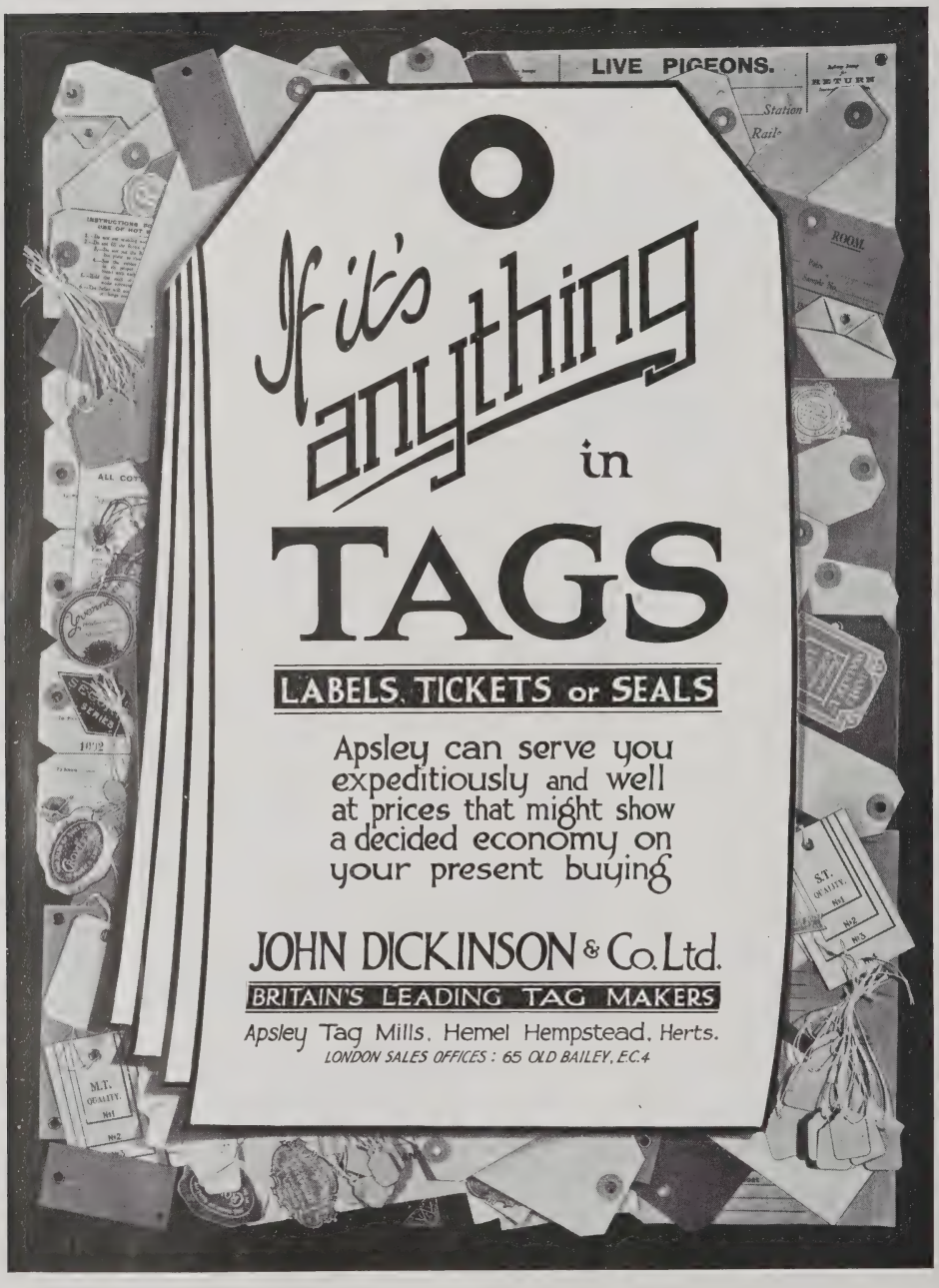
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books and a dozen types, a dozen very strong, striking good Roman decorations for a limited number of buyers. William Morris would not have had any influence on printing if he had had his own way. He wanted to go to a select crowd of buyers who would pay for his limited supply of books. He wrote to William Morris as it was his duty. He said to him: "We want to buy the right to make your types in America, and everything you have." They did not have to buy the right; there was no law. He understood that he had no protection in England either. Mr. Morris wrote back and told them to go to a hot place and keep their hands off his sacred types, and their answer was that they had asked him a polite question—how much he wanted for the types—and they were now prepared to pay anything for them; but they challenged him now to accept a good price, for if he didn't they were going to take that type and put it into the hands of the printers where it would do the most good. In 1895, therefore, they brought out the three founts of Morris and reproduced his ornaments. Their typefounder salesmen were singularly ignorant at that time. They thought it would not sell. But they could not make the type fast enough, and had to put three typefoundries on to making it—one at New York, one at Boston, and one at Chicago. It might be thought they made a lot of profit. They did not. They couldn't make the type fast enough, but all their other type wouldn't sell. They learned to despise the things they had been proud of. He found he had practically been wasting his time. He wanted them to believe in Morris, the great apostle of printing in modern times. They did not want them to print like Morris.

WHERE WILLIAM MORRIS WAS WRONG!

Morris was all wrong except in the Gothic. Morris was a beginner with a great idea. He made books that have never been excelled since. He made books that stood as cathedrals to ordinary buildings. His Chaucer was a cathedral of printing. They were not selling cathedrals every day, but it took a Morris to work a cathedral around which they could build their humbler and more comfortable and more useful little houses in emulation of the great cathedrals. That was what cathedrals were for—to raise the standard.

In talking of William Morris, Mr. Bullen remarked that they made the type based on Jensen in 17 sizes, while Morris made it in two, and one Gothic. Mr. Jones, however, good-humouredly begged to differ, saying that he had made one of Golden and two of Gothic. Finally a small bet was made, the winner agreeing to hand over the money to the librarian towards the purchase of books for their library. Mr. Jones remarked that it wasn't quite fair, as he was betting on a certainty. Mr. Bullen said at once, so was he. Going on to speak of William Morris. Mr. Bullen said he was a splendid man, a great thinker, and a real printer. The peculiar thing about it was the greatest printers were creators—they thought first and learned technicalities after. He thought there was too much hand work done. There was too much getting of ornaments and borders, and too little thought of what the meaning of it was, how it was going to pull or please. He wanted to tell them how an ordinary printer—modest, but ordinary—had progressed. The great thing in his life was to discover what he didn't know. They had reproduced Jensen exactly as Jensen made his types—a microscopic copy.

THE DISCOVERY OF CASLON.

Then they had discovered Caslon. Caslon was discovered in America. Caslon was a type the makers of which did not understand it, neither was there any printer in this country who understood it until we had shown them the way. England had the Whittinghame and the Oxford Press, and here and there it was used for book work, but it was America that first used it for cards and for advertising, and that was a feat. In England it was called "Old Face." In America they had it since 1857. They bought the matrices from the Caslon people in 1857, took it over as "Old Style" made after the resurrection of the old style by the Whittinghames. They called it Old Style No. 1. He thought that was a terrible name and might be anything. He said they had got to have a name for the thing. They would call it Caslon, and so in 1895 the name Caslon was first put on Caslon type, and it was some years after before the Caslon Type Foundry, very good friends of his, also called it Caslon. He thought that of all the types made Caslon came the nearest to being *the* type. He thought anything could be done with Caslon.

THE PRINTERS' LIBRARY.

As the advertising manager of his company he conceived the idea of a library, but his company, who were then selling type too cheap and not making enough profits, wouldn't have it. He began to collect a library of his own, and he was one of those fellows who when he once owned a book he never gave it up. He was presented with the American Printer, one of the greatest text books ever made. He thought that Scotland produced the best good sound printers. There was something about the Scotch people that was studious. They might not be brilliant in design, but they all knew how to spell! When his library had outgrown his home he went to the company and asked them if they couldn't have a library. He said they had a little museum in which they had a lot of relics—old moulds, old matrices, and they picked them up and put them together in a little museum. He said to the company, "Here we are the great historic typefoundry of America, founded in 1796 by two Scotsmen, and we haven't got a library," and then the directors said "Go ahead." They were now proud of their library, and he had never been called to account for spending too much money. He was over in Europe to buy rare books—masterpieces of printing. The way to become a fine printer and to feel it in every nerve of one's body was to study masterpieces. If they did not know this, half the pleasure of their lives was gone, half the enjoyment they might have had they had missed. They talked of the kitchen utensils of printing, but when they spoke of it as an art that was more important to civilisation past and present than any other art, they could begin to feel their hearts beat and their spirits rise. Cheap printing was not cheap—the man who did it was cheap. Every piece of printing had power, and they never knew where it was going to strike. It was one thought from a scrap of paper entering the right man at the right time that revolutionised empires. The first thing was to become aware of their ignorance and then to become ashamed of what they were doing.

PRINTING TEXT-BOOKS.

He thought the text-books in this country gave an entirely wrong idea of printing. They were all right for boys. Southworth couldn't teach them

anything—they knew all that already. Their reading should be along different lines. They had an authority in London that they in America followed religiously. He meant Dr. Pollard, of the British Museum. He understood the subject better than anyone else in the world. "Pollard's Fine Printing" was worth all the text-books in the world to them. It was just a history with illustration of what had been done beautifully. He thought France was a country of high civilisation and art and had noble sentiments of art, and they must look to France for the best printing and literature of printing. He said they encouraged printers in America by having a book club, to which belonged millionaires and working printers. They said a year ago they would pick out six of the best printers in America, and they asked them to print a book for the club, select the subject, the type, the illustrations, and there was no limit placed on them—they were asked to give the best they could do, and take a year over it. He acknowledged that in England were the thinkers, but they in America were the disciples. America had an open spirit. They wanted the best the world had.

THE ST. BRIDE LIBRARY.

He was going to say something about the work he had seen in London. He had one or two samples and was going to say something nasty, but he would not go into that. He said they had a library in London at St. Bride's, founded by William Blades, from whom they also learned something. He was surprised that they did not seem to know anything about Blades, who gave his life's leisure to that library. He would like to say something to the master printers on this subject some time—those rich fellows who make so much money.

JONES ON MORRIS.

Mr. George W. Jones had told the audience they would find Mr. Bullen both human and informative. He had opened up much for consideration, and he had stimulated—in his mind at least—many thoughts. He was glad he had not come to tell them that 24 ems by 28 ems would have been so many pounds of material. It was quite true they had got beyond the stage of Southworth's Practical Printing. One thing tickled him to death, and that was when Mr. Bullen talked about two founts of Golden and one of Gothic. In America they called the Gothic when they made it "Satanic." He agreed with what Mr. Bullen had said of William Morris's work. He remembered John Bassett came to him and said, "Jones, look at that." It was a copy of one of the first books by William Morris. He saw then that he knew nothing whatever about printing. He never had the opportunities that William Morris possessed. He was a man in two or three generations. He was wealthy and a genius. He went down to see him one day. Morris said, "I suppose you are not going to keep me long?" But later he was a bit more affable, and by and by they were going through his books. He told Morris that he wanted to buy some of his books. For a Socialist he never saw a man with a bigger eye to the main chance. When he was going he asked William Morris if he knew why he had bought his books. Morris supposed it to be for the same reason as other people did. He replied that was not so. During all his leisure and his working hours Morris had shown in his books all he had been able to extract with his genius and feeling, and had put it all into these two or three books, and that was why he was buying them. He could get in that concentrated form all Morris had been able to find out about printing. He then asked Morris for one word of advice to printers of this country. Morris said, "Tell them to keep their work simple—keep it pure." William Morris's first type was based on Jensen. He learned before he died that he had spoiled the Jensen face. He (the speaker) had made it and hadn't spoiled it. He then cut the Troy, his large Gothic. Then Morris produced the Chaucer. He cut a face for the Chaucer which was 12-point Gothic, which he called Troy. When he himself cut the Jensen he wanted to do something to show the feelings of admiration he had for the greatest master of the Roman character, and he went to Edward Prince, who cut Morris's faces, and he got him to cut them, and they took the finest book they could find and they took the best letter and cut it exactly as Jensen cut it as far as they could. They took no liberties with it as Morris had done, but treated it as a religious duty. Who were they to improve on the great master of the Roman character? Morris simply drove them to fundamentals. He stripped all that was wrong about them. Why did they go wrong? Because they thought the copy the engraver gave them was good enough. They went wrong with all that ornamental stuff with which America flooded them. Morris came in the nick of time and showed them how foolish they were, and they put them away.

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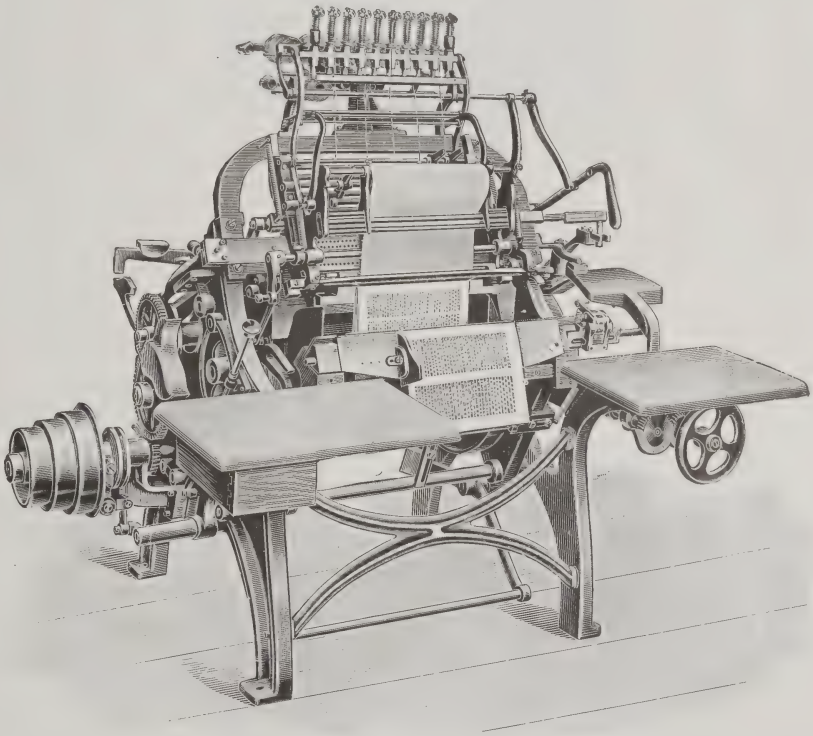

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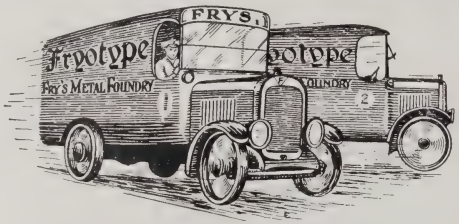

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WE have no need to continue the telephone conversation, it is typical of many 'phone calls we receive at our works for big supplies of printing metal. "At Once," you will note is the order—for some important printing job must be got away without delay.

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English Printers' Ornaments

"English Printers' Ornaments." By Henry R. Plomer. Published by Grafton & Co., 7, Coptic Street, London, E.C. Large 4to, pp. 304. Illustrated. Ordinary edition limited to 500 copies £2 2s. Edition de luxe, 75 copies, £5 5s.

This volume has been anticipated with a good deal of interest, because it is the first attempt that has been made to deal with the subject of English printers' ornaments collectively. Other authors, particularly Mr. E. Gordon Duff and Mr. A. W. Pollard, have made collections of information about title pages and initial letters, but some aspects of the subject—such as headpieces and tailpieces—have not previously been collected by the bibliographers.

The work opens with a superficial survey of the genesis of printers' ornaments, and follows with chapters devoted to borders, head and tail pieces, miscellaneous ornaments, initial letters and modern work; the latter part of the book containing about three hundred reproductions in black of typical specimens to illustrate historically the sections named.

The history of English printing is not a rich one by comparison with the work done on the Continent, particularly in the sixteenth and seventeenth centuries, whether the subject be considered from the standpoint of craftsmanship or that of beauty; there are a few notable exceptions, such as John Day in the sixteenth century, and in the eighteenth century the outstanding work of the Clarendon Press at Oxford and the fine craftsmanship of Baskerville, but by comparison with, say, France or Italy, the record is very poor.

This latest book by Mr. Plomer will no doubt be useful to the bibliophile; but to the printer the writing is somewhat disappointing in that it lacks critical discrimination. A careful evaluation of the conditions which existed during the early years of English printing, and the causes which were responsible for the comparatively poor quality of the printing done in this country, distinctly comes within the province of the bibliographer.

In the description of arabesque borders, a closer distinction between the arabesque border cut as a block, and those built up of fleurons would have been useful to the student. Some of the examples, such as No. 116, are described as built of fleuron units, yet Nos. 127 and 128, which are obviously constructed in the same way, are described as flower ornaments.

The collection of modern decorations which is included is an interesting one, although it cannot claim to be by any means representative. The Curwen Press and the Morland Press both contribute designs by Lovat Fraser, who was perhaps the most original decorator of the printed page in our time. The artists' work is good even in black, but it would have shown to much better advantage associated with the strong colour that was so great a part of the effects he obtained. Percy J. Smith is also represented in some flowers designed for the Curwen Press, which are singularly fresh and distinctive in treatment. Messrs. Caslon and Messrs. Stephenson & Blake contribute some revivals of old decorations, and Messrs. Shanks some of more recent design. The term "modern" section is somewhat misleading because more than half the pages are devoted to revivals. These are undoubtedly typical of much of the best printing that is done to-day, but there are a number of other living designers whose work should have been given a place.

The illustrations are well done, particularly in view of the difficulties attached to reproduction by means of line blocks from printed work, and among the illustrations we must make special reference to the prints of the valuable contemporary wood engravings of initials and headpieces from the Clarendon Press, Oxford.

Should the book run to a second edition, we hope that means will be found to arrange it so that the connection between the letterpress and the illustrations may be more direct; no references appear in the text to the examples which are reproduced, and the descriptive catalogue again is a separate section; we suggest that it would have been an improvement if this catalogue had been arranged so that the descriptions faced the illustrations to which they referred.

Design in Modern Industry

"The Year Book of the Design and Industries Association, 1923-4." London: Ernest Benn, Ltd., 8, Bouverie Street, E.C.4. 4to., pp. 155 Price 18s.

The first Year Book of the Design and Industries Association was a brave venture which showed to a large public the useful work which the Association had achieved, and the present issue—the second one—is a worthy successor.

The illustrations, which comprise the major portion of the volume, suggest that the basis of the Association has broadened, and the somewhat restricted ideals which formerly represented its standard have also become more comprehensive.

The examples cover a large and varied range: from fabrics and furniture to pots and kitchen utensils and the previously neglected subject of costume. Many of us need educating to a different standard in dress, and the examples point particularly to the restrictions which men voluntarily impose upon themselves in the clothes they wear; women, by comparison with the standards of the Victorian Age, have made much better progress. All the subjects are illustrated so as to impress

the rightness of the society's simple formula, "Fitness for Purpose." Buildings, clothes, and everything else should not conceal design with frills and excrescences, but they should exhibit sound construction and the elimination of unessentials; in this way, it is suggested, true beauty may be achieved.

Printing and lettering have always been among the chief items in the Association's propaganda, and it is to be deplored that only a few pages are devoted to such important subjects. Two example pages (which we reproduce) show the layman what can be done to improve the standard of window tickets and advertisements. The tickets are designed for the dressing of the windows of boot shops, and they carry the necessary information

with maximum clearness; although the cards are of minimum size, the area of white is kept as low as possible, so that the tickets may not conflict with the goods that are displayed. The other

example given, "Buoyant Chairs," is probably one of the most successful advertisements of its kind.

The British Institute of Industrial Art, with which the Association is now in close co-operation, has in the Year Book a section devoted to its activities. One of the illustrations shows the stand at the British Industries Fair in 1923, and serves as a reminder of the pleasant contrast which this stand made with the majority of stands at the show. Other photographs illustrate exhibits of the Institute at Brazil, Amsterdam, the Hague and at

Milan, the last named representing the display of posters. One of these is similar in some respects to a panel at the last exhibition at the Victoria and Albert Museum, and the setting is undoubtedly of the greatest value as indicating the increased force of the poster when it is properly displayed. Although the reproductions of the posters are small, they give a surprisingly good idea of the style of the artists' work, and perhaps an extension of this method of illustrating printed work may be made in the future.

In an admirable introduction an explanation is given of the reasons for making the present collection. Much of the furniture, for instance, is not machine-made, and it would appear, therefore, not to represent the aims of the Association which are framed to improve the standard of machine-made goods. The explanation given is that "Whether the articles portrayed here are produced by machinery or whether the work of the individual craftsman is apparent, they enjoy the common quality of sane planning; consideration of practical necessities has been the dominant influence in making them, and the consequent elimination of superfluous features has achieved in various departments of industry a standard of beauty and distinction."

We hope that the Association will continue its good work and widen its sphere of usefulness. The influence which the organisation has exercised cannot be questioned; but in the past the refusal to show in exhibitions printing examples which did not conform to the style acceptable to the assessors, has forced many printers to the belief that the Association is of little value.

We look forward to an opportunity of seeing some further collections of printing which we understand the Association is about to send for exhibition in the provinces, and we hope that the examples chosen will be more representative in character. We wish the Association and all other similar organisations a full measure of success in their endeavours. They are doing useful service for the printer in educating the public to a keener appreciation of fine work, and are in this way an active force in bringing before the customer the argument of quality instead of price.

"Bulletin Officiel Union Syndical des Maitres Imprimeurs de France. Noel, 1923. Price in France 40 frs.

This sumptuous volume gives an excellent survey of the work done in the graphic arts in France during the year.

In place of the expected editorial comment on the year's progress, the letterpress section, comprising 128 pages, is devoted entirely to a compilation by Louis Moran of writings in prose and verse devoted to Imprimerie Glorifée. The first section is devoted to the early printers, starting with Coster and Gutenberg, and is followed by others in which every section of the craft is lauded, from the ink maker to the binder. We wonder what would happen should our own Federation of Master Printers issue a Christmas number of the bulletin in which an equal amount of space were devoted to a collection of prose and verse written to the glory of the printing craft!

The collection of plates is of the widest possible interest. In typography, the standard shown in the examples clearly indicates that we in this country have made greater progress in recent years than our French confreres. The display is in some cases over-decorated, and in general there appears to be a lack of appreciation of the value of the study of classic models in typographic design applied to commercial printing. The examples of trade designs which are shown do not represent France's best work. In reproduction processes, however, many of the examples are equal to the best work done in this country, whilst in some cases the standard of the work is superior to our own. The letterpress colour reproductions in three and four printings are particularly commendable, and the offset illustrations in colour show the great strides which have been made during the year.

An unusual plate is a facsimile reproduction by offset and letterpress of a contract, dated 1853, between Messrs. Lorilleux and the Imprimerie Royale for the supply of printing ink. We scarcely think that the examples of collotype are quite up to the standard of previous years; but the photogravure plates, as well as those printed by machine gravure, are extremely good.

The Offset Newspaper

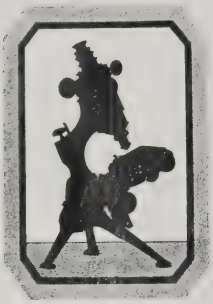
Mr. Arthur Grime, general manager of The Yorkshire Post, speaking to the members of the Printers' Managers' and Overseers' Association at Leeds on the future developments of newspaper production, said there were indications that the Linotype and the rotary web machine as we know them now may be superseded. He drew attention to the use of the photo-litho offset process, which had been made use of both on the Continent and in this country for the production of newspapers, and expressed the opinion that we have not heard the last of these processes as applied to newspaper production. The strain upon all departments of a daily newspaper office was already great. Whatever the development in regard to machinery, and the speeding-up thereby rendered possible, the human element had still to be reckoned with. No doubt men would adapt themselves, as in the past, to changes, but he could foresee in another quarter of a century an even more lacerating time than at present for the men in key positions who were responsible for getting out promptly the several editions of a daily paper.

A New Kind of Illustration

The Illustrated London News last month presented its readers with samples of the "Anaglyph" method of printing by which photographs are so reproduced as to give a stereoscopic effect when viewed through red and green films. So far as we know, this has never before been attempted by any British illustrated newspaper. At first sight the pictures, which are printed in red and green, appear like colour reproductions printed out of register. This apparent jumble of colouring is converted at once to a clear-cut rendering of each picture, which stands out in bold relief, when seen through films of red and green. These "Anaglyphs" are based on the well-known physical phenomenon that a colour such as a greenish-blue will be absorbed by its complementary colour orange-red, and vice versa. These pictures are stereoscopic pairs, only one of the pictures is printed in a green ink and the other printed in a red ink, and super-imposed. By examining the muddled-looking picture through the colour filters each picture becomes sharp and clear.

Homogeneity

It is not only necessary that printing metals should be pure and uniform, but the ingots themselves must be homogeneous.



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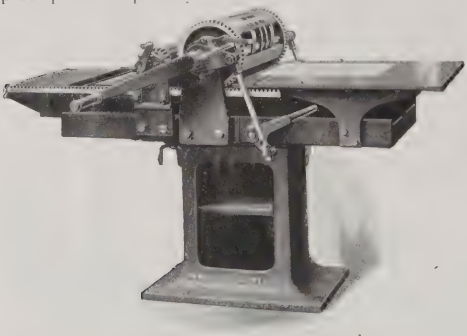
Harrild's Speedy Self-Inking Proof Press

Most printers have now realised the importance of submitting really good proofs to customers, and proof-presses specially constructed for the com-



posing room have become necessary equipment to all first-class composing rooms. Messrs. Harrild & Sons, Ltd., twenty years ago introduced their first rigid bed press with self-inking, and since that time have added many sizes to the original, and an important new feature, the movable bed, which gives instant adjustment of impression and saves considerable time. This press will proof the heaviest page forme with unyielding impression, and eliminates all loose zinc plates and unworkmanlike makeshifts.

There are two recent additions to these proof-presses. The "Universal" is made in one size only and takes a full demy size. This machine has a simple self-inking apparatus, a hinged extended feed-board with sidelays for register work—a great advantage—and one turn of the handle produces a perfect proof.

The "Speedy" press is made for larger sizes up to quad-crown, and is really a first-class labour-saving investment. Single- or multi-colour proofs and short runs are easily produced at good speed on this press. There is on this, as on all Harrilds' presses, an automatic trip to the impression, and it is entirely automatic in use.

New Spelling

COMPOSITORS and readers throughout the printing trade would do well to keep a copy of this new list of words which have been recommended by the Society for Pure English to be incorporated into our ordinary vocabulary. These words are in such constant use that it has long seemed ridiculous to retain their foreign forms and print them in italics. This list has been approved and adopted by the editor of The Times, and other influential newspapers and journals:—

I. FRENCH WORDS.

confrere	for	*confrère.*
debris	,,	*débris.*
denouement	,,	*dénouement.*
depot	,,	*depôt, dépôt.*
detour	,,	*détour.*
employee	,,	*employé.*
flair	,,	*flair.*
intransigent	,,	*intransigeant.*
levee	,,	*levée.*
morale	,,	*moral,* Fr. s.b. (as in "the morale of the troops.")
nonchalance	,,	*nonchalance.*
nuance	,,	*nuance.*
parvenu	,,	*parvenu.*
plebiscite	,,	*plébiscite.*
provenance	,,	*provenance.*
rendezvous	,,	*rendezvous.*
role	,,	*rôle.*
seance	,,	*séance.*

II. LATIN AND ITALIAN PLURALS.

apexes	for	apices.
bandits	,,	banditti.
dilettantes	,,	dilettanti.
gymnasiums	,,	gymnasia.
lacunas	,,	lacunæ.
nebulas	,,	nebulæ.
sanatoriums	,,	sanatoria.
vortexes	,,	vortices.

The following should retain their Latin plurals in their scientific sense, but otherwise use—

focuses	for	foci.
formulas	,,	formulæ.
indexes	,,	indices.

The two following words may conveniently keep their Latin plurals when used collectively, but otherwise use—

automatons	for	automata.
memorandums	,,	memoranda.

III. E FOR Æ.

coeval	for	coæval.
medieval	,,	mediæval.
primeval	,,	primæval.
peony	,,	pæony.

Superior Point-System Saw

he *Quickest* Saw and the *Safest* Saw

he Superior is QUICKEST

Because it uses the most modern Start and Stop device—Push Button control within easy right hand reach of the operator.

Because the table is larger than ordinary—affording space for most convenient and rapid handling of the material to be cut.

Because the gauges are easily manipulated—positive and accurate.

Because the workholder always takes a sure grip on the work and holds fast.

he Superior is SAFEST

Because the workholder holds—no fault in this device to cause holding the material by hand.

Because the guard is not only a protection against error and accident, but also—

Because it is RED—and a constant warning against carelessness.

No expense of special wiring in the installation of the Superior; just attach the plug to any electric light socket—then *push and go.*

The light running Superior requires only a quarter horse-power motor—it is practical and economical to drive it from the electric light circuit.

Front View.
Showing table level for sawing and trimming at one operation.

For sawing and trimming stereotypes, electrotypes and other cuts the Superior possesses many advantages over the ordinary plain power saw and separate trimmer-head. It does the work in a single operation, to standard point-system dimensions. It is not only a superior type of machine for the plate maker, but is preferred by printers for the innumerable cutting and trimming jobs in the composing room. The fundamental principle of the Superior Point-System Saw is the combination of a Saw Blade and Trimmer Knives in one head. The Trimmer Knives shave the work smooth and remove the burr of the saw cut.

The Saw Blade is hollow ground, thinner in the centre than at the teeth, which provides clearance so that but little setting of the teeth is necessary.

The regular Saw Blade is suited to the cutting of soft metals such as stereotype and electrotype cuts on lead metal or wood bases, composing machine slugs, machine-cast borders and rule, leads and slugs. The regular Blade is suitable for cutting wood reglet and furniture and may also be used for cutting or mitreing an occasional piece of brass rule. A Special Brass Saw Blade for brass and other hard metals will be supplied if desired.

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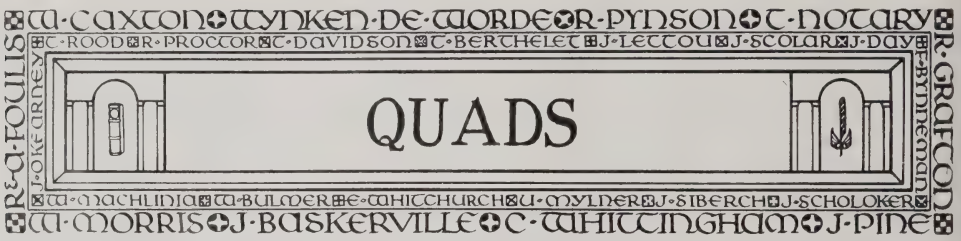


ROBERT HILTON'S in many ways remarkable career is at last rounded off with sleep. He was almost halfway through his eighties. He began to break up a few months ago, and was finally removed from his home at Billericay in Essex to a hospital. He was unconscious at the time, and I have not heard that he ever recovered consciousness. I was very sorry that on his funeral day I was many miles from London, or I should have followed to his grave one whom I counted among my truest, best, most stimulating and most companionable friends.

THERE are many pleasant pictures and portraits hung in the gallery of my memory. Among those I shall most pleasedly and restfully re-visit are memory pictures of visits I paid to him in the last twenty years. In many homes—for this restless spirit seemed to be always changing his abode.

BOTH the Hiltons made their mark. William Hilton, his younger brother, was joint hon. secretary of the Printers' Institute—an organisation worth reviving in somewhat better form. I should say that few men knew the craft better, at any rate in London, than William Hilton knew it. Robert, however, was one of those few.

ROBERT HILTON had many of the qualities which make the typical Briton. He could do, and did, great things, but was always ready to attempt greater things than he could do. He could do nothing by halves ever, even by nine-tenths; he could hardly do anything in moderation.

HIS judgment was not always equal to his zeal. He was very human, very fallible—like the average man. But, unlike the average man in the craft, he really was a great driving force in printerdom; a force and a begetter of force in other men.

THE great man, says Gilbert Chesterton, is the man who makes other men feel great. Tried by that test, Robert Hilton was certainly not without his element of greatness.

THAT fine printer and artist, John Taylor, of Manchester, will not, I am sure, resent my recording here his own expressed acknowledgment to Robert Hilton's critical encouragement of him early in his career. Possibly Hilton first roused him to a consciousness of his power. It was always what men could do, and not what they could not, that interested Hilton. There is another Hilton alumnus in Manchester: Edward Langley, of Barrow-in-Furness. Across the eastern country is another—that talented craftsman and expert of many powers and achievements, Harold Hood, of Middlesbrough.

THAT is just to name three whom Hilton's encouragement "brought on." But surely he, like Saul, had slain his hundreds in the sense of slaying the fears and misgivings and errors of hundreds. Shall I say that he had vivified his hundreds. If you would see Robert Hilton's memorials, look around. They are in flesh and blood of able craftsmen; of men who, responsive to his confidence in them, and guided in no small degree by his instruction, have got things done, and finely done.

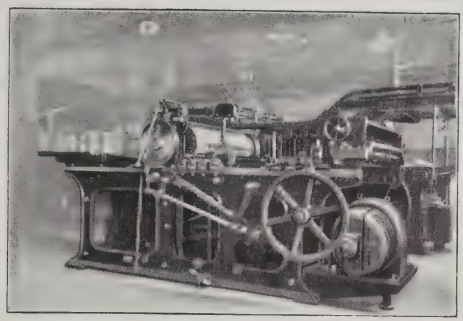
JUST once more consider some of his deeds. He edited Andrew Tuer's then very notable journal, The Printing and Paper Trades Review, and as its editor he started and through years in a masterly way conducted the Printers' International Specimen Exchange. He founded The British Printer. Then I do not think that Mr. F. W. Bridges will object to my suggesting that it was largely through Hilton's constraining persuasion that he was induced to make the printing craft so especially the base of all his operations. Mr. Bridges has been, and is, a force in some other industrial worlds; but printing is his main labour and his main love; and but for Hilton, Mr. Bridges's enthusiasm and his powerful and public-spirited initiations and counsels might have been less concentrated in our service.

BALANCE, moderation, were never marks of Hilton's way of life and of working. It would have been a staggeringly incredible thing in the case of another man that at eighty he should utilise a few hundred pounds, such as Mr. Bridges gave to Robert Hilton a year or two ago, on his relinquishment of THE CAXTON editorship—in response to Hilton's preference for a capital sum rather than a pension—in starting a poultry farming enterprise!!! With Hilton surprises of that sort had—well, had ceased to be surprises. Anyhow, this is what he did. And who knows? He *might* have made good, had not bad weather and labour difficulties beaten him, a man of eighty, in this effort. He lost the money. Well, it is good to reflect that the craft reached out its helping hand in his need at the end; as did Mr. Bridges, too; time and again.

DOES anybody wish now that he had done his bit for the old warrior? They could discharge any such sense of debt by a little help to his widow. She continues to live at Hilton's last home, The Nest, Bluebell Wood, Billericay. She is in great need, and at close on seventy can hardly do much for herself.

I WANT to say various things as opportunity may offer *re* the very interesting talk Mr. Frederick Corkett gave at Stationers' Hall upon the relation

The Electric Drive
for the Busy Printer.



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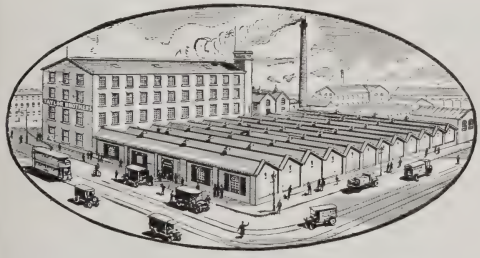

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of photography to the printing craft. Just one or two things may I mention here and now. The specimens exhibited included a magnificent illustration of the work by the Rembrandt Intaglio Printing Company. This very fine specimen was 40 in. by 30 in., the largest specimen of machine intaglio I have yet seen. It was wonderfully soft and full of detail, and yet all the boldness and contrast was maintained.

Among other Rembrandt specimens were several framed impressions in multi-colours. I think not more than four colours, and—note this, please—the originals were shown side by side. They were of the same size. This is the first time that a public display has been made of the machine colour photogravure side by side with the originals.

When one reflects that all the work has to be done in the negative and positive, that no after-correction can be made upon the colour cylinders or plates, then these intaglio specimens must be allowed to be really wonderful, as showing what colour separations are possible without this after-correction. Any amount of after-correction can be done by re-etching and re-proofing in colour half-tone operating.

A very fine series of photo-lithographs were shown, the work of Messrs. Turner & Dunnett, of Liverpool. Mr. Turner is to be congratulated upon this very fine series of Turnerchrome prints. They have been done, so Mr. Corkett said, by variations of photo-litho, as carried out by Mr. Turner and his own assistants. They marked a striking advance in fine photo-litho work. Most of the specimens were executed for the great steamship companies.

A very fine series of three-colour and four-colour halftone impressions were noticeable—the work of the Sun Engraving Company. Among these were some very fine reproductions of subjects by Archibald Thorburn. Mr. Corkett spoke of them as in his view representing the highest watermark in three- and four-colour halftone reproduction. There was only one thing to say of them, he declared, and that was that they were astonishingly fine. With that I cordially agree. He thought that they excelled the work of the American photo-engravers. They would be found to be nearer to the originals than American engraving got near to its originals. I agree there, too, but his assent is far more significant in that particular than mine, since his opportunity of close study of American work has been greater.

Fine specimens of machine photogravure by the Sun Engraving Company were also commented on favourably by this expert photo-lithographer and gravure specialist.

"When shall we see printers giving a lead to the world they move in?" is a question sometimes asked.

One fitting answer is "When you open your eyes."

When the Government wants a business statesman to sit as a member of an important railway inquiry commission, it turns to and appoints Mr. Richard Austen-Leigh. When The Times wants a business man of accepted authority to clarify the ideas of business men in their various callings, it turns to Howard Hazell, and gets him to write in its columns, not on printing matters, but on business problems in general. It recognises that not every man is a Howard Hazell, so it makes Howard Hazell an "Everyman."

When the Board of Trade wanted some concrete proof of Joint Council practicality in the earliest days of that policy, some of its officials found in our craft illuminating illustration. And when it wants to-day to see continued loyalty to that fruitful principle, it finds it in the spectacle of the live, friendly and effective Joint Council (with its National Joint Committees) as continuing in being and doing at this March, 1924; when in some industries Joint Councils seem to have fallen into deprecation and disfavour.

I think a great many of us were very glad to see the railway-inquiry honour paid to Mr. Austen-Leigh; and were glad because of the outstanding service he is always rendering to us. Just now I am thinking of his important contribution to our knowledge of our craft, and particularly of the progressive relationships of the wage-payer and the wage-earner. He has written "A Short History of the London Printing Trade, 1775-1915." It fills about twenty pages of the 1924 Master Printers' Annual and Typographical Year Book. Being abundantly broken up, and proceeding in unbroken chronological sequence, it is so easily read that you may find you are half through before you realise that you have started.

Note that it covers the thirty years from 1793 to 1824. In the first of these years Pitt got a law passed forbidding any combination of workmen to secure terms from their employers. In 1908, seven hundred London compositors memorialised their employers, and two hundred compositors signed a similar request memorial to newspaper owners. We were at war; and in eight years the cost of living, they said, had risen 33½ per cent. on the items they selected.

The newspaper owners replied that such combined request for wage increase was punishable by law as an act of combination. But they virtually anticipated the comment of the man in Dickens that "The law's a hass," for they said they had none the less taken the requests into careful consideration. Some advance was conceded. The commercial houses, however, refused the memorial.

Those were dreadful days, and naturally enough the comps memorialised these commercial houses in the following year. They submitted a family budget of £2 7s. 6½d. a week for a man, his wife and two children, against average earnings of 30s., or 33s. at most. The masters would not consider this memorial because of some inflammatory circular sent out by the compositors. For this circular apologies were tendered; whereupon ½d. per 1000 on leaded matter and ⅜d. per 1000 on solid was conceded, and 'stab wages were increased to 36s. In 1816, one year after Waterloo, 'stab wages were reduced to 33s.

Twelve months' imprisonment in Newgate was awarded in November, 1810, to twenty-one compositors and pressmen who had struck work in

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The Times office "on account of their demands for an increase of wages not being acceded." The jury recommended eleven of them to mercy, but apparently all met the same fate.

That year 1810 was four years before Walter put in his first printing machine into the Times.

Here is a suggestive extract from the report of the then styled London Union of Compositors in 1835. It referred to an unsuccessful attempt at obtaining a conference with the master, and proceeded: "Do we not know . . . that there are but very few employers who can meet each other with unblushing countenances—for it is useless to attempt to conceal the fact that masters are more at enmity with each other than with us, and that in truth our wages do not so much depend on the master printers of London as on the opulent booksellers who have contrived to throw the apple of discord among our employers and have made them underwork each other." "Booksellers" was the word used where we now say "publishers."

You must buy this Annual. It is crowded with most valuable reference matter. Incidentally it adds a cubit to your stature. It doesn't in so many words tell you that as a printer you are a fine fellow; but it reveals or suggests in various ways the essential greatness of your craft, and of some of its torch-bearers in other days of long ago, and of the hearts and minds of men who have in more recent times led and blazed the way towards the happier usages and relations and hopes of printerdom in 1924. Send to Spottiswoode, Ballantyne & Co., at 1, New Street Square, E.C.4. It sells at 12s. 6d. (postage 6d. extra), and is the very best value for that money that you can obtain.

F. Colebrook.

Presentation to Mr. W. H. Burchell

Mr. Geo. Eaton Hart, who took the chair at a meeting of the Central District of the London Alliance, said they had met to give a public recognition of the work done by their Secretary, Mr. Burchell. He read a letter from Mr. M'Ara, Past President of the Association, who expressed his deep regret that indifferent health prevented him taking part in the presentation, and added that he could bear witness to the extraordinary energy of Mr. Burchell, who made use of any means to get wider publicity for his subject. He had had a high and sincere desire to secure reduction of the postal rates, and he had succeeded. Mr. Eaton Hart went on to say that Mr. Burchell was probably one of the most criticised men in the printing trade for the last two or three years. There were two kinds of criticism—destructive and constructive—and most of it was destructive because like the women they talked and tittle-tattled, and criticised because they had nothing else to talk about; but the man who constructed and formulated and did something—was very rare indeed. He thought they should be proud that there were more members of their craft doing public work than any other craft or industry. Public men had one of three objects in view when they went forward to do public work. It was either cash, kudos, or that call to duty which, although the last named, was not the least important. The man who worked for the printing industry for cash was not to be found, as printers were too poor. There was the man who came along for kudos, who "barged" in with selfish intentions of getting some position, but once attaining the position he left it and the place knew him no more. He was the most undesirable class of man. But to the man who, for the benefit of his craft, his day and his generation, goes in from the point of view of duty, is due all honour and gratitude from the rest of the community. That man was not weary in well doing. Honour sat lightly on his head. He was not a place seeker. But whatever his hand found to do he did it with all his might. Nothing daunted him. With this spirit Mr. Burchell came into business life and entered into adventures of the kind he had recently been engaged in. He called a spade a spade, and not a farming implement. He generally upset people and made awful bloomers occasionally, according to some people's ideas, but whatever he did he got there—(hear, hear)—and that was something. He had pursued his course in the postal campaign with energy and activity, and if he was not the only man who handled the question there was no doubt his energy and work brought about the success which was finally arrived at, from which they had not yet had full benefit. His services to the trade, spreading over many years, were highly creditable to him and of advantage to the trade itself. It was in regard to the postal campaign, his long interest in the printing trade, and energy and money spent on the campaign, that they desired to offer him some sort of token of their regard and esteem, and, therefore, in the name of the printing craft of London, and the master printers of Central London particularly, he asked Mr. Burchell to accept the very handsome memorial of his work. They wished him good health, happiness and prosperity in the future.

Associated with the illuminated address, was a gift of a cheque for £116 10s. 0d., which Mr. Eaton Hart also handed to Mr. Burchell.

Mr. J. D. Wise, Past President of the South Western District Association, said he could not add much to what the President had said with regard to Mr. Burchell's activities, but he desired to express the great appreciation of his District Association of the work Mr. Burchell had so nobly done for the whole craft. He was at the meeting when Mr. Burchell first started his campaign for the return of the halfpenny post. He not only started it, he stuck to it and was in at the end—that end being most successful.

Mr. Burchell said he thanked them all for the handsome testimonial presented in recognition of his efforts in the postal campaign during the last three years. There were many reasons why they should return to the penny letter and halfpenny postcard. A post office surplus should be applied to the betterment of the service and reduction of charges. Low postal rates would mean more absorption of unemployed especially in the printing industry. The delay in the arrival of the reduction was largely due to the constant changing of Postmaster Generals. There had been no less than six in under three years. Mr. Burchell repeated his thanks for their practical appreciation of his efforts. He would always look with pride on the illuminated address.

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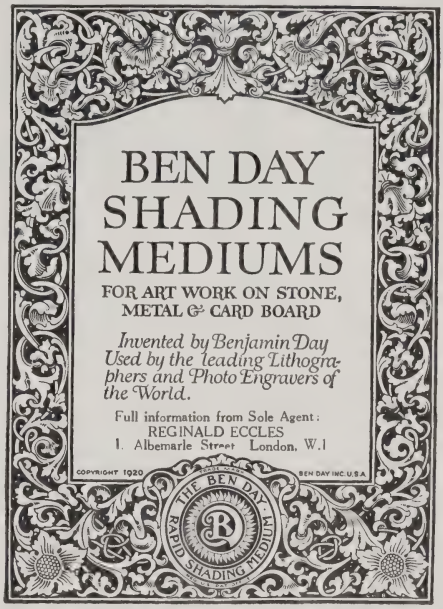

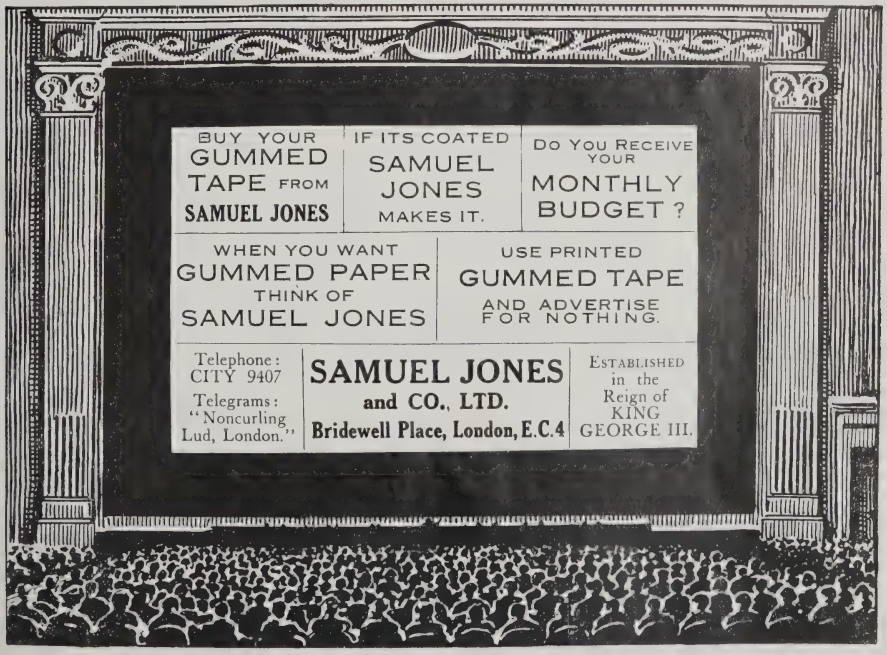

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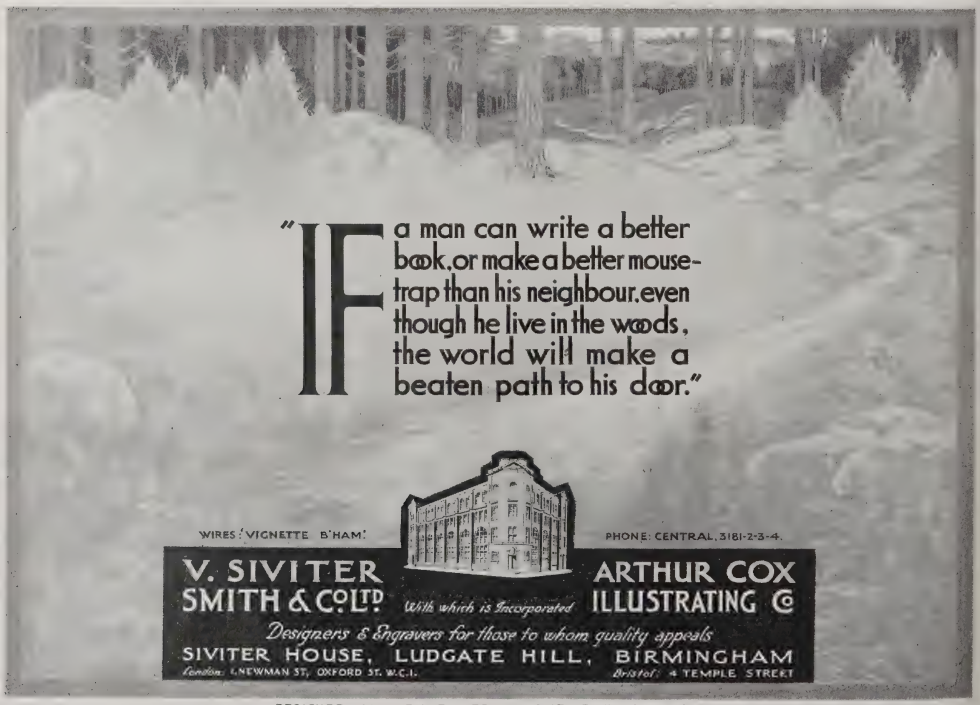

DESIGNED AND ENGRAVED IN OUR OWN STUDIOS

Ideals for Printers

By JOSEPH STUART, General Craft Knowledge Instructor, London School of Printing

[*This is a full report of an address, delivered to the London Society of Compositors Jobbing Guild on March 12, 1924*]

IN view of the excellent slogan you have chosen for your Guild motto, which is "to make a man a better printer and a printer a better man," perhaps you will pardon me if I depart from the usual technical style of subject and have a homely talk on a few familiar maxims which may help you to attain, or rather to draw nearer to, your Guild ideal.

My first maxim is: "Every man should render allegiance to the business and to the trade which supports him."

In examining this, we find it takes in every man connected with the craft, be he employer or employed; it enjoins allegiance, that is, duty or fidelity; it speaks of the business, meaning the particular firm with which each one is connected; and, taking a broader aspect, it embraces the whole industry.

Whatever may be the position of the members of this Guild in the trade, whether that of foreman, overseer, manager, or technical instructor, we are all presumably and pre-eminently craftsmen. Let us therefore begin at home: "Every craftsman should render allegiance to the business and to the trade which supports him."

GIVING VALUE FOR MONEY.

The business or firm or institute with which we are connected, and from which we draw our means of livelihood, has the first claim upon us, and our first duty is to render allegiance by filling in the allotted time profitably and by giving good value for money received. We perhaps won't all agree on this point; we hold it to be sound business to *get* as good value for money as possible, but when it comes to giving, "that's up another street." Give as little as possible is the principle there, and perhaps some of us endeavour to soothe or quiet the pricks of conscience for practising the "ca' canny" spirit with the excuse that we do as much as we're paid for. It has been truly said that the man who only does as much as he thinks he is paid for eventually gets paid only for what he does.

But in respect to the proposition under consideration, why should we be backward in giving? In engaging ourselves to an employer, we agree to fill in a definite number of hours in exchange for a definitely stated sum of money per week. It is up to us, then, each one of us, and as many more as we can influence, to fill in with strict integrity every moment of that time with profitable work. If we love our craft, we instinctively do so; it is no trouble to us—and surely it is infinitely better to do our work with diligence and pleasurable interest than it is to be clock-watchers "miserably plodding our weary way."

One of my favourite quotations in respect to this is one I took some years ago from The Printing Art. The author, Mr. Matthews, says: "A great deal of the joy of life consists in doing perfectly, or at least to the best of one's ability, everything which he attempts to do. There is a sense of satisfaction, a pride, in surveying such a work; a work which is rounded, full, exact, complete in all its parts, which the superficial man, who leaves his work in a slovenly, slipshod, unfinished condition, can never know. It is this conscientious completeness which turns work into art; the smallest thing, well done, becomes artistic."

Let our service, therefore, be diligent, straightforward and clean. Let us bring into our work the spirit Robert Louis Stevenson embodied in the quotation now so very familiar: "The day returns and brings us the petty round of irritating concerns and duties. Help us to play the man; help us to perform them with laughter and kind faces; let cheerfulness abound with industry. Give us to go blithely on our business all this day; bring us to our resting beds weary and content and undishonoured."

LOYALTY TO THE SOCIETY.

Nor should we forget that minimum wages and reduced hours have been fought for by the society, and the least that can be done to maintain its principles and uphold its honour is to prove by our conduct that its confidence is not misplaced when it seeks for its members shorter hours and increased remuneration.

If, then, we intend giving full value for money, it is necessary that we maintain our efficiency as craftsmen. So rapidly do things move nowadays that we must keep our eyes open and our minds alert, or we shall soon lag behind the times or get into the ruts. One of the most interesting means of keeping up-to-date is, I judge, that of attending regularly and supporting the meetings of your Guild. From the list of subjects you have already had at various times, I am sure the information gained must have been most helpful to all concerned. There is a marked difference between the educational character of your Guild and that of the trade journals. Trade journals are indispensable, their subjects are usually in advance of any textbooks, and no good and aspiring craftsman can afford to neglect them. In them we get the writings of specialists, of inventors, and the advertisements and reviews keep us in touch with all that is new in the way of material, machinery and appliances.

ATTAINMENT OF KNOWLEDGE.

But in contrast to the utility of the trade journal as an educating force, your Guild occupies a unique position. Instead of merely reading the writings of men who are specialists and authorities on the various subjects of the trade, you come in personal touch with the men themselves. One would not utter a word to undervalue the importance of trade journals, but what trade journal, may I ask, could give us an adequate idea of last week's meeting in this room? Could any pen-picture, however well drawn, give us the spirit of that meeting, the expressions and gestures of the speakers, the spontaneous outbursts of merriment evoked by some gleam of humour or witty repartee? I'm sure it could not. And as you come in touch with the various speakers you invariably, more or less, affected by their vitalising enthusiasm, notice that they are but ordinary mortals like yourselves,

as their struggles, hopes, successes and achievements are unfolded. Their mature experiences, and specimens of the work they have done, possible only after years of patient effort and research, are brought without stint for your enlightenment and encouragement. All this proves beyond controversy the unique position your Guild holds as an educational force, and it is the duty of every member, if he wishes to maintain his efficiency and enthusiasm as a craftsman, to give it his utmost support.

SUPPORT FOR A TECHNICAL LIBRARY.

Speaking of trade journals reminds me of Mr. Jones's suggestion of a penny levy for the purpose of raising a library fund. This would be an excellent means of meeting the need for trade journals. A levy of one penny on 12,000 members would yield £50 a year, and this sum would at least enable you to purchase the best of the various journals which serve the trade. Not many can afford to regularly take more than one trade journal at the price they are at present, but if obtained by the Guild they would be available for every member to read. To save accumulations, the volumes could be sold each year end to the highest bidder. This is, by the way, only put forth as a suggestion.

SHARING KNOWLEDGE.

Another maxim which may help you toward your ideal is: "It is the duty of every man to endeavour to enlighten those who are working under him."

Many of you are journeymen, and as such may have no one directly under authority, but from the standpoint of experience you have under you apprentices and younger men upon whom you exercise some influence. If you wish, therefore, to render allegiance to your trade, you should in no sense be backward in holding out a helping hand to any who are beneath you in age and experience. Never ridicule the efforts of boys who are seeking to acquire a knowledge of the craft. I have known lads actually discouraged from attending technical classes by the ridicule of their shopmates and by obstructions put in their way by unsympathetic foremen or overseers. It may be that some are hindered from attending meetings of this Guild by this cause. I have heard men say, when asked to attend some lecture or meeting of this sort, "I've had enough of print through the day, let alone getting more after work hours." Then, again, the lads are told by some that the trade is "rotten," that they should clear out and enlist or join the force, that the blankety-blank trade was not worth the working at, and so forth. I liken men that give such advice to lads in the printing trade as traitors to their calling; as discontented grousers who should be drummed out. It is an absolute crime, in my estimation, to endeavour to sap the spirit and enthusiasm which a boy in the pride of his first job usually brings to his work. It is not playing the game; it is a libel on the trade, and should be as punishable by fine or imprisonment as any other form of libel. I came across an excellent piece of advice for grousers in an old copy of The Inland Printer. It is worth repeating here: "If you work for a man, in the name of goodness work for him. If he pays you wages that supply you bread and butter, work for him, speak well of him, stand by him and the institution he represents. If put to a pinch, an ounce of loyalty is worth a pound of cleverness. If you must vilify, condemn, and continually disparage, why, resign your position, and when you are outside damn to your heart's content. But as long as you are a part of the institution, do not condemn it."

CRAFT PRIDE.

Our craft should rather be held up to the young apprentice as such as most of us here sincerely believe it to be, that is, as "the master craft—the key craft—of modern industry"; a craft one is proud to be connected with; a craft which from its inception has been closely associated with all that is good; a craft that has done more for progress, for education, for enlightenment, for civilisation, and for liberty, than any other form of industry. As for being a rotten trade, I presume those who speak like this have in mind the mercenary viewpoint. Well, I agree that it has been a badly-paid trade in the past, but it is now, I believe, one of the best-paid trades in the country, and a good craftsman can always get a little more than the "'stab" wage.

Further, a good craftsman need not fear that in imparting knowledge to others he is giving away something which will impoverish himself. Solomon, the wise king, said, "There is that which scattereth and yet increaseth, and there is that which withholdeth more than is meet and it tendeth to poverty."

I wonder whether you have thought this out—you gain more in this respect by giving than by withholding. The very best method of engraving something indelibly on your own mind is to tell others about it. Write a paper for the Guild, or open a discussion or two, and you will grow in knowledge yourself. In the Cleveland Guild of Printers with which I was associated in the North, our most interesting meetings were those in which some local member (perhaps an absolute novice in speaking) gave a paper, or opened a discussion on some topic of interest. This created a homely atmosphere, a feeling that it was "our own meeting" in which no stranger was present to cause shyness or restraint which sealed the lips of the more modest members. In such a homely gathering many members would take part who could otherwise never be persuaded to open their mouths. Latent talent was thus sometimes brought out and encouraged until it became a real power for good. The preparation of a paper means, first of all, that knowledge on the particular subject must be gathered up from every available source, then it must be gone over time and again, arranged, boiled down, classified. Each point must be carefully studied, and then in telling it to others, followed, of course, by perhaps a candid and outspoken discussion, it invariably stamps its subject matter indelibly on your own mind.

The foregoing applies not only to a Guild address, but also to things of every-day craft knowledge. Your worthy secretary, Mr. Naylor, cannot give us those helpful articles and constructive criticisms in THE CAXTON MAGAZINE month by month, without he himself deriving much more benefit than do his readers.

SOME LESSER THINGS.

Then there are the lesser things, the helpful suggestions in the workshop. There's that "P.D." struggling with his first attempts; perhaps he is trying to set a handbill from manuscript. Let him

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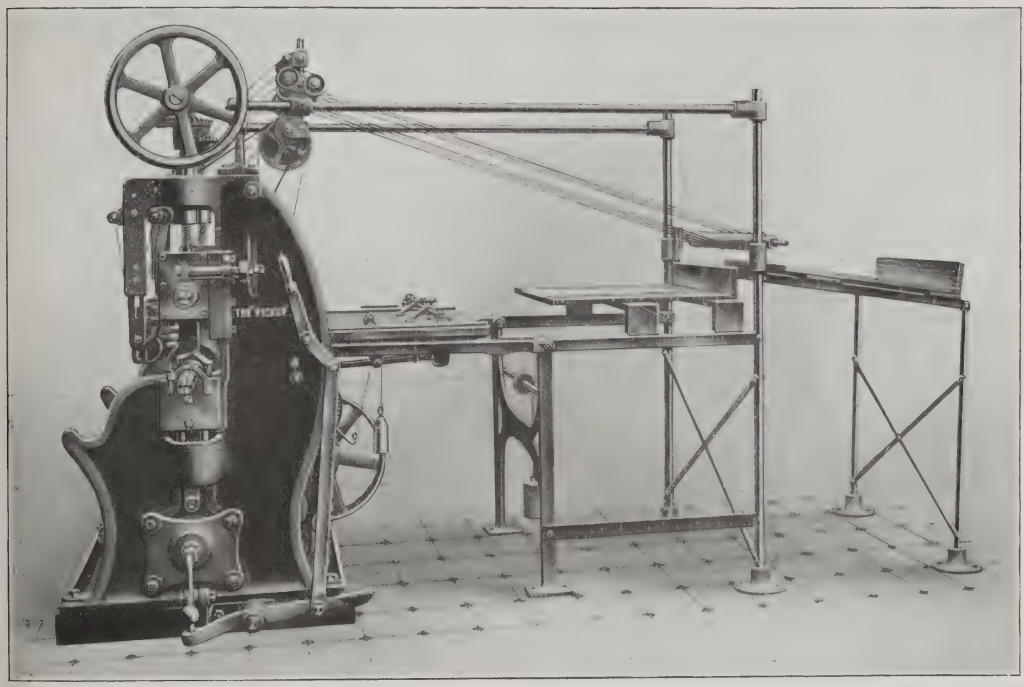

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try, by all means, but don't ridicule his efforts. Show him kindly where it could be improved; congratulate him on the result; spare him just a little of that hard-grained experience of yours. Nine times out of ten he will be grateful, and if you should come across an ungrateful "know-all" now and then, do not let the experience embitter you against those who would gratefully appreciate your help.

Then there's that "casual." Poor fellow, perhaps he is down on his luck, as the saying goes. It may not be his fault; as a solid hand he may have been pushed out on to the road by lino. or mono. He has been set on alongside of you for a week or two; give him a helping hand; show him where things are; or, it may be a few hints on display would be gratefully received and readily adopted, thus helping to place a permanent job once more within his reach. Such help would not harm you; it would certainly benefit him. In any case, it is our duty to help those who are working under us. In the interests of the trade, in the interests of those less favoured than ourselves, and in our own interests, it is our duty. A good name is rather to be chosen than great riches.

MEMORIES OF PAST FAVOURS RECEIVED.

As we look back, how we love to remember those who gave us a helping hand or a word of encouragement in our early days. I remember one man in particular, good-natured and obliging. He was our leading display hand; he got all the "art" jobs to do. How we used to watch those wonderful, and sometimes fearful, designs—twisted rule, diagonal lines, and filigree borders, built up so slowly and carefully on his galley. And he did not resent in the least our watching him; he would point out the best way to make up a border, to deal with curves and diagonal lines, and seemed delighted when any lad came to him for advice. There was another man whom I remember, cast in a different mould. He was terribly jealous with the fear that if we youngsters got to know too much, his job would be lost. He was constantly accusing us of trying to take the bread and butter out of his mouth, and needlessly worried himself into a premature grave. Poor chap, I was with him when he died; he had his good points, and, apart from this weakness of jealousy, we were fond of him, and would generally do anything to help him. It is not good to worry about troubles that may never come. We must give and take, but be careful to let the giving predominate in respect to enlightening others in the trade.

THE TRAINING OF APPRENTICES.

From all I have said thus far, you must not imagine that I am laying the onus of proficiency in craftsmanship entirely on the worker. Far from it. I have taken the workers' view-point first because this Guild consists largely of journeymen craftsmen, but I am strongly of opinion that a far greater responsibility rests upon those who take upon themselves the training of craftsmen in the nature of apprentices.

The equipment of a printing business depends upon the nature and scope of the work undertaken, but whatever the nature of that work may be, the paramount importance of the human factor cannot be overlooked. The duty of the master printer to the trade in respect to the training of craftsmen is that he make careful selection of his apprentices, give them a suitable probationary period (keeping only those who show a reasonable aptitude for the work), and train them thoroughly. When an employer thus engages an apprentice he legally pledges himself to teach the boy the art of printing, or that particular branch of the craft he has chosen—to train the lad for his life's work in such a way that not only will the lad be able when his apprenticeship is over to earn a fair wage, but that he shall be a credit to his craft as being thoroughly efficient. Do all masters really look at the training of apprentices from this point of view? How many have in mind that apprentices are a kind of cheap labour necessary for doing the routine work, or some of the minor operations, at a less cost than the highly-paid journeyman? This is evidenced by the comparatively few apprentices kept on in the shops in which their time was served; many firms preferring to get their skilled journeymen from outside, and turn out the untutored and inefficient product of their own shops into the trade to get on as best they may. Or, perhaps, however desirous of fulfilling his obligations a conscientious employer may be, there is a danger that in the rush of modern business an apprentice's interests may be left to subordinates who, in their turn, may leave the youth to pick up his experience as best he can. This is a fatal policy; it is rank injustice to the apprentice on the one hand, and it is bad for the business on the other. A well-trained apprentice is a valuable asset to any firm, as well as being a source of satisfaction as one to whom the firm has fulfilled its obligations. A firm or an employer who cannot give apprentices a proper training, a training according to the known demands of the industry, should not be allowed to engage them.

MORE CO-OPERATION.

What is required, therefore, to make a man a better printer and a printer a better man is mutual consideration and hearty co-operation between each party concerned. Also, I may add, a greater moral conception of what is right, so that every obligation will be loyally and faithfully carried out. Co-operation is a much-used word nowadays; and what is co-operation? It is simply the wish and the will of every man in the craft to work for a common end—the success and uplifting of the craft. It means forgetting self, overcoming petty jealousies, ignoring personal feelings. I was glancing through a volume of Ruskin's "Modern Painters" the other day, and noticed how sharply the author defined "competition" and "co-operation." He says: "The highest and first law of the universe, and the other name for life, is 'help.' The other name of death is separation. Government and co-operation are in all things and eternally the laws of life. Anarchy and competition are eternally and in all things the law of death."

Now I close. I hope I have not wearied you with this homely talk. You prefer subjects more technical, but I am sure a change occasionally like this may awaken thoughts that would perhaps otherwise lie dormant. No man can afford to be independent; in fact, there is no such thing as independence in a craft like ours. We have got to rub shoulders together in the common routine of our trade, and the more closely we work in hearty goodwill and camaraderie the more happy and prosperous and contented will be our lot. I thank you, friends and fellow-craftsmen, for your patient attention.

We Specialise in

GUSSETS

CLOTH LINED ENVELOPES

HAND CUT ENVELOPES

:: AND LARGE ::

DIE STAMPING

"NON-TRAP"

Catalogue Bags

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Approved by Postmaster-General. Made in 7½ by 5in., 8½ by 5½in., 9 by 6in., 9 by 7⅛in., 10½ by 8½in. Our aim in this envelope is simplicity and cheapness.

We also make Metal Fastener Bags, Washer String Bags, etc., to meet the New Postal Regulations.

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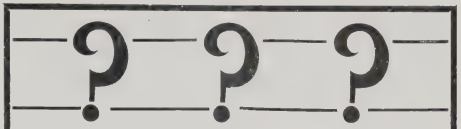

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TYPE-HIGH

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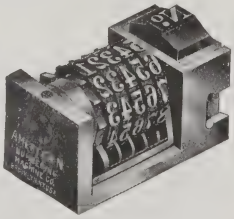

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Impression of Figures

Sole European Agents:

VICTORY-KIDDER PRINTING MACHINE CO. Ltd.,

66, HOUNDSDITCH, LONDON, E.1.

Colours Used in Printing

By WILLIAM N. BAYLESS

WHAT colour appeals to men most? Ought I to have this three-colour broadside lithographed or printed? Will a satin finished book stock make our four-page letterhead look too much like a circular? Which will our salesmen find most effective for use as an advance card—an illustrated letter or the usual type of post card? Shall I use red or blue in this booklet to women?

The above are some of the puzzling questions that confront the advertising manager and the direct mail specialist continually. Time was when he sought to solve them via the route of his own personal taste—or worse yet, the boss's personal taste. That rule-of-thumb method kept him in hot water more or less constantly.

The star salesman who by virtue of his rank on the sales force felt it his special providence to kick whenever he felt like it (that was pretty often) would head directly for the advertising manager's office when he got in Friday afternoon or Saturday morning and some such conversation as the following would ensue:

"Why on earth, Bill, do you use such goofy colours in our advertising? Take that bilious green you put in our last consumer's folder—nobody likes green!" "'sthat so?" parries the advertising manager bridling at once. "Green is just the colour we needed there to get the proper effect." And so forth and so on.

I am not singling out green alone for criticism. It makes no difference what the colour is. Say that Mr. Advertising Manager selected red. Somebody was sure to come back to his office and criticise the use of red because it is too loud or too common or some other such reason.

But as research in the domain of advertising has broadened and deepened this matter of colour has come under its notice. Thanks to laboratory tests made by the Harvard School of Business administration and other research agencies, it has now been determined with reasonable scientific accuracy just what colours appeal most to men, which colours women prefer, which college students like best, which appeal to children—even the colours which appeal most to savages. These preferences have been determined by the now well-known Winchell Tests, the Hollingsworth Tests, the Baldwin Tests and others, and their findings are now accepted as standard practice by most colour authorities in the realm of advertising.

During the eleven years I was advertising manager of the Conklin Pen Manufacturing Company, Toledo, Ohio, most of the direct mail advertising I had occasion to get out was of course directed to men, but as we got more and more into women's pens, I had to ferret out the feminine appeal. And at least once a year around the opening of school in early September the appeal was almost entirely to the youngster.

In appealing to these various groups, I found the above colour tests very helpful. It is now almost unversally recognised that colour has almost as much emotional appeal as music. The phychological effects of colour on the mental state of the subject are quite measurable. The hospitals have found for example that patients in rooms with the walls tinted with the warmer tints tend to a more cheerful state of mind and more rapid recovery than those immured in rooms with the colder colours like the blues and greens.

One of the great needs to-day in our modern colour work is more simplicity. Let's get away from the over rich and elaborate effects. Let's try to remember that it is the simple things that in the end always prevail.

Correspondence

The Editor, CAXTON MAGAZINE.

Dear Sir,—As an employer, and being therefore interested in the progress of our young life towards efficiency in the craft, we, with many other firms, have from year to year made it a practice of sending our boys to St. Bride Institute, and of late years to the London School of Printing. The lads, in the majority of cases, enter with an eye to the future, feeling the help it would mean to them should they secure the City and Guild's Certificates.

In some cases good progress has been made, yet to be made more complete; so you can imagine the disappointment when the boys are told that this cannot be done under the auspices of the London School of Printing.

Being interested in the technical training and welfare of our boys, and feeling a keen disappointment in that the fire and life of the lads' enthusiasm should receive a damping, I would feel obliged should an explanation be made through your magazine, as I am sure many more employers and young budding printers will feel the same disappointment and loss of, say, the hall-mark of the complete printer.

The writer of this letter received the certificate of the City and Guild of London many more years ago than he cares to remember, and he has been proud of it ever since. Such a certificate is a proof that the recipient had learned his business thoroughly, both theoretically and practically, and it has weight with any employer who is looking for a man who is master of his craft. Then why deprive any man of this hard-earned proof of his capacity?

Has this new rule been laid down after due consideration and for some definite reason, or is it one of the mystic regulations which, as Lord Dundreary used to say, "No man can underthtand"?

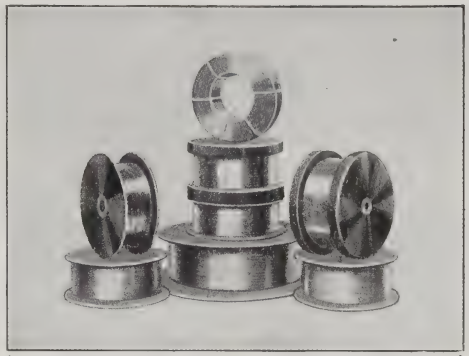
Yours sincerely,

RALPH FROST,
(Managing director, J. Miles & Co., Ltd.).

We Specialise in

OFFSET,
LITHO,
INKS,

Mander Brothers, Ltd
WOLVERHAMPTON



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of the Finest Quality on the Market.

STAPLES
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Ask your broker for Thornton's Wire.

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"TICKETS, HULL"

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Roll Ticket
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20%
DISCOUNT
TO THE
TRADE

Printing Trade Union Dispute

THE case in which an important point of difference between the London Society of Compositors and the Typographical Association was involved was heard on March 13 at the High Court of Justice before Mr. Justice Lush and a common jury.

In this action Mr. J. W. Holland, a compositor, asked for a declaration, addressed to the London Society of Compositors and Mr. T. E. Naylor, the secretary of the society, that they were not entitled to refuse him as a member.

The plaintiff was a member of the Typographical Association, which controlled an area outside a 15-mile radius from London. The defendant society's governing powers extended to those members within the specified area, and the plaintiff claimed that by an agreement between these two bodies, members of the Typographical Association coming to London to work were given a card, without which work could not be obtained in a London union house. The plaintiff was working in Blackpool, and he came to London with work in view, but he was refused a card on the ground of excessive unemployment in London.

Mr. Serjeant Sullivan, K.C., and Mr. Martin O'Connor appeared for the plaintiff; and Mr. Harold Morris, K.C., and Mr. Tristram Beresford for the defendants.

Mr. Morris, for the defendants, submitted that the claim must necessarily fail on three grounds. First, the plaintiff was no party to the agreement, and therefore he had no cause of action; secondly, this was an action to enforce an agreement between trade unions, and was therefore contrary to Section 4 of the Trades Union Act, 1871; and thirdly, the London Society of Compositors was an illegal society at common law.

Counsel went on to contend that the plaintiff, as an individual, could not sue on an agreement made between the whole of the members of the one society with the whole of those of another. It was not a little curious that the agreement sued on had never been signed, and, so far as he knew, no names had been added to it as representing the parties.

Mr. Justice Lush said that he must say that it would seem to him a most chaotic state of affairs if an individual could do what his union was expressly prohibited from doing.

Mr. Morris said that that was exactly his point.

Mr. Justice Lush delivered judgment, the jury having been previously released by consent of both parties during the legal arguments.

His Lordship said that the case raised an issue of considerable importance, not only to members of this trade union, but to all trade unionists. No doubt it might prove an interesting question whether a member leaving London to seek work elsewhere, or, conversely, coming to London from another area, was entitled to lodge his card in the new district, but he was not called upon to decide that question, as he was clearly of opinion that the present action was not maintainable, and that the plaintiff was a stranger and no party to the contract. He (the learned Judge) could not accept the contention that the contract was made for any individual, or for his behoof and benefit, but it was made by the trade unions concerned for their own purposes. Were he to decide to the contrary he would be laying down an entirely new principle of law, and Mr. Morris had already pointed out some of the curious consequences that would ensue. He found as a fact that the agreement was not made between the member and the trade union, but between two trade unions, and as the plaintiff was neither directly nor indirectly a party he must give judgment for the defendants, with costs.

Printing, Bookbinding and Kindred Trades' Overseers' Association

THE March general meeting of the above association was held at St. Bride Institute on Tuesday, March 4. The President, Mr. J. Fleming, was in the chair. Minutes of January general meeting were read and confirmed. Correspondence from various members was read, also a letter from Mr. R. Blair, L.C.C. Education Officer, thanking the Association for its contribution towards the upkeep of the L.C.C. London School of Printing and Kindred Trades.

The arrangements for the annual dinner to be held on Saturday, March 29, at the Holborn Restaurant, were placed before the meeting by Mr. H. Smith, one of the stewards for this event.

The members present agreed to contribute the sum of five guineas from the funds of the Association to the Stationers' Company and Printing Industry Technical Board.

The votes the Association had for disposal for the Printers' Pension Corporation it was decided should be equally distributed among the candidates in which the members were particularly interested.

An entertaining discourse was provided by Mr. Frank Colebrook on the subject of "A Walk Round Tudor London."

British Goods Abroad

THE Associated Advertising Clubs are urging upon the Government the appointment of a Royal Commission on selling and advertising British goods overseas. This appeal is signed by many distinguished and influential men, and urges that such a commission could hear the evidence of manufacturers and others having knowledge of foreign trade.

Printers' Paper Problems

MR. E. A. DAWE, of H.M. Stationery Office, speaking to the West and North-West London Association of Master Printers on this subject, said he was amazed often to see the casual way the printer dealt with his paper. Paper was not an unchangeable material, but subject to all kinds of weather changes. Paper which normally contained 7 per cent. of moisture was easily reduced to about 2 per cent. The paper then contracted. He urged that the stock room should be under good control and the temperature should be mechanically regulated. If they desired to do colour printing requiring accurate register the temperature must be controlled, and the stock room must be dry, fairly light, and not exposed to direct sunshine.

More Light

THE London District of the Joint Industrial Council held another most profitable meeting at the Stationers' Hall on March 24. On this ocasion the subject was the illumination of the printing office, and the lecturer, Mr. L. Gaster, that enthusiast on the subject of scientific illumination. The meeting was presided over by Mr. Embledon, Secretary of the Printing Machine Managers' Trade Society. Unfortunately, the attendance was small, largely due to the 'bus strike, but those present were most appreciative and followed the lecture with great interest.

When you think of it, the printing trade is particularly dependent upon good light. Few trades put a greater tax upon the eye than ours. Most of us engaged in the world of print are directly affected. We pride ourselves on our intellectual superiority to most other craftsmen, but whether we use our brains much or little, we certainly have to use our eyes. The editor at his desk, the reader in his den, the compositor at his case, the lino. operator, the machineman making all sorts of adjustments in all sorts of attitudes—we are all greatly dependent upon our eyes, and most of us before we reach fifty have paid an oculist's fee and an optician's bill.

This subject is therefore of vital importance to the printer, and it was very fitting that the Joint Industrial Council should arrange that Mr. Gaster should speak to them on the subject. The lecture covered much of the ground taken by Mr. Gaster in a paper presented at a meeting of the Illuminating Engineering Society some months ago, and fully reported in THE CAXTON at that time. It is largely due to him that this subject is steadily coming to rank in importance with heating and ventilation. It is certainly strange that a matter of this gravity, affecting the eyesight of the worker, his efficiency to work, and his liability to accident, should have been allowed to escape real scientific attention for so long. In thousands of offices men have been allowed to fool about with the lights just to suit their own ideas, regardless of whether those ideas were correct or erroneous. There is no need for this. The lecturer admitted that there is much that is arbitrary regarding standard power, but was quite emphatic that certain other things were known and demonstrable. These can be set out in a few separate sentences:—

Glare must be avoided.

There must be no direct light upon the eye.

Suffused light throughout the building with special lights carefully shaded for immediate work is the ideal to aim at.

Light on the eye is fatal.

Avoid extraneous shadows.

Light should be where the worker needs it.

Fifty per cent. more accidents occur in printing offices in winter than in the summer.

Out of fatal accidents one-third are due to falling, probably due to imperfect lighting.

Undue contrast between illuminated cases, machines, etc., and surroundings, should be avoided.

Gangways should be adequately lighted.

It was interesting to hear that the Home Office have appointed a Committee to consider this subject, of which Mr. Gaster is a member, and the printing industry has been chosen as giving the largest and best opportunity for scientific study of this question of perfected illumination. Mr. Gaster pointed out that the cost of good lighting forms such a small proportion of the cost of production that it became all the more amazing that such little regard was paid to it. It has probably not struck many of us that daylight costs very much more than artificial light. It certainly does in London and large cities when one considers the amount of valuable space which has to be reserved for lighting our buildings, and the cost must be terrific. It seems as necessary to call in the lighting specialist as the ventilating and heating specialist, and we think this attempt on the part of the Joint Industrial Council to stir up acute interest in this subject will have a rich reward.

Messrs. H. W. Caslon and Co.

IT will be noted that in their advertisement in this number Messrs. H. W. Caslon & Co. intimate that they are not exhibiting at Wembley, but that they extend to all printers visiting London a cordial invitation to inspect the Caslon showrooms in Chiswell Street, where there is a permanent and comprehensive exhibition of modern printing equipment.

The Paper Merchants and Printers

MR. WYKES, vice-president of the Federation of Master Printers, speaking to the members of the North Wales Alliance, made special reference to the action now being adopted by wholesale paper merchants in passing on "direct" inquiries to local printers. Wholesale paper merchants rendered a great service to the printer in holding stocks of paper which the printer could draw upon in small quantities, and he thought it was due to the stockholders that the printer should give them the opportunity of supplying the larger orders also when they could do so on the same terms as the mills.

Government Printing

A STRONG case has been prepared to present to the Committee of Inquiry now sitting upon Government printing, and representatives of the Federation of Master Printers have given voluminous and weighty evidence against the continuance of this work.

Limitation of Machine Apprentices

THE London Master Printers' Association and the Printing Machine Managers' Trade Society have arrived at an agreement on the limitation of machine apprentices as follows:—

In any office where 1 to 5 journeymen are employed, there shall be allowed 1 apprentice; from 6 to 8 journeymen, 2 apprentices; with 1 additional apprentice to every 4 journeymen up to 40 journeymen; and 1 apprentice to 8 journeymen thereafter; provided that such journeymen have been employed in the machine-room for six months. The term of indenture to be seven years. This agreement operates from March 24, until December 31, 1925, inclusive.

Oxford University Press

A DISTINGUISHED company assembled at Amen House, Warwick Square, the new premises of the Oxford University Press, for a lunch at which Lord Curzon was presiding. The lunch was given by Mr. Humphrey Milford, publisher to the University of Oxford, in celebration of the removal from Amen Corner to Amen House, and it is safe to say that a more brilliant company has never before been assembled at the call of a publishing firm. The only speakers were Lord Curzon, the Archbishop of Canterbury, the Rt. Hon. H. H. Asquith, and Lord Balfour in his capacity as Chancellor of the University of Cambridge. Among those present were the Bishop of Ripon, the Bishop of London, Lord Hugh Cecil, Lord Hambledon, Lord Sumner, the Rt. Hon. H. A. L. Fisher, the Rt. Hon. J. R. Clynes, the Vice-Chancellors of both Universities (Dr. Wells and Dr. Pearce), the Vice-Chancellor of London University (Dr. H. J. Waring), the Dean of Canterbury, the Dean of St. Paul's, the Recorder of the City of London (Sir Ernest Wild), the Dean of Christ Church (Dr. White), the President of Magdalen (Sir Herbert Warren), Sir John Bland Sutton, Sir Frederick Kenyon, Sir Charles Oman, Sir Humphrey Rolleston, Sir Squire Sprigge, Sir Herbert Austin, Sir Israel Gollancz, Sir Frederick Macmillan, Sir Ernest Hodder-Williams, Sir Charles Lucas, Sir James Carmichael, Sir J. A. R. Marriott, Sir Clifford Allbutt, Sir Hugh Allen, Sir Henry Newbolt, Sir Paul Vinogradoff, Sir Arthur Quiller-Couch, Professor E. de Selincourt, Professor G. S. Gordon, Professor Gilbert Murray, Professor J. L. Stocks, Principal E. Barker, Dr. D. G. Hogarth, Dr. Edmund Gosse, Dr. Percy Buck, Mr. J. L. Garvin, Mr. W. L. Courtney, Mr. John Buchan, Mr. B. L. Richmond, Mr. Albert Mansbridge, Mr. Percy Scholes.

The Presses of Oxford and Cambridge have exerted an enormous influence upon the intellectual life of the country. It would be difficult to imagine modern scholarship and modern publishing and printing without them. They have set the highest standards of typography and production. They have published the works "which do not pay" and remained concerns of a more than respectable solvency. In later days they have come unhesitatingly with new wares into new markets. In the day of mass-production the University Presses have risen to the new opportunity. The business of the Oxford Press has now compelled the provision of ampler quarters. Behind this vast output is an efficient institution which does not work for a return on private capital nor for a loss, and is not owned or subsidised by the State—an interesting study for contemporary reformers.

A press and a publishing department, in some form of association with the University, are now among the first requisites of University equipment. But Oxford and Cambridge still stand out before all rivals in their publishing work.

Miscellaneous Advertisements

THE Proprietors of British Patents No. 100,278, relating to "Improvements in Type Bar Making Machines," and No. 105,403, relating to "Improvements in Matrix Holders for Type Bar Making Machines," desire to enter into negotiations with one or more firms in Great Britain for the sale of the patent rights, and for the grant of licences to manufacture under royalty. Inquiries to be addressed to D. YOUNG & CO., Chartered Patent Agents, 11 and 12, Southampton Buildings, London, W.C.2.

SMALL GENERAL PRINTING BUSINESS FOR SALE.—Excellent well-lighted factory, capable of development in the hands of a practical printer who has a connection to augment existing business, or would be suitable for a London firm requiring additional facilities by possession of country works. Grade V. town, South-Eastern county, main line, within twenty-three miles of London. Fullest investigation invited; can be viewed by appointment with the vendor.—BOX 26, c/o THE CAXTON MAGAZINE, Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

SKELETON FORMS READY FOR THE PRINTER.—Receipts, Billheads, Typewriter Postcard Strips, Patent Postal Statements.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

TRADE RULING.—Speciality: Card Index and Loose-Leaf Ledger Work and long runs.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

PAPERS AND BOARDS.—Flat or Cut, Plain or partly-manufactured. Banks, Writings, Ivory or Imitation Ivory Boards, Card Index and Vertical Filing Guides and Folders.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

CARD INDEX TRADE WORK.—Tabbing, Slotting, Ruling, Rotary Cutting and Punching. Quick delivery.—Debecey Wholesale and Manufacturing Co., Ltd., Oldbury, Worcestershire.

TRADE NUMBERING.—Hand and Treadle Paging. Intricate Numbering a speciality.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

DIE STAMPING FOR THE TRADE.—Speciality: Octavo Headings and Cards (5 in. dies).—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

CARBON PAPERS.—"Permink" (Regd.), the permanent ink. Pen Carbon, Pink-back Pencil and Typewriter Carbons. Job lots from 1/- per 100.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

COUNTER CHECK BOOKS, CAFE CASH CHECKS.—The best and most reliable are made by Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

WRAPPERING PAPER ON REELS.—Plain or printed in one or two colours. Various widths and colours of Sulphites and Krafts stocked.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

Fifty Years a Printer

Business Jubilee of George W. Jones

BY THE EDITOR

LITERATURE enshrines for us a few great stories of men and women to whom art and duty were almost inseparable, and who have lived and in some cases died to further and perpetuate the thing they loved. The sculptor who was frozen to death in a Paris garret while the clothes which might have saved his life were wrapped around his clay model to preserve it; the artist, whose mysterious crimson colour baffled the world, whose body after death showed the source of the unfading red.

This reads like a flamboyant introduction to the work of a master in the art of printing. George W. Jones has not sacrificed his life, or any part of it, to his craft—but he has devoted himself to it; neither has he had to sell his coat to buy new type or old books—I hope he has made enough money in his work to make that sort of thing unnecessary; but he has given himself to his task with an abandon worthy of so great a craft.

More than fifty years ago a Worcestershire schoolboy came into possession of a great primer letter taken from a small printing office by a schoolfellow. That bit of metal marked a crisis. It seems a poor little thing to have stirred imagination and desire, ambition and hope. But so it was. George W. Jones is no more a Calvinist than I am, but here is certainly a case where the die was cast somewhat literally. The lad seemed predestined for his task. From that hour no other path seemed possible but the one leading to the case and the printing press. From this time the youth spent much of his leisure in drawing letters, and his pocket money in buying a dictionary and any books his meagre cash would procure him.

GEORGE W. JONES.

It was an easy step into the little printing office—and once there "G. W." was bound to shape as a good printer. There are always too many who are content with small things to prevent the youth who has set his heart on big things reaching his end.

The years intervening between these apprenticeship days and the age of 28 must have been truly well spent, for by that time George W. Jones was well known in printerdom. At Leicester, at Edinburgh, in the class room and in our technical journals, he was stamping his familiar name upon pieces of good printing and raising his soft and pleasant voice for simplicity and beauty even in common printing.

And here I would like to quote the appreciation by George Joyner from his "Fine Printing," published by Cooper & Budd in 1895:—

"Mr. Jones's work at Leicester had always been characterised by chasteness and finish; but the 'invigorating air of the north seems to have had a refreshing effect' on his typographical faculties, for he soon 'developed a new style of display, in which rules and simple line ornaments

were gracefully combined.' This new style is a point of more than passing interest in connection with the subject of British fine printing inasmuch as it indicates the period when the art assumed a more distinctive character, and entered upon that course of development which has placed it in the 'front rank among the nations' and given it some claim to be regarded as a fine art.

So that effect may be given to the significance of this new style it has been deemed advisable to reproduce two typical examples in illustration of its tendency. They have been selected from a book of specimens, entitled 'Something New in Letterpress Printing,' issued by Mr. Jones from the Darien Press early in 1889.

Some six months later—January-February, 1889, —The British Printer again referred to the 'wonderfully taking new style of design' that Mr. Jones had inaugurated, and assisted its promotion by giving examples.

> 'Graceful type and ornamental combinations and dainty tinting rival each other in admirable effects. There is no very elaborate composition in any of these specimens; ornament is used sparingly, but every bit tells, and as a rule the whole of any job is almost entirely in one tint, with just an initial, a rule, a small emblem or arms in another and more decided colour. Some of the tints are difficult to describe, thus fulfilling Ruskin's definition of a true art colour. The new pictorial vignettes are used in a novel style that will find many imitators as soon as they are seen. Another feature is that in the majority of these specimens only two or three faces of type—sometimes only one —are used, yet in every case the effect is good.'

In 'Something New in Letterpress Printing,' vignettes were used to good purpose. In some instances they were printed in delicate tints, the artistic appearance of the job being enhanced thereby, without in any way detracting from the value of the announcement—nay, rather was it rendered more arrestive. But the most remarkable feature of this collection was the artistic simplicity of the composition, which exhibited a far more correct appreciation of the legitimate use of ornament than had hitherto been demonstrated. 'No very elaborate composition; ornament is used sparingly.' For years more than one good printer had sternly declined to give way to the innovation of fancy printing owing to its over-elaborateness and superfluity of ornament. This new style opened up the avenue to the popularisation of fine work. Here was truly artistic typography without intricacy in composition; ornament and vignette brought into use, and yet the most stringent law of the old school, that printed matter exists for the type display and not for the ornament, duly observed.

It is well known that some ten or twelve years ago it was a rule to make display matter—with a few exceptions, book titles chiefly—as diversified as possible. The productions of the type founder favoured that style, well graded series of a design, except in plain type or blacks, being very rare. Displaying jobs in uniformity—that is, using not more than two or three faces of type similar in character, or several sizes of a series—seems to be of American origin, but for home printers the style had already received exposition from Mr. Jones in several examples in Messrs. Raithby and Lawrence's Specimen Book of 1887. In 'Something New,' uniformity constituted the ruling principle of the type display. Add to the points already cited as distinguishing this collection the adoption of a judicious method in jobs of two or more workings by which intricate make-up was avoided, and some of the best features of modern British fine work are clearly perceptible.

The influx of labour-saving material since 1888 has made diversity easily achievable; two other capital systems of display have also been evolved and rendered definable; but to George W. Jones must be awarded the credit of instituting the fundamental principles that, judiciously fostered, gave to British fine work its distinctive qualities."

Mr. G. W. Jones came to London with only his good name to help him. He took part of a room for an office, found, as many hundreds of men in like circumstances have found, great generosity and helpfulness—and from that day he has taken London to his heart.

At the Sign of the Dolphin he has pursued his pleasant task—eschewing the meretricious and giving mind and heart to the best he knew.

He may well count this half-century's work as well worth while. In a way he must often have reversed commercial axioms. He has found that business is not always business—it is joy, it is satisfaction, it is a tuning oneself with the harmony of things which is much more worth while —even though there is little profit in it.

But Henry Ford has shown on a big scale what "G. W." has emphasised through a much finer screen—that idealism can be made to pay. Soon or late the world swings round to the man in the right—or at any rate to the right for which he stands.

This country of ours has produced as none other in the world successive generations of entirely honest workmen—honest, I mean, in Ruskin's sense. Not simply that they paid twenty shillings in the pound—but that the labour of their hands was good and true and lasting.

In printing, as in most else, we have had our decadent periods. As we look at some of the elaborate, grotesque, highly ornamental work of thirty-five to fifty years ago, and compare it with some of the beautiful work of to-day, we feel instinctively that we owe great debts somewhere.

And when we come to acknowledge our indebtedness, there are few printers in the world with any power of appreciation who will not wish to give great credit and honour to George W. Jones.

West and North West London Master Printers' Association

Mr. R. F. Hunger was unanimously elected President of this Association at its annual meeting.

Printers' Probable Candidate for Vice-Presidency of the U.S.A.

Major George L. Berry, President of the International Printing Pressmen's and Assistants' Union, is in the running for nomination as the Democratic candidate for the Vice-Presidency of the United States. He was elected President of the Pressman's Union in 1907, and has since been largely instrumental in raising the numbers on the membership roll from 16,000 to 50,000, and the invested funds from $24,000 to $3,000,000. During the war he was given a commission in the Engineers and served with the American Army in France. Major Berry was also attached to the American Commission during the peace negotiations.

The Art of Hesketh Hubbard by Haldane McFall

(Published by Morland Press, 10/6)

A pleasant work made beautiful by the harmony between the artist's work and that of the printer. Hesketh Hubbard is one of our younger artists, being now only thirty years of age. He received his early training at several of the London Art Schools, and there mastered the technique of his art, but under the influence of Joseph Longhurst, at the age of nineteen he detached himself from the methods of his teachers, and sought, with careful training, to give expression to his own individual ideas. His chief interests are etching and oil painting, but he has also devoted some attention to the subjects of woodcutting and colour block printing.

The text pages of this charming volume are decorated by the artist's work in black and white.

The title page is a most unusual one consisting as it does of a boldly treated pen drawing, filling the complete page with the exception of the title at the head, and the author's name at the foot. The line drawings which are reproduced show the fine appreciation of the artist for that medium, and undoubtedly his work as an illustrator is of importance. The ability to handle a line drawing in a way that will harmonise with the printed page, is unfortunately a rare one.

In commenting on Hubbard's woodcuts, Mr. McFall makes some useful remarks on woodcutting in general, which are prompted by the somewhat mechanical quality of the results in this medium. He suspects that the artist makes ink drawings for others to cut, and although the effects are forceful they do not look like woodcuts. He says:—

"To achieve mastery in the woodcut as one of the most exquisite artists of all kinds in the woodcut, Gordon Craig achieves it, requires the artist to employ the cutter on the wood with his own hand in order to discover the music that he can free from the wood—it does not lie in mere silhouette."

To a mere printer Mr. McFall's figure of speech may appear somewhat florid, but the sense of his view is worth recording in that it emphasises once more the value of woodcutting or engraving, and the beauty of its technique when properly used to decorate the printed page.

Apart from the pleasant format, one of the chief interests in this volume to the printer reviewer, is the treatment of the plates. The etchings, oil colours, water colours and pencil drawings, are reproduced by the half-tone process, and printed on a heavy tone soft cartridge paper. The smooth quality and richness of the printing of the plates is indeed remarkable, and is a good example of what can be done when proper methods are adopted by the printer. An etching "The Roundabout" and an oil colour "Bostock's Circus" represent a very high standard of craftsmanship in the machining. For the Morland Press the letterpress shows an unusual restraint, even to the omission of a decorated initial.

Crown 4-to pp. 88. Price 10/6. Large paper edition two guineas. Morland Press, 190, Ebury Street, S.W.

L. S. C. Jobbing Guild

THE members of this Guild are being invited to a social gathering on Wednesday, May 21, at 6.30, at the invitation of Mr. F. W. Bridges, who will afterwards give an address on his recent South African tour. Mr. Alfred Langley, President of the London Master Printers' Association, will take the chair.

"The Other Fellow"

By AUTOLYCUS

WITHOUT beating about the bush at all I'm the other fellow—and I've recently discovered the opinion of other people about him. That would not interest you a scrap except that you are the other fellow too, and similar notions exist about you, and the seriousness of it is that these opinions happen to be wrong. They always are of course. Only this time we can put them to the test because we are both men in one. There are two Autolycuses (as a matter of truth I know at least four, but for the purpose of this little talk will keep them down to two) the Autolycus you know and the real fellow—quite a different sort of man. And there are at least two of you—the same sort of two. So that when you and I meet to talk there are four of us present, and there is always the danger of things getting mixed up a bit.

My pen would steadfastly refuse to flow if I attempted to put down what I think about myself, but I think I can manage to keep it going if I put down what other people think about me.

It is not a very comforting discovery, so I am not going to enlarge the picture. Briefly then it is this: I am nearly always less important than the man I am talking to; my time is always less valuable than his so that I can be kept waiting without any qualms; I can be put off with a promise without any great concern on the part of the man who gives it to keep it.

Now for illustrations: you invite me to see you at noon to-morrow and when I present myself at that hour you keep me waiting twenty minutes. You have no manner of right to do anything of the kind. You fixed the time and I kept it. You must of course think twenty minutes matters little or nothing to me. You're wrong! They are quite likely to mean more to me than to you. At any rate you will never keep me waiting again.

Again: I want to borrow a book—urgently. Unfortunately I work nearly one hundred miles from my own library. I cannot get it at once from Mudies, I know you have it and I ask you to lend it to me for an hour or two assuring you I will return it after reference. You say you are delighted and are sending it along. I rely on its coming. But it never does come, and the job I am doing which depends upon my getting hold of this book, is held up. You tell me afterwards you could not find it. But you ought to have made sure of that before answering my urgent call, or else have told me so when you discovered it. I don't matter!

Yet once more: You are coming to see me and after some difficulty in arranging a day and time we fix one which unknown to you is greatly inconvenient to me. I give up another appointment made for my own pleasure, I wait specially in town when I might be happily out of it, and an hour before you should be with me you 'phone to say you cannot come. I don't matter!

Why do we perpetrate such rudeness on each other? It is wrong—quite wrong, and it is driving the accepted canons of good behaviour out of business life.

I know the inroads made upon our time, I know how necessary it is to keep some time for ourselves when we can be undisturbed, I know how punctiliously we are served by secretaries and telephone operators who think their particular chief is the most important man in London—I know all that.

But I still say it is a pity to tolerate discourtesies being shown; it is foolish to think that outsiders will reckon our importance at the same ratio as our office boy; and it is the most serious blunder of all to take men at their face value. During the day I may be a printer or a stationer and you may be in the position to patronise me; in the evening I may be a poet, a great mathematician, or an inventive genius and you a crack billiard player.

Let us get rid of this air of superiority. Let imagination have a chance—even in business, and for heaven's sake don't patronise me for the worst of all possible reasons—because you could buy me up lock, stock and barrel and not miss the money.

I sometimes think how nice it would be to tell a few people what I think of their behaviour—and then my desires in this direction are sharply checked for I shudder to think of the day when a bolder spirit than I should look me in the eyes and tell me bluntly what he thinks of me.

Gentlemen: Life is a pretty rough journey for most of us—don't let us make it rougher. It would be nice if we could go through it with cheerfulness, but failing that we might walk its ways with decency.

Printers and the Advertising Convention

THERE is a markedly growing interest in the great advertising convention to be held in London in July. When the British delegates visited America last year they only represented three clubs. Now there are nearly forty which are associated with the Associated Advertising Clubs of the World. Some £30,000 are in hand toward meeting the expenses of the gathering.

The programme of meetings, which is well in hand, has not proved anything like such a difficult proposition as the entertainment which is to be offered the overseas guests, who will number some thousands. The resources of the largest caterers in London could not meet the demands for a dinner at one time, and in one place. It is rumoured that the King and Queen are to give a garden party for delegates at Buckingham Palace. By the courtesy of the Dean of Westminster reservations have been made for the morning service at the Abbey on Convention Sunday, and an evening service at St. Paul's has been arranged.

As the meetings are to be held at Wembley, there need be no anxiety as to the comfort of the delegates, and the Exhibition alone will provide most of the amusement they are likely to need,

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

CORRESPONDENTS have been writing to me about Press Advertising, deploring the fact that after the early instalments of Craftsman's Corner, little mention has been made of this very important branch of *our* industry. And so in this issue the subject is re-opened; and I would like my correspondents to take it as an answer to their letters, because to do full justice in private replies would leave me little time for anything else. As it is, in the space of a single article *much* must be left unsaid; but I will endeavour to make it as comprehensive as possible—and if my friends would "like some more" on a future occasion, please drop me a line, stating at the same time what particular phase of the subject they would like handled, and I will do my best to help them.

In his more ambitious moments the printer-compositor is apt to look with longing eyes upon what is considered by many to be the happy lot of the advertising man, probably overlooking or not realizing the many long hours that have been spent, the huge quantity of midnight oil that has been burned, *and* the anxious days which follow many of the attempts at trying to tickle the palate of the public to the satisfaction of the advertiser.

This is a far more difficult task than appears on the surface, because when it is done it often looks *so* simple and sometimes even silly, though it is seldom so silly as it looks; and if one will only take the trouble to study some of the numerous methods adopted by the advertising spider to catch the money-spending fly, he will soon appreciate how difficult it may be to decide where and how to commence to ensure finally traversing that long, long road which leads to Success.

For instance, there is the advertisement set in solid paragraph form, with a drop initial similar to Small Wants, which depends almost entirely for success on the way it is worded. Here is a typical example:

> TO Let or for Sale.—Bath Chair and crutches formerly used by sufferer from rheumati-m, now relieved by drinking "Woodbine Blend" dry cyder.—Write Whiteways, Whimple, Devon, for particulars.

Example 57

If there is any truth in this seemingly stupid advertisement (which appeared in a National Daily early in April), then the information gained is that apples may be usefully employed in the diet of rheumatically inclined persons! Which is not so stupid after all!

A slight extension of the run-on principle may be seen in Example 58, headed "Decorators and Painters, Listen!"

> DECORATORS & PAINTERS,
> LISTEN!
>
> Success and prosperity pursueth no man.
> These are qualities which must be wooed and won.
> 'Tis said that "none but the brave deserve the fair."
> Be as keen in the pursuit of business as in the pursuit of love
> And good fortune awaits you.
> He who sits at home and waits may go on waiting;
> But the man who seeks business without his samples
> Is a well, he ought to know better.
> We have your "**footsteps to success**" and **prosperity,**
> Viz.: the something you need to show to prospective customers!
> If you can lay before property owners and house dwellers,
> Properl and fully prepared schemes, superior to that which
> May now surround them and whereby their habitations
> And lives may be brightened, they will thank and employ you.
> We have it: **It is your prepared sample and "Business Getter."**
> We are worth "pots of money" to you.
> Consult us!
> We cannot here tell you all about it.
> But we will send you, **free upon application,**
> Sixteen pages of information, telling how you can,
> At little cost, and by easy payments if you wish,
> Obtain the aid to win success and prosperity.
> Don't put off until to-morrow what you can do to-day.
> Fill in this Form and Post it **NOW.**
> A H lfp-nny stamp will bring it.
> Please send me FREE, your sixteen pages decr bing the "DECORATION AND RENOVATION OF THE HOME" and the eighty-nine fully prepared schemes, designed to assist me to get new business; also price and terms of easy payment.
>
> Name .....
>
> Address .....
>
> .....
>
> Date .....
>
> *To* W. R. HOWELL & CO.,
> 42, Theobald's Road, London, W.C. 1.

Example 58

If my memory serves me rightly, this appeared on the leader page of a National Weekly, set almost

exactly as here shown. It is true folks do read their Sunday papers more carefully and at greater leisure than their dailies; but such a literary diatribe of over a couple of hundred words could be boiled down to half-a-dozen plain, pithy sentences that could strike right home to the imagination of the decorator without the laborious effort of reading necessary in this case. There are two good points in its favour: it is divided into twenty-five short paragraphs, and is next to the editorial leading article, in which position ordinary displayed advertisements are generally barred. But I suppose these advertisements must pay, or else why are they constantly appearing?

Then we have the one-line-display style, such as the Dale-Forty Piano and Raleigh Cycle proprietors frequently adopt; but this should not be confused with the one-line advertisement of Wolsey Underwear which is to be found in the centre of the drapery advertisements on front page of the *Daily Mail*.

A glance at Example 59 ("If the best is your quest give Wolsey a test") will instantly recall this to mind. Inserted by the wholesaler, it is a selling aid to the retailer; and its crispness, individuality (it is always drawn, never in movable type), and ever varying copy compels the attention of the reader interested in the announcements surrounding it.

If the Best is your quest—give Wolsey a test

Example 59.

Now let us examine a little more closely some of the elementary principles which govern successful Advertising. What does the word "Advertising" mean? Broadly translated, it is "The act of notifying, informing, making known." But to-day Advertising has developed into a science, and cannot be explained away in a few sentences, or even a few lessons. Only by continuous and concentrated study over an extended period of time can one hope to become fairly proficient, let alone an expert. For this reason: Science is the result of general laws, and may be correctly termed "Knowledge."

Advertising is also an Art. Now, a principle of Science is a rule in Art; and Art is the application of knowledge to practice. In other words, Science is knowledge, Art is skill in using it. Of course, the term "Art" has a very wide application. As previously explained, Art is skill in using Knowledge. There is Art in wording an advertisement, Art in planning it, Art in illustrating it, Art in printing it. Tolstoy defined Art in the following words:

> "Art is one of the two organs of human progress. By words man interchanges thoughts, by the forms of Art he interchanges feelings; and this with all men, not only of the present time, but also of the past and of the future."

The particular part of this quotation that should be specially impressed on the memory will bear repetition and dissection: "By words man interchanges thoughts, by the forms of Art he interchanges feelings." Let us divide this apparently simple extract into two parts, and consider a brief analysis of each; because, although they may be universal in application, it is an advantage to thoroughly comprehend their depth of meaning when applied to Advertising. The first part of the extract reads:

"BY WORDS MAN INTERCHANGES THOUGHTS."

I do not think a clearer explanation is necessary than the following little story culled from an early issue of "Printers Ink":

> "A valuable horse was lost. To the astonishment of every one, the village fool found it.
> "When asked how he managed to succeed when others had failed, he answered: 'I thought what I would do if I was a horse, and I did it—and he did!'
> "Right there is the whole secret of producing Advertising that brings business: 'Do unto others what you would have others do unto you.' Write the kind of copy that will fit the mind of the man to whom you send it."

So runs the little story—the lesson is plain. Applied generally to Advertising, one should presuppose the wants of prospective buyers, and frame the message accordingly.

The second part of the extract reads:

"BY THE FORMS OF ART HE INTERCHANGES FEELINGS."

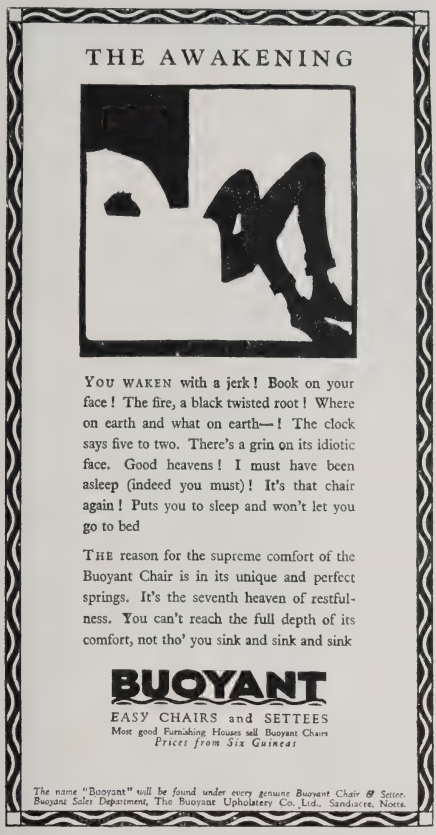
One should not only portray the subject to fit the artistic sense of the individual to whom appeal is made; one should also cater according to the degree of intelligence (or power of perception) of the class it is desired to reach, anticipating the thoughts and requirements of those easily susceptible to minor influences as well as those of a type akin to the hard-headed commercial genius. Human nature varies to such an extent as to be almost impossible to gauge without being studied continuously.

The sight of a picture immediately arouses the feelings; and on how the brain translates those feelings depends to a very great extent the success or failure of the adman's efforts. Dissect these efforts, and you will have a good idea of what the adman is up against when he sets out to create trade by such methods.

Example 60 (Buoyant Easy Chairs) clearly demonstrates the foregoing extract, "By words man interchanges thoughts, by the forms of art he interchanges feelings." The unobtrusive headline, "The Awakening," starts a train of thought helped along by suggestive illustration, and the message beneath secures concentration by the sense of comfort conveyed therein (by using a Buoyant Easy Chair). Concentration of thought on any particular subject generally leaves a lasting impression behind—and this is the first stage in the contest to be won by the adman. A succession of advertisements with some connecting link between them to arouse the "slumbering" thoughts of the reader, and the final stage is eventually reached when a sale has been effected. (In the example on page 239 of the April CAXTON MAGAZINE the same illustration has been used, but with the wording, "Get out of that chair, Kenneth, and let your father sit down.")

The variety of ways in which an advertisement may be dressed are almost without limit. Who does not remember Pears' "Oh, you dirty boy!" and "Bubbles"? They have apparently dropped this style entirely now, and are developing their advertising on distinctly modern lines.

Look at Examples 61-66, showing half-a-dozen



Example 60.

advertisements which I have pasted together to suggest a page of *The Evening Stardard* reduced to exact proportions.

Example 61 (About Beards) demonstrates a very clever use of white space by making the page margin of the newspaper help the advertisement. Type and blocks were only 2 inches wide instead of the regular column width of $2\frac{3}{4}$ inches, and then pushed over flush to the left away from the column rule, giving a margin each side of a clear three-quarters of an inch, which is equivalent to a gain (*i.e.*, something for nothing) in advertising space of three-quarters of an inch down a whole column of 17 inches! The advertisement is thus entirely isolated, and nothing detracts from it. Developed in a reminiscent or story-telling style, its short, crisp sentences are set out in well-leaded lines of readable size, with illustrations at head and foot directly related to the display matter in their immediate vicinity—the whole presenting a very successful treatment of a single column advertisement. Contemporary with these Shaving Soap advertisements are running a series under the title of "Pears Pageant of Beauty" for Pears' Transparent Soap.

Example 62 (Ess Viotto) is hand lettered throughout, and possesses a daintiness of its own in keeping with the product.

Example 63 (Cerebos Salt) is also entirely hand drawn, and demonstrates the use of their patent salt pourer. This will undoubtedly interest the housewife, who, apart from appreciating the quality of Cerebos Salt, is always on the look-out for any device—especially if it is "given" away—which will save labour and assist cleanliness wherever food and its utensils are concerned.

Example 64 (Milton) is another bait for the careful housewife—an advertisement phrased after the manner of a recipe for taking stains out of a table-cloth.

Example 65 (The Gateway to the World) is one of the many announcements now appearing in the Press relating to the forthcoming British Empire Exhibition. The allotment of white space here has been overdone—probably because the advertisement was originally planned for $4\frac{1}{2}$ inches (double column) width, whereas the *Evening Standard* double column measures $5\frac{3}{8}$ inches. If it had not been placed in an outside position it would look very odd and lop-sided indeed.

All the British Empire Exhibition advertisements bear the sign of the lion—the *raison d'être* should need no explanation.

Example 67.

ABOUT BEARDS

There are various kinds of beards. . . .

There's the beard of the reveller who picked up his hairbrush and looked into it, exclaiming, "Great Methuselah! I thought I'd shaved!"

This is the Beard Mythical.

There's the beard of the gentleman who was photographed for the newspapers the other day. His beard was ten feet long and he used it as a scarf.

This is the Beard Phenomenal.

Then there's the beard that lies between the ringing of the alarm-clock and the pouring out of the breakfast coffee.

This is the Beard of the Ordinary Man.

And it can be the very dickens.

It can spoil your toilet, spoil your breakfast, spoil your temper, spoil your day.

But it acknowledges one master—Pears Shaving Soap.

With a stick of Pears and a good razor—well, *every* morning brings that comfortable rubbing of the chin as you sit down to breakfast, that involuntary smile, that after-feeling of a real shave.

PEARS
OPAQUE SHAVING STICK

One of Pears Golden Series

Ess Viotto

is known & used by ladies throughout the world for whitening the hands & beautifying the complexion

2/6 4/9 6/9
per bottle

From Chemists Perfumers & Stores

BRONNLEY
LONDON

Pour out your Salt in this New Way

Cerebos Salt

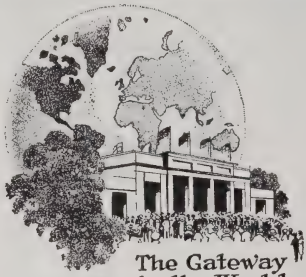
in the Patent Pourer Package

For 101 Uses in the Home

My Clean Tablecloth Stained

Never mind, get the Milton bottle quick! Put some Miltonised water over the stain and—out it comes. Without the slightest injury to the cloth. It'll do the same for white blouses, lingerie, etc. (But don't ever use Milton on silk, woollen or coloured stuffs.) Of all chemists 1/, 6 or 2/6

MILTON



The Gateway to the World

YOU must not miss the glories of Wembley. Mankind throughout the centuries has never known a spectacle so wonderful. You will wander at your will in the magnificent Palaces of Industry and Engineering. Towers and pinnacles, domes and minarets, proclaim the range and splendour of our Commonwealth of Nations.

Designed to delight the eye, the British Empire Exhibition has a definite national purpose—to demonstrate to the ends of the earth what British skill and enterprise can achieve.

At Wembley the trader will increase his trade, the student his knowledge, the holiday-maker his pleasure.

The spacious Stadium, the music, the illuminated lakes, the glorious gardens, the broad highways, the Amusement Park of a thousand thrills—these are but a tithe of the triumphs that make Wembley the event of a lifetime.

ADMISSION, 1/6
CHILDREN, 9d.

H.M. THE KING WILL PROCLAIM THE GATE

~wide open at Wembley
on APRIL 23rd

BRITISH EMPIRE EXHIBITION
WEMBLEY LONDON
1924

2 C

HARTLEY'S Marmalade

FATHER: "You didn't tell me you had been making marmalade, Mother."

MOTHER: "I haven't, dear, that's Hartley's—it always has that fresh home-made flavour."

FATHER: "It's delicious—always stick to Hartley's."

Examples 61, 62, 63, 64, 65, 66.

Example 66 (Hartley's Marmalade) takes the form of a domestic meal-time conversation—not frivolous and light chatter as such talks usually are; for it goes straight to the point with question, answer, and precept which leave no doubt as to the nature of the compliment intended.

All these examples are different in conception and treatment; and as many "C.M." readers are possibly stickers for uniformity in style, I propose leaving it to them to decide whether they think these advertisements disturb one another, or whether the modern idea of individuality brings enchantment to the scene.

There is just room for one more example, and I do not think I can conclude with a better one than the Kensitas Cigarette style—their clear, concise selling points are round, and possess a good punch

Example 67 is typical of them all, with this proviso: you never see the butler Jenkyn in the same pose when the subject matter differs. Yet you can never mistake him, for he is always the same chap, with a suave persuasive argument in favour of Kensitas Cigarettes. White space is well developed, and used to best advantage—paper margin (usually a special position) always playing an important part.

In order to demonstrate the importance placed on the positive *correctness* of the wording, about a week prior to this actual advertisement appearing, it was issued the same in every detail except for a *slight* variation of order in the words of Jenkyn's message. They are given here side by side:

Original wording	Revised wording
Your search for the really good cigarette ends, sir, when you smoke your first Kensitas	Your search for the really good cigarette, sir, ends when you smoke your first Kensitas

Example 68

The difference is very subtle—and humorous too if looked at from the right (or wrong) viewpoint; a feature which Wix & Sons are not desirous of encouraging in their advertising at present, because the next time this advertisement appeared, the wording was re-arranged as shown.

In the March Craftsman's Corner I made some comments on the series of type known as Goudy Modern, and referred to certain examples in that issue concerning the points raised. But the blocks were so indistinct as to be useless for the purpose, so I now repeat my comments, and also show the Goudy Modern alphabet in 18-point, with a rule flush at head and foot of each line to show size and position on body of type.

Aa Bb Cc Dd Ee Ff Gg

Hh Ii Jj Kk Ll Mm Nn

Oo Pp Qq Rr Ss Tt Uu

Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0

Example 69

One peculiarity of the Goudy Modern is the capitals—they are smaller in gauge than lowercase letters. Also, the series has up-and-down figures. These little "flavourings" are certainly not modern in origin. The semi-condensed capitals B, P, R, S, the wide lowercase t, and the sloping and rounded serifs are peculiarities which one does not usually associate with the word "Modern." In the firm and vigorous line are suggestions of Bodoni and Scotch Roman, but there its modernity seems to stop. The normal lowercase letters (a, c, e, etc.) are rather small in gauge, the ascenders and descenders are full length—there is a tilted lowercase s—thus presenting the effect of leaded matter when set solid.

All this rather suggests that "Goudy Modern" is only a trade name to differentiate from the "Goudy Old Style" series. But what's in a name after all? Possibly the series may be intended as a modern rendering of a "transitional" face between Old Style and Modern—it would certainly be interesting to know what prompted Frederick Goudy to adopt and combine these ideas.

Contributions to "Craftsman's Corner" are cordially invited. Any letterpress work capable of reproduction in miniature will be welcomed—provided it is of general interest—and full credit given to the contributor.

All correspondence for "Craftsman's Corner" should be addressed to H. Naylor, 8, Aubert Park, Highbury, N.5.

Better Type for Children's Literature

At the annual conference of the National Union of Teachers at Scarporough, at Easter, the following resolution was passed:—"That this conference urges the Government to pass legislation prohibiting children's newspapers, periodicals, story books and publications from using type below a certain standard, and considers that the use of small type in popular literature for children is detrimental to the eyesight, and therefore not in the best interests of the nation."

T. A. and New Machinery

The Executive Council of the Typographical Association have had under consideration a resolution from the Bristol branch expressing profound disappointment at the failure of the Executive Council to appreciate the seriousness of the introduction of new machinery into the trade manned by other than T.A. members, and suggesting that the matter be placed before the Conciliation Board. The Council decided that the branch be informed of the Council's efforts in the direction proposed.

Printers' Phthisis

A Resumé of Investigation and its Results

By E. HALFORD ROSS

(A Senior Medical Assessor at the Ministry of Pensions Headquarters; Medical Officer to the Factories and Workshops of the City of London, under the Home Office; Medical Member of the Industrial Welfare Society; lately of the Public Health Department, County of London; Research Scholar at the Lister Institute and at the Liverpool School of Tropical Medicine; one-time Health officer of the Suez Canal Zone and Cairo; Medallist, Royal Society of Arts.)

ON January 1, 1917, I was appointed Medical Officer to the Factories and Workshops in the City of London by the Secretary of State for Home Affairs. This presented an opportunity for research because it gave me admission to a large number of industrial establishments where numerous observations could be made. At the end of two years, one hundred and ninety-five factories, workshops, and offices had been kept under review, and the results of many medical examinations recorded.

TUBERCULOSIS PREVAILING AMONG PRINTERS.

Almost from the outset, the prevalence of pulmonary tuberculosis among the printers in the City of London became manifest; and enquiry was directed to this disease. A sub-committee of the Medical Research Council had already made some investigations in one or two printing works; had examined the floors for tubercle bacilli and failed to find them there; and, apparently, had given up the quest, believing that direct infection would account for the high incidence of this affection in a sedentary occupation.

Since the formation of the Joint Industrial Council I have urged the importance of health work for Whitley Councils, and considerable publicity has been given to the tuberculosis crusade in the general press throughout the country, while on October 7th, 1920, a leading article appeared on the subject in the Times:

THE NEW TUBERCULOSIS CRUSADE.

"The annual conference of the National Association for the Prevention of Tuberculosis, which opens to-day at Liverpool, meets at a moment when the campaign against this disease is being reorganised. Surveys undertaken during the past few months have proved discouraging in many respects, and this is especially true so far as sanatorium treatment is concerned. On the other hand, our knowledge of the disease has advanced in several directions. More and more the view is gaining ground that the mere presence of the tubercle bacillus is not enough to determine infection and that the bacillus can actually exist in the human body without attacking it or giving rise to any mischief. But in the presence of some as yet unknown circumstance the visitor may become converted into a deadly foe. What occurs then appears to be an abnormal type of growth on the part of certain of the body elements. Very large cells, known as 'giant cells' make their appearance. These being abnormal, tend to break down readily, and so a nidus of dead tissue is created which readily becomes the seat of other infections. Evidently, if these views are fully substantiated, inquiry will be directed in the future into the causes or circumstances which make a hitherto resistant constitution susceptible to tubercle bacilli and so allow them to work their evil effects."

In view of my researches in printing works, I was able to answer the question asked; my letter was published in The Times of October 14th, 1920.

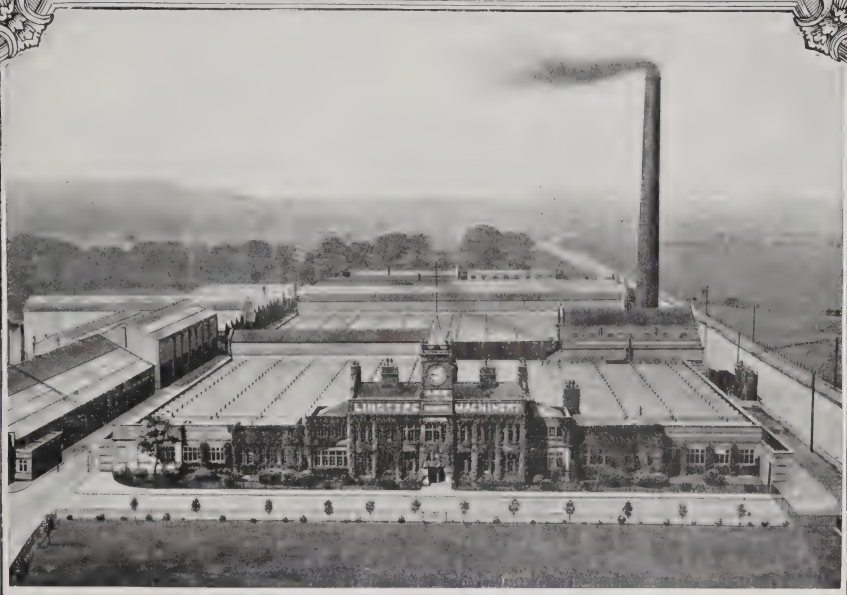
"Your leading article of October 7 on tuberculosis prompts me to relate the progress of my researches, which have been conducted in various printing works in the City of London during the past four years; I think I have discovered the third factor, the prime mover, in the occasion of this disease among printers. Early in 1918 I reported to the Health Committee of the Joint Industrial Council of the Printing Trades, then being formed, that there is a concentration of hereditary predisposition to consumption in printers' compositors owing to the 'closeness' of their craft, and to intermarriage within their families.

SLEEPING PARTNERS.

As stated in your leading article, we know that 'the tubercle bacillus can actually exist in the human body without attacking it or giving rise to any mischief;' and we know that the bacillus is actually dormant in a proportion of the population, infection occurring probably in childhood. Thus we were in possession of two of the factors governing the production of this disease, which can be regarded as a vicious partnership (if I may use an apt metaphor), of which we were familiar with two of the partners.

But these two factors were quiescent—they were sleeping partners only; it remained to find out the active partner, the causative factor, which gives the highest mortality figures from tuberculosis in industry to the printers, as quoted in The Times.

About a year ago my suspicions fell on printers' 'list' as being this third partner. It is a black, grumous, woolly, fluffy substance, which collects in compositors' boxes, trays, cases and 'chases.' It had already been examined by certain bacteriologists for the presence of the tubercle bacillus; their examination was sterile, and their quest abandoned. But the reason of their discouragement actually encouraged me to further observation, because the fact that the 'list' was bacteriologically negative was in itself peculiar. Then I found that it does not readily decompose like the dirt collected in rulers', readers' and binders' rooms, which soon becomes musty and smells. Then I remarked its weight. Then I realised that there was no object in looking for the tubercle bacillus in the 'list;' the bacillus was already within the human subject. A chemical *analysis was carried out by unbiassed persons.* Samples of 'list' were obtained from various works, and sent unlabelled through the medium of my brother, Dr. H. C. Ross, to Messrs. J. B. Blockey and J. Sheard, chemists in the laboratories of Messrs. Walker, leather manufacturers, of Bolton. They reported that 'list' obtained from composing rooms contains both silica and iron in



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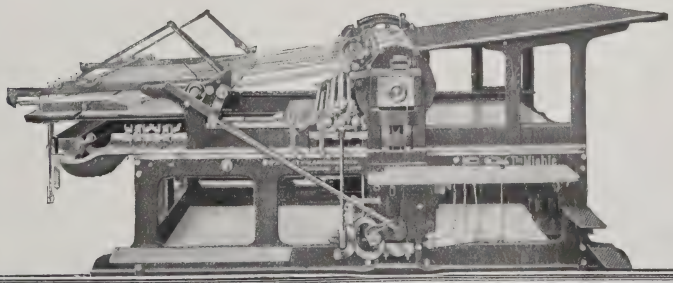

appreciable quantities; that obtained from printers' machine rooms contains less. These results have since been confirmed, with fresh samples, in other laboratories.

THE DANGEROUS PARTNER LOCATED.

Silica and the oxides of iron are known by the medical profession to light up phthisis when inhaled continually by those predisposed to the disease. Osler describes this well in his 'Practice of Medicine' under the name of silicosis—silica causing stone-cutters' phthisis or grinders' rot, iron causing a similar affection among workers in brass and in bronze. It would seem likely then that silica and iron inhaled by printers' operatives is the third factor in the production of their phthisis. They have the two sleeping partners—predisposition and infection; and they have the remaining active partner—contained within the 'list.'

I believe that the prevention of pulmonary tuberculosis occurring in printers' works is now within sight. Messrs. Waterlow have, for some time past, used suction bellows on their compositors' trays, cases, and 'chases' to remove the 'list;' the Law Stationary Society and some other firms have employed similar methods. By some such contrivance regularly applied throughout the industry, collections of 'list' should become impossible; and in this way the active factor would be removed from among those who spend a portion of their lives poring over compositors' boxes, tapping the type into place. The production of pulmonary tuberculosis in the printing trade is the work of a combine; if the active partner is removed, leaving the sleeping partners to their sleep, the whole concern (to continue the metaphor) will be smashed. This must be our aim.

The matter will be reported in detail to the Joint Industrial Council because, as Sir Robert Horne said at a dinner to Mr. Whitley at the Connaught Rooms in July, 1918, these are organisations eminently suited to encompass health in industry."

PROFESSOR LEONARD HILL DENIES THAT SILICA HAS ANYTHING TO DO WITH TUBERCULOSIS AMONG PRINTERS.

On October 19, Professor Leonard Hill published a long criticism of my article. He had been Chairman of the aforesaid Committee of the Medical Research Council, and his criticism was a dissertation on silicosis in miners mostly and seemed also an *apologia* for the failure of his Committee, the names of whose members he quoted carefully. There is one paragraph which I will transcribe as it is of great interest in view of some of his later publications. "Tuberculosis attacks the operative printers' assistants more severely than the compositors, and they do not handle the boxes of type. The air of printing shops is not particularly dusty, and it seems most improbable that the inhalation of silica dust therein has anything to do with the problem of tuberculosis."

I CONTINUE MY ENUNCIATION.

On October 23, I went on with my story in The Times:—

"When a discovery is announced there are often those who at first would try to grab it; or else they try to 'crab' it. When I announced the presence of silica in printers' 'list' as the active cause of printers' phthisis, we are told that the Medical Research Council 'has not lost sight of the question of the dust in boxes of type handled by compositors.' The dust must have got into their eyes; for they never saw the connection between silica and the printers' disease. Then we are told that the air of printers' shops is not particularly dusty; and the issue is confused by talk of quartz, granite, ganister, of garden cities, and green food. The point at issue is that the 'list' contains silica, and silica causes phthisis—these are facts, they are not fads and fancies. Professor Hill thinks it most improbable that the inhalation of silica dust in printers' shops has anything to do with the problem of tuberculosis. That is his opinion only; it is not a truth. It is not accomplished science; it is merely his surmise. I am going to prove him wrong.

Silica within the 'list' is derived from the sand used in casting and moulding the soft iron 'chases' or frames into which the type is locked. These are stacked in cases and shelves in the works, and they rust. The rust loosens the sand embedded in the soft iron; and when the compositor comes to release the type and to distribute it among his boxes, the sand, the silica, and oxide of iron are shaken into them too. Again, when the type-locked 'chases' are passed into the machine-room for printing purposes, the silica, already loosened, is shaken off them by the constant movement of a ton or more of metal in the jerking, rolling, working of the machines; and the printed paper picks it up, passes it within survey of those who spend a portion of their lives 'taking off.' in printing works. In the monotype foundries, where the used type is melted down, the 'list' comes up seething as dross within the crucibles; it is skimmed off, and often stored in open chests in the close atmosphere of some works sometimes for months until sold. It is obvious that the amount of silica in various works varies greatly and almost from day to day.

I want the interest, the encouragement, the enthusiasm of the Medical Research Council. Still more I want the good will of every one within the printing trade. Mine is a new thought, a new suggestion, a new idea, specious and practical, based on facts—'list,' silica, phthisis. We want to prevent consumption among printers. We shall not hamper Mr. George Isaacs's excellent sanatorium. He is out to cure, to alleviate suffering in those already affected; but sanatorium treatment has not prevented tuberculosis. I am out for prevention. It can be done by cleanliness, absolute cleanliness, in all works throughout the industry; surely this is neither difficult nor costly.

A CLAIM FOR CLEANLINESS.

Our next step must be to find out precisely how the silica is conveyed from the compositor's boxes, cases, trays, and 'chases' into the workers' lungs. It can be done with a microscope. The Medical Research Council must still possess a microscope in addition to a pen. Will they take up the challenge?"

To this Professor Hill again replied, repeating his statements about miners, domestic servants, stagnant air; and he quoted the names of various persons who had done some work on silicosis among Rand miners. He made the following statement: "Irremediable harm has been done to the health, happiness, and efficiency of the people by the acceptance in the past of chemical purity of the air as a standard of ventilation." And his peroration was as follows: "It would be most regrettable if Dr. E. Halford Ross turned the master printers to clean up dust in their shops in place of keeping the atmosphere cool, fresh, and day-lit, and making clean and wholesome the bodies of the printers, and their minds contented by placing their shops in garden cities, where sunlight, fresh air, and exercise in gardens and playing fields can be obtained."

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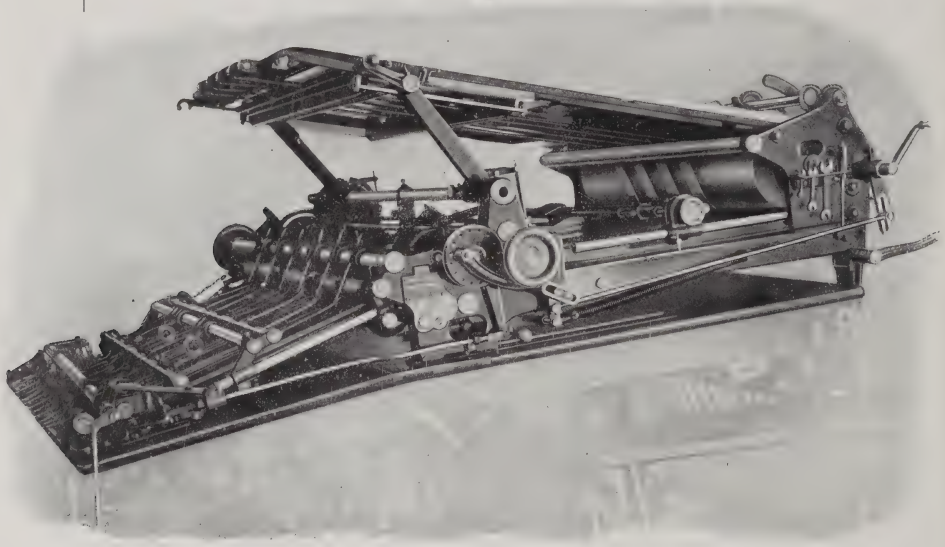

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Three days later, in The Times of November 1, 1920, I completed my enunciation.

SILICA AND FLOATING FIBRE.

"The printers have set themselves to build a sanatorium; they must have had a reason. It is because they have 'consumption;' to this I can testify; I, myself, have seen it, almost every day; it needs no Blue-books. The printers seem to know more about their phthisis than do the professors with their contradictory statistics and their conflicting statements.

The challenge in The Times of October 23 was not accepted, so I will tell my story.

I INTRODUCE FIBRE THE 'CARRIER.'

Silica within the 'list' is conveyed from the compositors' trays and boxes into the workers' lungs by tiny, floating, vegetable fibres. These come from printers' paper, which is made from the pulp of trees. This method of carriage was found in the following way: One afternoon I was 'observing' in a top-floor composing-room when suddenly a sunbeam appeared through the skylight; its light showed a thin, dimly visible haze around the workers' heads and hands as they picked and tapped the type. The haze seemed to consist of minute floating particles such as one sees under similar conditions in most living rooms. I put a microscope into the sunbeam, and saw nothing; then I put the sunbeam into the microscope, and saw everything. The floating particles are fibres; but in printers' works the fibres are armed with microscopic crytals of silica-grit derived from the 'list,' which in turn comes from the sand in the rusting 'chases,' The paper fibre gets clogged into the type in the machine-rooms; and when the type is released, the fibre is distributed with the sand into the compositors' boxes. Here it rests. When the type is used again, the worker picks out the type he wants, and the 'list' is thrown up into the air, for it wafts like dirty snuff. Then the armed fibres float—the heavier-loaded fibres fall, the lighter-weighted rise, fall, then rise again; it is a matter of counterpoise. Some are inhaled.

In a dense, high, leafy, wood, once more I watched a sunbeam. Here was no floating fibre carrying grit. The fibre was in the trees, the grit upon the ground; they had no combination in the air as in our stuffy rooms.

When the fibres are inhaled, some must rise to the tops of the lungs. The fibres are adscititious, and can be absorbed; but the grit they hold is indivisible, insoluble, inadhibitable, and is not consumed. It is bright as a brilliant under the direct light of the microscope; and like a diamond, it cuts. Living cells on gelatine can be made to engulf the fibre; like a bait they take the grit as well—then they swell and die. A giant cell is a dying cell; and as stated in your leading article of October 7, becomes a nidus of dead tissue ready to be the seat of infection. Then awake the sleeping partners, predisposition and infection, with grit in active combine. Again comes more grit, and more grit, again, again, again; and so the business spreads.

THE ENUNCIATION COMPLETED.

But in the country, as in the woodland sunbeam, where the fibres and grit are not in actual combination, the business often ceases; hence we have open-air treatment and the sanatorium, which is but patchwork, and as a means of wholesale prevention amongst printers is not practical.

My story is completed. It is the secret of fibrosis, and of silicosis, of pulmonary tuberculosis as well as of old 'consumption;' it is a tale of a conjunction, a concatenation, a conspiracy of circumstances, which, now that we know, we can and must prevent."

SIR J. CRICHTON-BROWNE REPLIES.

To this Sir James Crichton-Browne replied. He showed that London dust contains varying amounts of both silica and fibre; he believed that it "may be provocative or aggravative of phthisis;" but he also agreed with the other critics that direct infection from one person to another accounted for the prevalence of the disease. On November 11, this research received great prominence because H.R.H. the Prince of Wales alluded to it in his speech at the Printers' Pension Corporation dinner, and the matter was thus brought to the notice of the whole printing trade.

On November 20, I replied to my critics:

"I shall be grateful if you will allow me to reply to the criticisms of my research into printers' phthisis. These resolve themselves into two. The first concerns the amount of silica within the printers' 'list.' As stated before, this varies greatly in each works. Its sources must be remembered—the age, the number, the rusting of the 'chases,' and the temperature and texture of the molten iron used in their manufacture. But the presence of silica in the machine and composing rooms is constant, though if we tried to find its exact constant content, an immense number of analyses would be required from thousands of boxes and rooms in order to satisfy the law of chances, to exclude the error of random sampling. Fortunately, this is not necessary, for silica is always there, it is a consistent element in the 'list.' A more important factor is the amount and range of flight of the tiny floating fibre which carries the silica into the workers' lungs. In all 'carried' disease the salient thing is the radius of action of the carrier. There is the example of insect-borne diseases such as malaria, yellow fever, sleeping sickness, infantile enteritis, which vary directly with the activities of the infected mosquitoes, tsetse, or house flies. We set out to arrest the carriers, we do not stop to count their passengers. So it is with printers' phthisis; its incidence varies with the amount, size, shape, weight, and radius of action of the floating loaded fibres, and these vary with the quality and quantity of the paper used. It must be realised that the machine and composing room operatives work close to the fibre, and thus readily inhale the carried grit.

THE AMOUNT OF SILICA AND OF FIBRE.

The other criticism is that printers have not been shown to suffer from silicosis. I did not say they had. I said that printers have phthisis, and that silica causes phthisis when combined with the sleeping partners, predisposition and infection, which vary in each case like the dose of carrier. It is a toiling of terms. Silicosis, chalicosis, siderosis, pneumoconiosis, sclerosis, fibrosis, industrial phthisis, is but the old 'consumption.' If careful enquiry is made into each of the phthisical trades, Rand miners, tin miners, cotton doublers, metal grinders, quartz, granite, and ganister workers, grain shovellers, bootmakers, tin (iron) box manufacturers and domestic servants, there will be found in active combination near them, as among the printers, silica carried by fibre. But we must beware of the error of random sampling when we consider comparative statistics of this industrial disease, for which there is one end-term, namely, pulmonary tuberculosis. And Sir James Crichton-Browne is right when he says that dust may be provocative of phthisis—it is the silica within the

dust carried by the fibre which is the active cause.

Does the fibre carry germs as well as grit? I have reasoned very carefully. So far as pulmonary tuberculosis is concerned, the evidence at present is against it; the germs are buried deep within the lungs. Spitting is diminished. Has pulmonary tuberculosis diminished too? But what of other affections, of the mouth, and nose, and throat, of asthma and bronchitis, of 'colds,' catarrhs, and coughs? Is it possible that sometimes the fibre in our rooms is germ-laden, can be a sword poisoned as well as sharp? I do not know, but I think that a new pathway has been opened for research."

A few days later, I described once more the details of my work at a luncheon given by the Master Printers' Federation. Sir William Waterlow presided, and I was accorded a vote of thanks. It was a meeting of great cordiality, and it made me feel that at least I had the goodwill of the trade. Nevertheless, there was the adverse medical opinion to contend with. Some of this was undoubtedly deserved in as much as my theory was based on "ingenious speculation," but the ignoring of the new facts which I had produced was not deserved. And although Sir William Waterlow had spoken of my work with warm approval, I was in despair for my enunciation when the following letter was received:—

A PRACTICAL TEST SUGGESTED BY THE BANK OF ENGLAND.

Bank of England Printing Works,
St. Luke's, E.C.1.
Oct. 25, 1920.

Dear Dr. Ross,

We have practically finished pulling this place about and have, as part of our original scheme, obtained an estimate from the British Vacuum Cleaner Company for installing a complete plant with pipes carried to every floor and a central exhaust engine with dust containers in the basement. Seeing your articles in The Times, and remembering that this subject appeals to you particularly, I am writing to ask if you would mind giving me your opinion of the proposed arrangement. The Bank authorities are very anxious to set up the best system for cleansing the composing rooms and factory generally from dust.

Yours very truly,
(Signed) H. G. DE FRAINE,
Director, Printing Dept.

His request was obeyed with alacrity.

Enquiry showed that there had been the usual prevalence of tuberculosis at St. Luke's; trusted employes had suffered from, and succumbed to, the disease. The cleaning installation was costing nearly £2,000, but if successful, was considered well worth while. Here was the chance of a real practical experiment on a large scale in a factory employing regularly 850 persons of both sexes and of all ages, where careful records of illness and disease were kept, and where no expense is spared in the welfare of the workers; it would be an ideal test of the correctness or otherwise of the theory; moreover, it would be carried out by unbiassed persons to whom the truth alone would appeal, seeing that their aim was the health of the printers; for the Bank of England pays its sick workers, and this they had found was costly. The staff at St. Luke's fully realised the importance of keeping exact notes of every case of illness and even of slight ailments, and of the numbers of days lost in this way; and it was arranged that independant medical reports should be obtained (as indeed they had always been obtained) for the purpose of comparison before and after the cleansing operations began.

CONTROLS NECESSARY IN EXPERIMENTAL SCIENCE.

But although experimental science is better than observational science, it must always be carried out with careful controls; and a control was sought. It was found in another printing works situated on the outskirts of London where a similar number of persons were employed at similar work; and here it was arranged that comparative medical records should be kept as to all cases of illness while no special cleansing operations were to be conducted. Thus contrasts would be made; and as a considerable population would be under constant review, the contrasts would be exact and accurate.

THE TURNING POINT.

So far, I had been labouring single-handed, fighting with my back to the wall against seemingly overwhelming odds. But now help was forthcoming; and I felt sure that this experiment would prove the making or the marring of my ideas; the turning point had arrived.

In May, 1921, a great Printing Trades Exhibition was held in London. It was a huge affair, attracting printers from all over the world. I was invited to introduce the discussion on health before a large gathering. The story was told again, and it was well received. The technical journals published my speech in which the details of the research were described and various methods of ridding works of dust debated upon. But no confirmation had appeared, there had been no backing evidence from any outside source, when it came unexpectedly in an unlooked-for way. The great coal strike occurred; and for some weeks London atmosphere became free from smoke and dust with the result that the City was made much cleaner, and this fact was commented upon widely. A series of observations, made by Dr. Owens, showed that London atmospheric dust contains multitudes of minute particles which float in the air under the usual conditions when soft coal fires are in progress; these he found greatly reduced in their common multitudes during the coal strike, for he had devised an apparatus for counting them. His observations appeared in The Times of May 24, 1921. In that paper on the next day, the Medical Correspondent published an article showing that colds, coughs, and bronchial complaints had disappeared from London and our large towns as a direct result of the dust abatement caused by the coal strike. "The writer is accustomed to follow the sick list of a large industrial institution, and few phenomena have surprised him more than the astonishing reduction which has taken place in the list of trivial ailments during the last few weeks. The entire list has been divided into two, and is still falling steadily. Coughs and colds have disappeared from it."

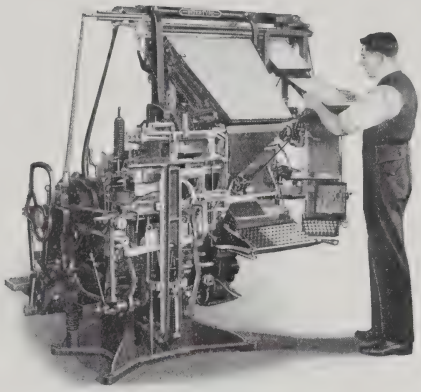
LIGHT ON THE FACTOR OF INFECTION.

Now a new light appeared on the factor of infection by tubercle bacilli in childhood. The Medical Officer of Health of the island of Guernsey wrote to the British Medical Journal describing how as a result of measures taken against tuberculous cattle and their milk in that island, the disease in childhood had disappeared. His observations extended over long periods and without doubt underline a departure which shows the mode of infection in infancy by the bacilli, the factor of infection mentioned in the first articles which started this controversy.

MORE ADVERSE CRITICISM.

In the autumn of 1921, H.M. Chief Inspector of Factories published his Annual Report, which contained a dissertation which purported to be a scientific examination of the dust in printing

Why Printers Buy Intertypes



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works, but was in reality an adverse criticism of my work, though my name was not mentioned. But early in January, 1922, the Medical Research Council published its Annual Report, which contained scientific confirmation of my theory. Dr. Gye and Dr. Kettle, of the latter institution, demonstrated that the tubercle bacillus, which normally in the tissues of the mouse caused at most a localised nodule of infection, when injected with silica, produced a rapidly spreading infection in the tissues which the silica had injured. This was scientific verification of the suggestion, made by me, that silica is the lighting-up cause, the active factor in the production of acute tuberculosis. I wrote to the Chief Inspector complaining of his method of criticising my work in a place where I could not reply, and he replied as follows:

The Home Office.

Dear Dr. Ross,—I am in receipt of yours of the 8th inst. Our Annual Report is a public document, and it is open to anyone to criticise it publicly. Yours faithfully,

January 10, 1922. (Signed) R. GRAVES.

He was taken at his word, in The Times, a few days later:

DUST AND DISEASE.

ACTION BY THE PRINTING TRADE.

Sir,—It is most gratifying to hear, according to your issue of the 13th inst., that the Medical Research Council has confirmed dust (silica) as being the active factor in the causation of pulmonary tuberculosis. It will be remembered that this was enunciated by me in The Times of October 14, 1920, under the title of 'Printers' Phthisis,' and gave rise to considerable controversy.

The Whitley Council, the Federation of the Masters, the trades unions, and the technical press of the printing trade have taken up the matter strongly, and dust reduction has already been effected by many firms with good results. But we are not justified in concluding that the industry is out of danger. Yet this is what one of H.M. Inspectors of Factories would have us believe. He has written an article in the current Home Office Annual Report in which he draws the deduction that printing is 'not a dusty trade.' This and other conclusions were made after investigations in eight factories. Sir Arthur Whitelegge, in the last chapter of his well-known book on public health, warns us against such premature deductions, calls them errors of random sampling, and labels them as unscientific. The book quotes a formula, $\text{error}\% = \frac{200}{n}\sqrt{\frac{n-1}{N-1}}$ by which these mistakes can be avoided. As there are 8,000 printing works in this country, the inspector's deduction shows a statistical error of 25 per cent.

There is no doubt that dust plays a dangerous part in the health of our lives, and can be greatly reduced."

The importance of dust as the cause of lead poisoning among painters came to the fore early in 1923. Sir Henry Norman's Departmental Committee had studied the matter in detail. It established the fact that lead poisoning was due to the dry rubbing-down process, which, however, was harmless when waterproof sand-paper is employed and the fibre clogged by water or oil.

DR. LEGGE CRABS MY WORK.

On February 23, 1923, Dr. Legge, H.M. Medical Inspector of Factories, presided over a conference on the subject at the Royal Society of Arts before which Mr. Klein read a paper in which the high rate of respiratory diseases was also ascribed to dust. I had formerly been invited to these meetings, and had been asked to speak by Dr. Legge; but in this instance, no notice had been sent. From the chair he broke into a tirade against me, to whom he alluded as the writer of the original letter in The Times, "a medical man," and he called my work a stunt. His speech was quoted in The British Medical Journal, and called forth a reproof in The Times of February 14th, 1923, from the Right. Hon. C. W. Bowerman, M.P.

Three weeks later, Dr. Legge replied through the medium of Sir Kenneth Goadby, because, so it was stated, the Inspector of Factories is precluded from writing to the papers, though apparently there is nothing to preclude him from making speeches.

DR. LEGGE'S APOLOGY; HE MODIFIED HIS WORD "STUNT" TO "EXAGGERATION."

His excuse took the usual form, now so familiar to me, of confusing the issue by reference to silicosis, fibrosis, and the rest of the names such as ganister and the others which had very little connection with the matter. In order to stop this confusion and in order to show definitely that I was positive in my statement, I published the following:—

"Sir,—In reply to a question raised in a leading article in The Times of October 7, 1920, I made the enunciation in your columns that dust inhaled was an important agent in the causation of phthisis; in the course of controversy, I pointed out that silica in the dust carried by the fibre in the dust was the actual active factor in the production of consumption, whether we call it silicosis, fibrosis, tuberculosis, or any other 'osis.'

"It is therefore of great interest to see that H.M. Chief Medical Inspector of Factories appears, according to the letter in The Times of the 6th inst., to agree with the enunciation, notwithstanding the fact that it was opposed by officials two years ago, though he still thinks it an exaggeration. That it is not an exaggeration is proved by the result of the practical test carried out by the Bank of England, which shows that pulmonary tuberculosis can be prevented if dust is eliminated. The essential is that dust is the agent of pulmonary disease, and that as dust can be avoided, disease can be avoided; and the importance of this cannot be exaggerated. In The Times of November 20, 1920, a suggestion was formulated that the fibre in dust may 'carry germs as well as grit.' Evidence is now accumulating favouring this theory, and that colds, catarrhs, and coughs may also be ethics of the dust."

At the International Labour Conference held at Geneva in the autumn of 1921, a new method of estimating progress was disclosed. It was found that ten million persons insured under the British Health Insurance Act lose by disease each year more than eighty million working days. These figures were employed as standards in the test at St. Luke's. In November, 1922, Mr. de Frayne wrote to me saying that their figures had fallen to 5.78 days lost per person throughout the experiment. Inquiries showed that the control factory numbers had during the first year remained constant at the standard figure.

RESULTS OF THE BANK OF ENGLAND EXPERIMENT.

Early in January, 1923, I received a letter from the Bank of England saying that the Deputy Governor and other Directors were not adverse to giving the results obtained wide publicity. I therefore went and saw the Comptroller, Sir Gordon Nairne, with Mr. de Frayne, and a statement was

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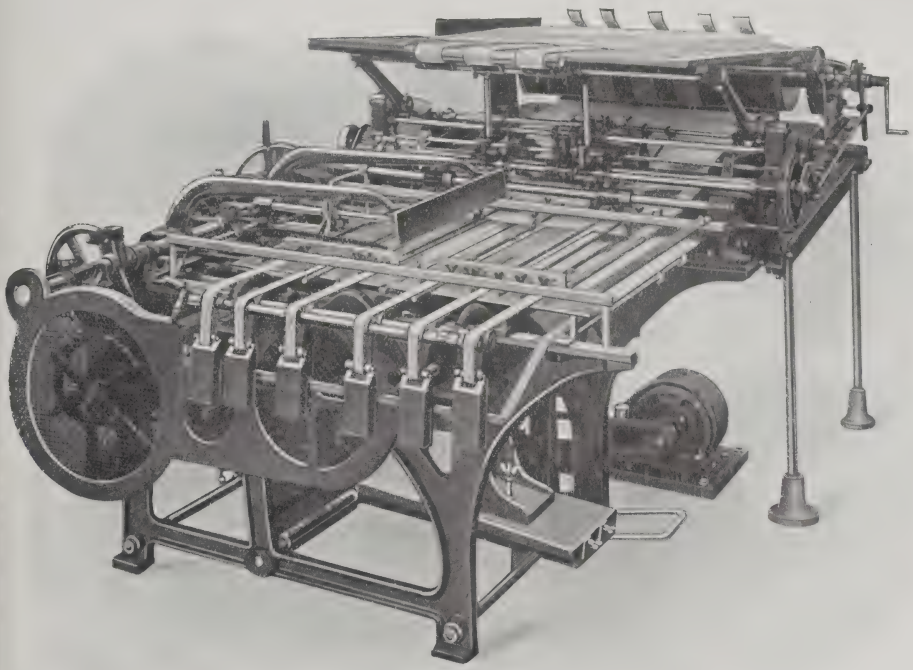

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prepared and agreed to. This was handed to the city editor of The Times by the Bank authorities, and published in the main issue of the Jenner Centenary Number on January 26, 1923:—

"THE PREVENTION OF PHTHISIS.
A LONDON EXPERIMENT.

Sir,—During October and November, 1920, you published a series of letters from me on printers' phthisis. In these it was enunciated that silica-grit, when breathed, is the active factor in the causation of consumption; and it was maintained that the elimination of dust by constant cleanliness should encompass the prevention of the disease which, as observed in The Times of October 7, 1920, is most prevalent among printers.

THE PREVENTION OF TUBERCULOSIS.

"The letters gave rise to considerable controversy, and it is with great interest that I am able now to relate the result of a practical test. Phthisis had occurred in the Printing Department of the Bank of England, as in other printing works. Therefore, when the large new building in Old Street, E.C., was nearing completion, in the autumn of 1920, it was suggested by the head of the department that a vacuum cleaning plant, with pipes carried to every floor, having a central exhaust engine with dust containers in the basement, might be a satisfactory means of keeping the new premises thoroughly clean. This was installed, and has been used continually and systematically over all floors, walls, cupboards, type-cases, etc., by a specially trained staff. Detailed medical notes and reports, from varying and independent sources, have been kept of all cases of illness, even of minor ailments; and in order to make the experiment free from error similar records were kept at another new factory near London, which was engaged on similar work, but in which such cleaners have not been instituted.

"In neither works was there a picked population, but persons of all ages, including many newcomers, were employed. Two years' careful observations are therefore available. During the first year the new factory above referred to had five fresh cases, one of which has since proved fatal. It was then extra-cleaned, and during the second year there were none. But the Old Street premises of the Bank of England, in the heart of London, have remained free from new disease throughout the whole two years—a remarkable result in a large staff engaged in a most phthisical trade; and the average number of days lost per annum per person owing to ill-health (estimated by the method suggested by the International Labour Office and published by the Industrial Welfare Society in its Journal of December, 1921, as eight in factories generally) has fallen to between five and six days in these works.

PHTHISIS MAY BE PREVENTED.

"The conclusion is that phthisis may be prevented in certain printing shops if preventive measures are taken. If it can be prevented among printers, it can surely be reduced elsewhere. The constant, systematic elimination of dust should lead to the curtailment not only of consumption, but of many minor illnesses."

A similar experiment on somewhat parallel lines was conducted by the Suez Canal Company in 1900 and 1901 at Ismailia. It will be remembered how that town was rid of its malaria during those years by preventing mosquitoes breeding, and that experiment proved the transmission of intermittent fever through the medium insects by its practical results. The Bank of England test showed that the same thing could be done for pulmonary disease by cleanliness among 850 people engaged in printing in the city of London, and thus obtained the same effect as if they had been working in a sanatorium or in a garden city. An analysis of the figures gave also the clue to the nature of those common ailments called colds, catarrhs, coughs, for they had disappeared in so far as they necessitated absence from work or medical attention.

A GREAT ACHIEVEMENT.

On April 14, 1923, the Medical Correspondent of The Times published a full article on the subject in which he reviewed the whole question of printers' and painters' phthisis and lead poisoning, and their carriage by fibres floating in the atmosphere. He remarked with emphasis that the ideal solution had been found. This seemed to be the consensus of opinion expressed at the Congress of the National Association for the Prevention of Tuberculosis held in the following July at Birmingham, where "dust composed of a mixture of sand and textile fluff" was condemned as resulting in chronic bronchitis, pulmonary tuberculosis, and fibroid changes in the lungs. And Mr. George Isaacs, who was then chairman of the Printers' Health Committee, and who had been instrumental in promoting sanatoria and research in that trade, drew attention to the fact that tuberculosis and lead poisoning go hand in hand in the industry. He called for the general introduction of cleanliness in all works. Some of the older members who attended the Congress insisted on the importance of direct infection from one person to another, but the evidence against it produced by the Brompton Hospital for Diseases of the Chest, and by the Metropolitan Asylums Board Institutions, proved such an occurrence to be extremely rare.

In the Annual Report of H.M. Inspector of Factories published in August, 1923, Dr. Legge gave the impression of having changed his mind. He wrote with Dr. Middleton, who had been engaged to work at the problem of dust and disease. They expressed an official confirmation of my theory—in Great Britain, official statements carry weight sometimes more than they deserve. They even seemed to quote my words, though my name was not mentioned. They said that "silica dust is so fine that it often floats in the air and so is carried all over the room," and "in the case of glazing samples, elongated chains or irregular shapes were found where detached organic fibres probably formed the nuclei around which the clumps took place." Then Professor Hill asked for cleanliness in contradiction to his former insistence. "Much can be done in factories to protect the worker from dust; thus a suction plant can be used in close contact with a dust producing operation. In this way disease, especially consumption, can be kept down."

PHILOSOPHY.

The method employed in this inquiry is of ancient usage. First, there was the enunciation of the argument, as devised by Euclid. Secondly, there was discussion, as advised by Hippocrates. Thirdly, there was demonstration by experiment as utilised by the former philosopher to prove his *theorems*. This scheme of work has been found satisfactory and reliable in most medical researches which have been productive of results, for its appeal is to reason which, as in this case, has been accepted and is complete.

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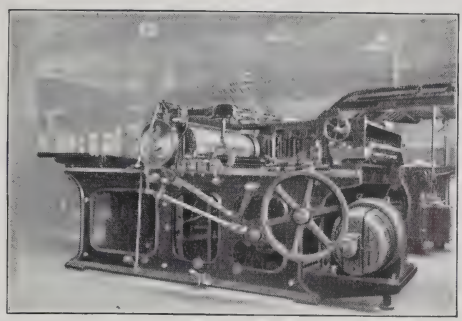

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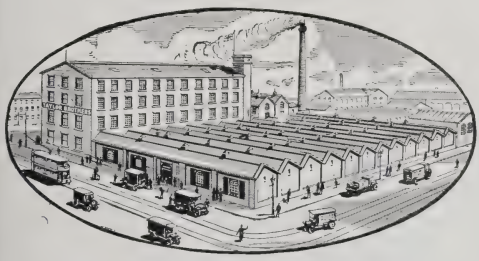

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Annual Dinner of the Printers' Managers' and Overseers' Association

THIS influential body met for their annual dinner at the Holborn Restaurant on Saturday evening, April 12th. This is a great social function in the year for the managers and overseers, and it is a pleasant thing to join them and appreciate the pleasure and delight they find in meeting each other, in reviving old memories, and in paying honour to those who have achieved success and renown. This year the chief guest was the Right Honourable F. O. Roberts, M.P., Minister of Pensions, a gentleman well known throughout the trade and deservedly popular amongst his colleagues. There were three hundred present, and admirable arrangements were made for the comfort and entertainment of the guests.

Mr. E. W. Whittle, the General Secretary, was indefatigable in his efforts to promote the general well-being, and he was ably assisted by Messrs. W. H. Gill, C. W. Brown and R. Simpson, who co-operated with him as stewards. This year's President is Mr. R. H. Berry, and before the dinner he and Mrs. Berry received the members of the Association, together with representatives of the provincial centres and a numerous company of guests. Amongst those present were:—The Right Hon. F. O. Roberts, P.C., M.P., and Mrs. Roberts, the Right Hon. C. W. Bowerman, P.C., M.P., Mr. T. E. Naylor, J.P., M.P., and Mrs. Naylor, Mr. F. W. Bridges and Mrs. Bridges, Mr. A. E. Goodwin (Secretary, Federation of Master Printers), Mr. S. M. Bateman (ex-president) and Mrs. Bateman, Mr. E. H. Berryman and Mrs. Berryman, Mr. J. Mortimer, Mr. F. E. Robinson and Mrs. Robinson, Mr. J. N. Poole and Mrs. Poole, Mr. A. V. Biggs and Mrs. Biggs, Mr. E. W. Bennett, Mr. W. Mackie and Mrs. Mackie, Mr. H. Temple, Mr. H. Wilson Howes (Printing Machine Managers' Trade Society) and Miss H. Howes, Mr. W. E. Martin, Mr. W. T. Broughton and Mrs. Broughton, Mr. Woodgate Stevens (Amalgamated Society of Lithographic Printers) and Mrs. Stevens, Mr. W. Bullett (Electrotypers' and Stereotypers' Managers' and Overseers' Association) and Mrs. Bullett, Mr. J. H. Fry and Mrs. Fry, Mr. J. Fleming (Printing, Bookbinding and Kindred Trades Overseers' Association) and Mrs. Fleming, Mr. H. Hutchings and Mrs. Hutchings, Mr. R. B. Simnett and Mrs. Simnett, Mr. J. Dixon and Mrs. Dixon, Mr. F. J. Connolly, Mr. A. E. Jarvis and Mrs. Jarvis, Mr. C. Durston, Mr. G. Phillips and Mrs. Phillips, Mr. E. Campling and Mrs. Campling, and Mr. G. S. Waller and Mrs. Waller.

The toast of "The Association" was given by Mr. T. E. Naylor, M.P. In wishing them future success and prosperity, he recalled the founding of the Association and the trade union questionings at the time as to the intentions of the new body. Now the trade unions had come to recognise the Association as being a kindred organisation, whose aims are very similar to their own; the trade unions thought themselves fortunate in having been able to set an example of organisation to the printers' managers. Now that the Association had followed in the steps of the unions, which succeeded so well during the war in raising wages, trade unionists were able to say that the overseer was a man they were not too proud to speak to in the street. (Laughter.) The Association had served a further good purpose in that it had been the means of creating a spirit of brotherhood and friendship amongst managers and overseers. (Hear, hear.) Its lectures, too, had helped to extend the education of its members. The duties of managers and overseers, as they in the trade unions knew, were very difficult. Such men had to know something of psychology and they had to know how best to manage men, and to manage them in such a way as to secure the greatest response in respect of the work of the factory. Referring to the presence of the ladies, Mr. Naylor wittily spoke of them as the real printers' managers. Coupling with the toast the name of the President, he paid a high tribute to Mr. Berry's character, both as a manager and as a gentleman.

Mr. R. H. Berry, in responding, referred to the emphasis laid in the P.M. and O.A. upon the maintenance of trade customs, proper care for members who fell by the way, and the acquiring of knowledge, particularly in respect of the latest technical developments in the trade. It would be understood, he said, that the Printers' Managers' and Overseers' Association did not confine itself to any one branch of the industry; in their Association all branches combined together. They were frequently referred to as the "M's and O's" of the trade, but as M's and O's they had to mind their p's and q's or they would often get into the wrong box. Mr. Berry went on to picture the printers' manager as a man situated in the centre of a triangle, in one corner of which was the employer, in another the worker, and in the third the customer, the printers' manager having the difficult task of harmonising the desires of all three. Referring to recent discussion in the trade concerning disparity in printers' estimates, Mr. Berry suggested that if the printers' manager and overseer had been consulted and allowed to advise in respect of the tenders in question, there would not have been anything like the disparity of prices which occurred in the cases considered. The speaker proceeded to voice the grievance felt by the Association in the matter of having no seat on the Joint Industrial Council. Further, he recalled that the Association had recently been informed that their nominee on the Board of Examiners of the City and Guilds of London Institute would no longer be required, this service having been handed over to the J.I.C. They had been represented on the City and Guilds for close upon thirty years, their Association had always been very keenly interested in technical matters, and a number of their members were instructors in the technical schools. Their Association also had, in common with the trade unions and the employers, taken a share of financial responsibility in connection with the new London School of Printing. He thought that as printers' managers and overseers they had every right to claim a voice in the City and Guilds examining policy. (Applause.)

Mr. Roberts, in proposing the toast of "The Printing Trade," said he associated himself with

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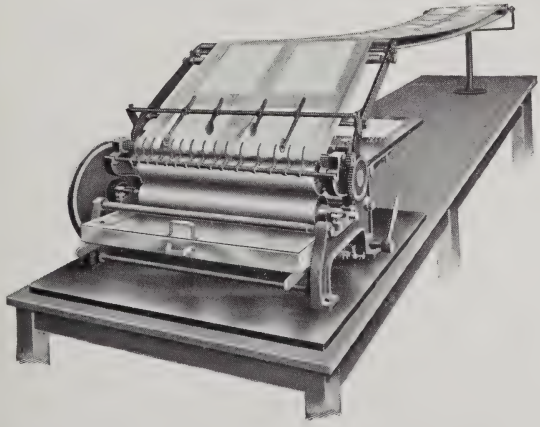

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Mr. Naylor in congratulating their organisation on the proud position in which it found itself to-day in comparison with earlier times. Their organisation was one with which they had every reason to be gratified, and he was glad they had given him the privilege of coming amongst them and sharing their hospitality and joining in their celebration. While Mr. Naylor had been speaking, his mind had gone back to the days when he worked in a printing office, even to the time of his "devilhood," when he believed that his greatest ambition was that he might some day stand in the overseer's office and serve other people as he was then being served. (Laughter.) He recalled going out to purchase snuff for the overseer, and remembered one occasion on which the overseer offered him a pinch, which, however, he declined, the

MR. R. H. BERRY.

overseer then remarking, "If you do not begin to take snuff, you will never end your days in a printing office." Well, he was out of a printing office, but he was inclined to wonder whether the printers' manager or overseer had not the best of the game if his life was compared with the strenuous existence of those who were members of His Majesty's House of Commons, or sharing something of administrative work. He was glad to stand in front of them as a member of the Typographical Association, and to acknowledge the splendid spirit which had animated that organisation and their own. He went on to point out that the printing trade now has a largely increased representation in the "finest legislative assembly in the world." He was glad the printing trade group in the House had been so largely increased both from the employers' and the employes' sides. It yet remained for them to see amongst them in the House of Commons a representative of the Printers' Managers' and Overseers' Association. He urged that they, in common with the employers and workers, should endeavour to do something for the upliftment of civilisation in general, and their great industry in particular, by finding some man or woman who would represent the managers and overseers in the House of Commons.

Recalling the bad conditions in printing offices in days gone by, Mr. Roberts said he hoped those times had gone for ever. What had brought about the better state of affairs? It was an atmosphere of understanding, the exercise of common sense, rubbing shoulders together, and trying to get belief in each other. In this connection he was glad to associate with the toast the name of Mr. A. E. Goodwin. Making amusing reference to Mr. Goodwin's irresistible personality, Mr. Roberts remarked that mention had been made of the value of a knowledge of psychology. He thought the printing trade employers certainly understood something of psychology when they had asked Mr. Goodwin to take charge of their side for negotiations. Whatever might have been Mr. Goodwin's attitude in the conference chamber—he fighting for his position, as the trade union representatives were for theirs—he (Mr. Roberts) had yet to find any man in the printing industry who thought the worse of Mr. Goodwin for any attitude he had taken up. (Applause.) Looking towards the future of the industry, Mr. Roberts said that in spite of the popularity of wireless broadcasting, he believed the printing trade had still a great work to do, a great function to fulfil, and he trusted that in that work the relations of managers and overseers, employers and representatives of trade unions would still be characterised by the spirit of goodwill, good fellowship, fraternity, common sense, and understanding. (Applause.)

Mr. Goodwin, who was also very cordially received, recalled the important duties with which the United States had once entrusted a printer, Benjamin Franklin, and said they were not surprised that, when the present Premier had to make up his Cabinet, he selected Mr. Roberts for the important post he holds. It was a pity there were not more representatives of the printing trade in the Government. (Hear, hear.) He hoped their Association would take Mr. Roberts' hint as to the securing of still another representative of the trade in the House of Commons. Paying a personal tribute to Mr. Roberts, Mr. Goodwin said he knew from his own experience that Mr. Roberts had always been on the side of peace in industrial matters. Mr. Goodwin put in a plea that the Post Office surplus should be devoted to the reduction of postal rates, made an appeal to printers' managers and overseers to use their influence and special knowledge in maintaining settled conditions in the printing industry, and an appeal that support should be given to the effort to make the exhibition of printing at Wembley, next July, effective in showing the world what the British printer can do.

Mr. E. W. Whittle was greeted with cheers on rising to propose "The Visitors and Our Centres." He remarked that the P.M. and O.A. had always given the social side a prominent place in their activities, and they were very sincere in welcoming their visitors that evening. The provincial centres were represented by Messrs. Poole and Mackie from Liverpool, Mr. Robinson from

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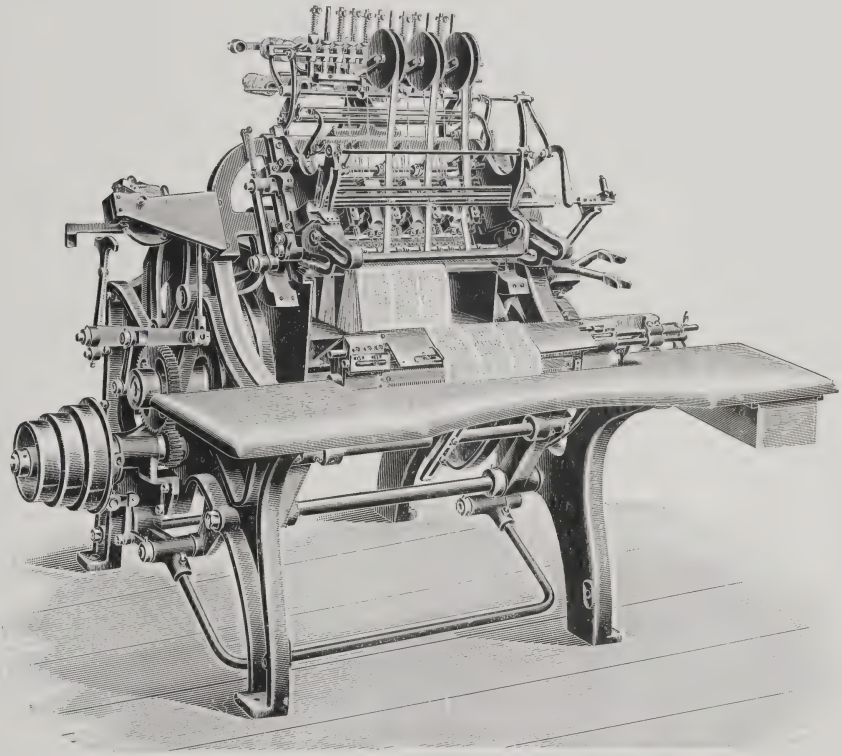

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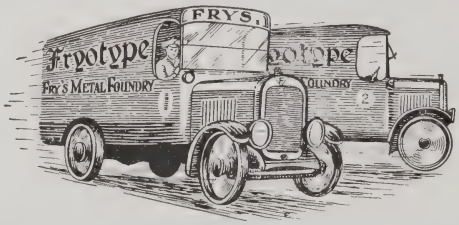

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Manchester, Mr. Temple from Yorkshire, Messrs. Broughton and Martin from Birmingham, Messrs. Bennett and Biggs from the West of England Centre, and Mr. J. Brownlee from Glasgow. The name he particularly associated with the toast was that of Mr. C. W. Bowerman, the "Grand Old Man" of the printing industry. (Applause.)

Mr. Bowerman briefly replied to the toast, one of the points in his remarks being the suggestion that, in its difficulties respecting representation on the Joint Industrial Council and on technical educational bodies, the P.M. and O.A. might have to apply to the League of Nations, which was the only body capable of dealing with buffer states. (Laughter.) He congratulated the Association upon its many activities, and wished it all possible success and progress in the future. (Applause.)

Brief response was made by the provincial representatives, Messrs. Poole, Robinson, Martin, Bennett, Temple and Brownlee.

The toast of "The President" was very cordially given by Mr. A. H. Wilson, Vice-President, and was received with musical honours.

The President, having made suitable response, Mr. A. E. Jarvis, in characteristically witty style, gave "The Ladies," to which humorous response was made by Mr. W. Hermon Gill.

The proceedings ended at a late hour with the singing of "Auld Lang Syne."

Visit to a Printing Machine-Building Works

MESSRS. CRABTREE & SONS, LTD., Leeds, have recently completed several large high speed rotary newspaper and magazine machines at their works in Leeds, and the writer of the Engineering Notes in the Yorkshire Post has paid a visit to this factory, and has published some interesting notes of what he saw.

"Several machines were being built on the erecting floor during my visit, among those completed being a large press for a Manchester office, and it will be of interest to give a brief description of this machine and the method of producing it. In the event of new presses being required by an office, inquiries are sent out to press manufacturers; and the most suitable design being chosen, the press designers commence work. The site and existing conditions are inspected, and particulars for foundations, space available, runways for paper supply, and preliminaries generally are discussed and decided with the chief designer and works manager of the office.

With the data obtained the press designers make their drawings, embodying new ideas and patented devices as they proceed. (Some twenty draughtsmen are employed by Messrs. Crabtree.) Each press order has to be taken as a separate unit, no standardisation being possible. This means that a tremendous stock of patterns must be carried, and each machine may mean a new set, for newspapers vary so widely in size and make up. The completed drawings pass to the pattern shop, and the patterns being finished to the drawings, they are despatched to the various foundries employed and castings obtained in the different metals required. The various castings are delivered to the different departments with their respective drawings, and after machining, exhaustive checking and inspecting, are sent to the erecting floor, where the charge hand erectors allocate the parts to the erectors. For the heavier portions of a machine, 10-ton travelling cranes distribute the parts to the correct positions.

Every portion of the machine is fitted and erected, and, when completed, the machine is run in the works under conditions as nearly alike as possible to those obtaining in its ultimate permanent position. Complete newspapers are produced from each machine at the works, and all adjustments made to satisfy the customer on the spot. After this the machine is dismantled, packed, despatched, and re-erected on its own foundations (which by this time have been prepared). The driving equipments are coupled and set in position, and the machine is ready to go on publication.

It will be apparent that there is need for a highly developed system in the manufacture of these machines, each individual portion of the work bearing its own index mark, and each machine having its own complete schedule of parts of which it is composed. The number of such parts in this Manchester Press, exclusive of all bolts and nuts (of which there are thousands) is 21,504. In case of renewal the part required can be replaced in the shortest possible time by the part number being quoted, when reference to the schedule will give all particulars necessary.

The following are some general figures concerning the Manchester Press:—

Length	55 ft.
Height	20 ft.
Weight	170 tons

Driving power totals 370 h.p.

This machine will produce complete newspapers folded and counted in quires at 144,000 per hour, or 40 per second.

The accuracy, balance, free running and stability of these machines in delivering a product obtained from such delicate material as a web of paper at this incredible speed will be appreciated by engineers. The secret depends on the machine being set in all its components absolutely square and rigid.

Messrs. Crabtree have also a department for the manufacture of rotary offset machinery, over which I was conducted by Mr. A. B. Evans, who has been a pioneer of the principal developments in this line of printing machinery from its inception in Europe in 1903. It should be better known that this epoch-making change in the character of general lithographic printing is entirely of Leeds origin.

A demonstration of one of the very latest forms of multicolour sheet printing machines of this class was given—one fitted with automatic feed and handling two-colour work at the rate of 2,500 sheets or 5,000 impressions per hour. The extreme accessibility, convenience and safety of this machine for the operators is remarkable, and the sample products show clearness and exactness. Mr. Evans also showed work in progress towards the manufacture of reel-printing offset machines, with a capacity of 9,000 impressions per hour, per deck, and tin-sheet printing machines with a capacity of 2,600 sheets per hour, as well as a novel automatic feed apparatus for paper sheets."

THE RELIABLE

ROLLERS and **1809 — 1924** **COMPOSITION**

The most up-to-date plant in the Kingdom for the Manufacture of—

High-Grade MACHINE FINISHED CHASES

A corner of main chase machine shop. STAMFORD STREET WORKS, LONDON.

What the Wise Printer Insists on

One of the Largest Printers writes.—"We must have chases with your specially welded corners and machine finished—as we cannot run the risk of chases giving on expensive machinery."

Insure Against the Same Risk

By using our Guaranteed Chases:—Made of Tough long grained English Wrought Iron—stronger than steel—Specially Welded Corners and Machine Finished.

Book Chases

These are machined perfectly square all round the inside of frame and also on faces of crossbars.

Folding Book and News Chases

are also machined perfectly square and true on outside of folds.

Foundry Chases

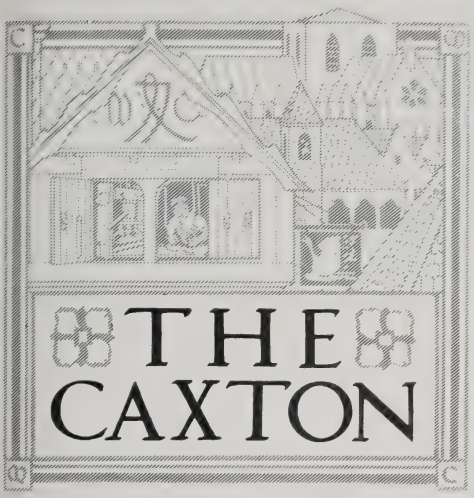
Machined all over—both outside and inside, true to height with quick lock-up wedge or Screw Furniture.

Hempel and Wickersham quoins—Steel Furniture—Galleys, etc.

FULL SECTION LISTS ON APPLICATION.

HARRILD & SONS, LTD.

THE PRINTERS SUPPLY HOUSE, Fleet Works, Norwich Street, FETTER LANE, E.C.4



London, May, 1924

THE opening of the great Exhibition at Wembley last month, with its unprecedented and magnificent demonstration of the resources of the Empire at home and abroad, will suggest to the minds of many printers our own trade exposition which will be made next year. The Printing, Stationery and Allied Trades Exhibition to be held at the Agricultural Hall, from May 16 to 30, 1925, can only be compared with the great show at Wembley in this—that the progress made in our own particular art and craft since the last show will be surprising and challenging to those concerned. Evolution is not, as we were once taught, a matter of imperceptible advance—it is often a series of gigantic strides, and certainly in the realm of applied mechanics progress cannot be measured by months and years. Often such advance is made in a stride or two which eclipses the total sum of progress made in centuries.

We are not suggesting that there are tremendous revolutionary changes taking place in the printing trade, but we do know that such advance is being made in certain sections of it as will strike the average printer with wonder, and arouse in him an entirely new conception of the possibilities lying at his door.

It is too early to mark out the lines where progress will be most evident, but printers who are acute scrutineers of the work now being turned out, and careful readers of this and other trade journals, know well that processes are at work of which they know little or nothing, and machines are being built which they have never seen, and probably will not see until May of next year. And this is certain: the next Printing Exhibition will be the greatest ever held in this country, probably in any country, and just as millions will be flocking to Wembley, making such a visit an integral part of the year's programme, so thousands of printers should here and now allocate a part of next year's vacation time to a kind of post-graduate course in the trade they follow, and by which they live. Already we know that many overseas printers have arranged to come over, making next year a sort of Sabbatic holiday, and others are sending their works managers. It is not too much to say—and we say it with premeditated care—that every printer who fails to make this provision and allows the opportunity to pass, will be at a permanent disadvantage compared with his neighbour who has seized an unprecedented chance.

This preliminary homily is not addressed to big printers only—they are far too wise to need a preacher—but to the men who run our smaller businesses, men who are too prone to think that new inventions, new ideas, and new methods mean nothing to them.

Progress does not always mean great expenditure. Ideas cannot always be capitalised. The man who could look on at the achievements of the last four years and not find himself enriched would be far below the standard of the average printer. There will be wonderful machines on view, from the wonderful reel-fed rotary offset to some simple little gadget which will save its cost in a few weeks, and economise time and labour.

But there are ideas by which the thoughtful man can enrich himself and improve his whole output—and it is the intention of the promoters of this Exhibition to cover the whole field of trade interests, both theoretical and practical. It is certain that this great gathering will mark an epoch in our trade history, for already the interest displayed and the demands for space are a sure harbinger of a wonderful time.

Printers' Pension Corporation

Annual General Meeting

THE Annual General Meeting of the Printers' Pension, Almshouse and Orphan Asylum Corporation was held at the Saint Bride Foundation Institute on Saturday afternoon, April 12th, Alderman Sir G. Rowland Blades, Bart., M.P., J.P., presiding. The Council's report for the year was presented.

In moving its adoption the Chairman congratulated the Corporation on the progress made during the past year. He said the success which had been achieved was remarkable; subscribers would appreciate the great difficulties to be overcome in view of the extremely bad state of trade throughout the country, which had adversely affected every similar institution. The Council had been most fortunate in obtaining the consent of Sir William Berry to preside at the Festival in November last.

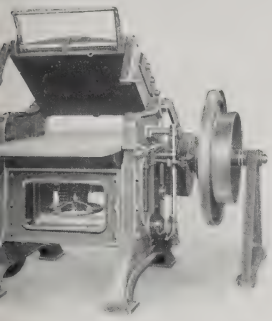
From the moment of his acceptance, Sir William had applied himself with unstinted energy to make the occasion of the Festival of unusual benefit to the Corporation, and how splendidly he had succeeded might be gathered from the amount of the contributions to the Festival—a total of £32,121. The Council had undergone considerable anxiety during the past year with regard to the War Orphan Fund, which before the Festival had had an adverse bank balance of no less than £17,000. It was largely due to the Festival that the Fund was now very much less burdened, but there was still £3,000 debt upon it, and that debt was being augmented month by month. The organisation of a National Flag Day in connection with the War Orphan Fund had been a unique feature of the Festival and in this way £4,186 had been realised. (Applause). Over £50,000 had now been expended in grants for the benefit of the children of printers who had died in the war; but a further £50,000 would be necessary if the Council was to continue the Fund in being, as it hoped to do, until the last of such children was fourteen years old. The continued growth of the Printers' Pension Corporation could not fail to impress every member of the trade; at the recent election of pensioners nearly 4,000 subscribers had attended. The total beneficiaries now numbered nearly 2,000 with a total annual expenditure in benefits of £31,000. Of this sum £19,300 was paid in pensions to aged printers and widows of printers, and £10,250 to the children of printers killed in the war. Among the beneficiaries who had died during the year there were ten who had subscribed during their working days £135 10s.; they had lived to receive no less than £4,000. One of them had left a widow, who was receiving a pension and would continue to do so during her lifetime. No one looking at the list of Pension Associations and Auxiliaries enumerated in the Report, could fail to admire the remarkable chain of usefulness thus provided. An important addition to these helpful friends was the band of local collectors who brought to their self-imposed task an enthusiasm which the Council highly valued. As regards new pensions, sixteen had been created during the year. He wished to associate himself with the Council's expression of regret for the death of Miss Hudson, who, for twenty years had been the assisant of Mr. J. Mortimer their Secretary. Her loss was really a great one to the Institution; she had left behind a sweet memory of conscientious, faithful and loyal service to it. (Hear, hear).

The Chairman concluded with references to the services done to the Corporation by its Council Secretary and staff in the very great efforts they made on its behalf. (Applause).

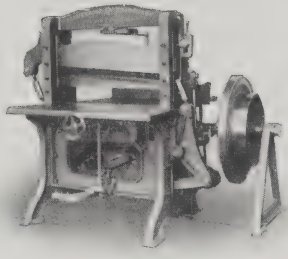
Mr. C. W. Bowerman seconded the resolution. He said that in going through the Report he had been delighted to find that in London, eighteen Auxiliaries had been able by their weekly or fortnightly "plates" to raise a sum of £4,470. The amount previously donated to the Corporation by these bodies was £48,873; or altogether a total of £53,343. The twenty-seven Associations had subscribed during the past year £3,500; their previous donations had amounted to over £28,000. He believed the National Flag Day having been started would be an annual institution, and would be used to help other funds besides the War Orphan Fund. He had been glad to see that the income from investments had increased by £669. He joined in the Chairman's tribute of respect to Miss Hudson. There were also two members of the Council who had passed away. One of them, Mr. Harding, he had known personally as one of the hardest workers on behalf of the Corporation; the other, Mr. De Wilde, had also been a Trojan so far as this work was concerned. The Council had expressed their regret in the Report and he joined in that expression. He noticed that a journeyman compositor, although he had never previously contributed to the Funds of the Corporation, had left it a legacy of £200; he thought the incident might be borne in mind by some of the young men he saw around him, when the time came for them to look around and consider to what institution or fund they should devote whatever they might have. He had been much amused by a letter given in the Report saying: "I understand that if I pay £2 2s. I am entitled to £16 per year in ten years' time. I am 51 years of age." (Laughter). He hoped, if the writer of the letter was a printer, that he was an exception. He hoped the Council would endeavour to get a larger amount of help from the provinces. Outside London the Fund was looked upon as more or less a London institution, but it was nothing of the kind. He saw that it was proposed to restore the column giving the income that an applicant was in receipt of. He thought this very wise; it was well-known that some applicants were men with property, money, stocks and so on. He had not a word to say against thrift, he greatly valued it, but the original idea of the Institution was to aid the necessitous man. He congratulated the Council upon its splendid report. (Applause).

A short discussion followed. Among other points raised was one by Mr. Philip Evans (*Daily Telegraph*) that the printing industry outside London was not arising to the fact that the War Orphan Fund was for the whole of the country. London was doing well. One companionship as the result of what had been published in last year's report, had increased its contribution from 1d. to 3d per week per member.

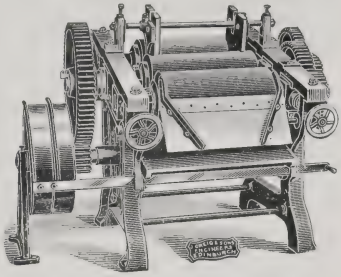
Mr. J. Cannon said Cambridge was a bright spot in the provinces. He had a lot of friends there, and



AUTOMATIC
PUNCHING MACHINE.



FRONT VIEW
"NEW CONQUEROR" GUILLOTINE.



INK
GRINDING MILL.

JOB
G MACHINE.

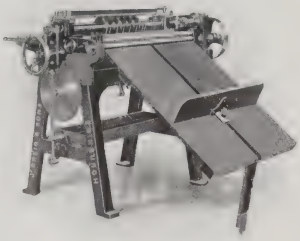
Established 1810

John Greig & Sons

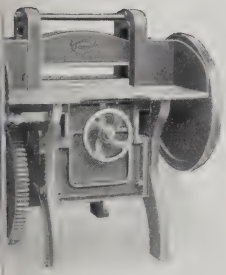
PRINTERS' & BOOKBINDERS' ENGINEERS

Fountain House Works

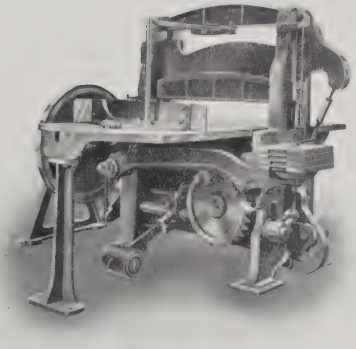
EDINBURGH



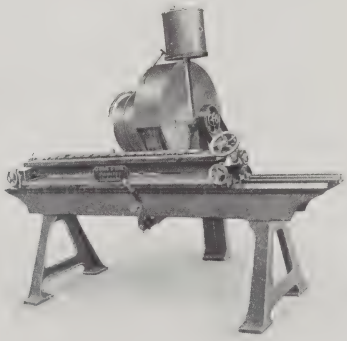
ROTARY
PERFORATING MACHINE.



WEDGE
PPING MACHINE.



BACK VIEW
"NEW CONQUEROR" GUILLOTINE.



AUTOMATIC
KNIFE SHARPENING MACHINE.

they had contributed £75 to the War Orphan Fund.

The Chairman replied to these and other speakers. In the course of his remarks he said that in the case of big firms going out from London to the country, they and their employees were supporting the Corporation as warmly as they used to do.

The Report was adopted, and the formal business of the meeting transacted, after which a vote of thanks to the Chairman terminated the proceedings.

The following were duly elected on the Pension Fund for the ensuing year :—

Sir William E. Berry Pension (£30) —Walter Glen; City of London Printers' Musical Society Pension—No. 7 (£30)—George A Collins; City of London Printers' Musical Society Pension—No. 8 (£30)—Richard J. Upson; Paul-Brown Pension (Ilford Auxiliary)—No. 2 (£30)—Walter Bowes; "Daily Mirror" Pension—No. 1 (£30)—Charles A Hendry; Robert H. Ruddock Pension—No. 2 (£30)—Francis Woodroffe; Drummond Pension —No. 3 (£30)—Henry M. Gurr; Francis Jacox Pension—No. 2 (£26 5s.)—John Groom; Lord Riddell Pension—No. 2 (£26)—William Brown; "News of the World" Pension—(£26)—Alfred Roberts; E. Festus Kelly Pension—No. 2.—(£26) —William J. Geen; E. Festus Kelly Pension—No. 3—(£26)—John Coburn; Shaw-Jones Pension (£26)—Arthur Clarke; George Tams Pension (Provident Association)—No. 3. (£26)—Henry Dawbin; John Hogg Pension "In Memory of his Father" (£26)—Edward J. Morgan; Frank Lloyd Pension—No. 4 (£26)—Walter R. Thorburn; Rodney Gibbs and Arthur Watts Pension (South London Auxiliary—No. 7 (£26)—Emma Walding; South London Auxiliary Pension—No. 8 (£26)—Ada E. Sansom; Amalgamated Press (Printing Works) Pension—No. 3 (£26)—Elizabeth Halsted; Usher-Walker Pension (£25)—Louisa J. Walden; D. G. Milne—F. W. Lewis Pension (Ilford Auxiliary)—No. 3 (£25)—John L. Haddon; Sir Edward Hulton Pension (Hulton Pension)—No. 1 (£25)—Margaret A. Raffe; Lady Hulton Pension (Hulton Pension)—No. 2 (£25)—George J. E. Cladingbowl; Whitefriars Pension—No. 2 (Redman-Reeves) (£25)—Richard Veale; Whitefriars Pension—No. 3 (Herbert Heather) (£25)—Angelina M. Judge; George Reveirs Pension—No. 1 (£25)—John Jose; Lord Glenesk Memorial Pension (£25) —Frederick W. Linstead; Charles Whittinghams (Uncle and Nephew) Memorial Pension—No. 72 (£25)—James Miller; Joseph Mortimer Pension (Per Crespen-Harding Pension Association) (£20)—William F. Newland; "Daily Mail" Pension—No. 2 (£20)—Charles Hardy; "Daily Mail Pension—No. 3 (£20)—Joseph Luckie; T. E. Naylor Jubilee Pension (Nonpareil Auxiliary—No. 6) (£20)—Benjamin Haynes; C. G. Exten, F. D. Parkinson and H. Spencer (Nonpareil Auxiliary Pension—No. 9) (£20)—Henry Perry; Printers' Warehousemen's Pension—No. 2 (£20)—Walter C. Currie; East Ham and Upton Park Auxiliary Pension—No. 4 (£20)—Frederick C. Peel; Stoke Newington Auxiliary—No. 2 (£20)—Henry R. Angus; Truscott Pension Fund—No. 1 (£20)—George A Lewcock; Camden Town Auxiliary—No. 7 (£20)—George J. Bishop; St. Clements Press (J. Gomer Berry) Pension—No. 3 (£20)—Ernest Roe; Charles Edwin Layton Pension (£20)—Frederick W. Fitzgerald; Printers' Managers and Overseers' Association (A. E. Jarvis and G. H. T. Freeman) Pension —No. 3 (£20)—William T. Doddrell; Charles Whittinghams (Uncle and Nephew) Memorial Pension—No. 17 (£20)—Agnes G. Wild; Charles Whittinghams (Uncle and Nephew) Memorial Pension—No. 90 (£20)—Mary A. F. Byrne; Gibbs-Harvey Widows' Pension (£20)—Lucy Adams; Mulley Pension Nos. 3 and 4 (£20)—Sarah Ann Hunt; J. E. Reeve (Lithographers' Auxiliary Pension—No. 8) (£20).—Charles McCarthy; King's Printers' Auxiliary Pension—No. 5 (£20)—Alfred R. Pepall; Lownds Pension—No. 2 (£20)—William Layton; Harrison & Sons Auxiliary—No. 3 (J. C. Critchley Memorial Pension) (£20)—Alfred C. De Jersey; Master Printers' Pension—No. 2 (£20)—Anne E. Tunbridge; Readers' Pension (James Feldwick)—No. 15 (£20)—Frederick C. Buckoll; Readers' Pension (William A. Perkins)—No. 16 (£20)—Frederick W. Harrison; P.M.A. (Arthur O'Connor) Pension—No. 1 (£20)—Samuel Bavey; North London Auxiliary (Charles McCarthy and Arthur Clarke) Pension—No. 3 (£20).—Kate Louisa Speechley; Electrotypers and Stereotypers (F. E. Shillam) Pension—No. 3 (£20)—Helen A. Kett; Electrotypers and Stereotypers (W. H. Crosby) Pension—No. 5 (£20)—Mary A Thornhill; Field Press Auxiliary Pension—No. 1 (£20)—William Burrows; Odhams Press Pension—No. 1 (£20)—Fred T. Cox; Charles Wittinghams (Uncle and Nephew) Memorial Pension—No. 94 (£20)—George Biddle; Charles Whittinghams (Uncle and Nephew) Memorial Pension—No. 96 (£20)—Laura C. Hutley; Charles Whittinghams (Uncle and Nephew) Memorial Pension—No. 102 (£20) Clara E. Messer; Charles Whittinghams (Uncle and Nephew) Memorial Pension—No. 106 (£20)—Elizabeth Randall; Charles Whittinghams (Uncle and Nephew) Memorial Pension—No. 109 (£20)—Kate J. Freeman; Charles Whittinghams (Uncle and Nephew) Memorial Pension—No. 112 (£20) —Henry J. Aukett; Charles Whittinghams (Uncle and Nephew) Memorial Pension—No. 114 (£20)—Henry K. F. Hayward; Charles Whittinghams (Uncle and Nephew) Memorial Pension—No. 121 (£20)—William Rawlings; Charles Whittinghams (Uncle and Nephew) Memorial Pension—No. 141 (£20)—David J. Oubridge; Charles Whittinghams (Uncle and Nephew) Memorial Pension—No. 165 (£20)—William S. Day; Wood Green Auxiliary—No. 2 (£20)—Thomas G. Conyer; Sick Fund Union Association Pension (£20)—Francis Crocker; Waterlow's Auxiliary Pension Fund—No. 5 (£20) Christopher J. Weedon; Waterlow's Auxiliary Pension Fund—No. 6 (£20)—Charles F. Goodman; Waterlow's Auxiliary (Watford) Pension Fund—No. 3 (£20)—John Duperey; Waterlow's Auxiliary (Watford) Pension Fund No. 4 (£20)—Edward A. Orford; North-East London Auxiliary (A. Chris. Fowler Memorial) Pension (£20)—Charles Reader; Printing and Allied Trade Charity Sports (Mrs. Charles H. Roud) Pension—No. 9 (£20)—John J. Huntley; George Q. Cooper Pension—No. 1 (£20) Alfred Lord; "Daily Telegraph" Pension —No. 2 (£20)—James W. Edwards; Horton Harrild Pension (£20)—Robert Dunn; Walthamstow Auxiliary—No. 1 (£20)—Mary Fenton; Brixton—Streatham—Clapham Fund (T. Abrey) Pension—No. 2 (£20)—William Willis; H.M. Stationery Office Press (W. R. Codling) Pension—No. 2 (£20)—Frances Smith; William Clowes & Sons, Ltd., Employees' Pension (C.H.P.F.—No 1 (£20).—Annie S. Green; St. Bride Students' Pension (£20)—George M. J. Collins; Lord Marshall Pension—No. 2 (£20)—Harry T. Brown; Bank of England Pension (£20)—Stephen John Games; John Allford (Longest Unsuccessful Candidates' Committee No. 2) Pension (£20)—James Burman.

PAPER AND BOARDS

Croxley Mills, Watford, Herts.

BANKS, BONDS, LEDGERS, COVERS, LINEN FACED, PRINTINGS, BIBLES, LITHOGRAPHIC, MUSIC, ANTIQUES, DRAWINGS, OFFSET, CREAM LAIDS, &c.

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CHROMO & ART COATED PAPERS & BOARDS, COATED BOX BOARDS, CLOTH LINED & MANILLA BOARDS, SURFACE COLOURED BOARDS.

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POST CARDS, PASTE BOARDS, VISITING CARDS, FANCY CARDS, PRINTERS' CUT CARDS, IVORY BOARDS, CLOTH LINED PAPERS, JACQUARD CARDS, &c.

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IF YOU ARE NOT ONE OF THE THOUSANDS OF SUCCESSFUL PRINTERS WHO HAVE PROVED THE VALUE OF OUR PRODUCTS, WE SHOULD LIKE TO SEND YOU SAMPLES.

JOHN DICKINSON & Co. LTD.

LIVE PIGEONS.

If it's anything in

TAGS

LABELS, TICKETS or SEALS

Apsley can serve you expeditiously and well at prices that might show a decided economy on your present buying

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BRITAIN'S LEADING TAG MAKERS

Apsley Tag Mills, Hemel Hempstead, Herts.

LONDON SALES OFFICES: 65 OLD BAILEY, E.C.4

New Light on Colours

Mr. A. E. Bawtree's Experiments

MR. A. E. BAWTREE, F.R.P.S., (Forrest Printing Ink Co., Ltd.) is one of our most eminent colour chemists. During the war he rendered distinguished service to the country by his work for the War Office on coloured lights; he has read papers before the British Association and invented a colour meter. So it was a particularly interesting event to have him lecturing to the April meeting of the Parent Printers' Managers' and Overseers' Association in London.

The lecture was unusually interesting, because Mr. Bawtree developed with enthusiasm a new theory of colour. After speaking of and illustrating with the lantern the accepted analysis of light into the band of seven colours he claimed that this division was purely arbitrary, and another number, as ten for instance, might just as well have been taken. The introduction of aniline dyes had served to revolutionise the subject of colour. It has been discovered that text-book knowledge was inadequate, and a cleavage sprang up between the academic school and the practical workers. That cleavage still remained, the academic people tending to look down upon those who manipulated pigments and dyes as being mere rule-of-thumb workers, whilst the latter retaliated by regarding the academic section as having one set of laws for coloured lights and another for coloured pigments. The truth was that, whilst the original view of the subject went some way towards explaining colour, it was incomplete, and the discovery of its incompleteness now made it necessary to start afresh.

A FRESH START.

Mr. Bawtree asked them to dismiss from their minds what they had learned from text-books about the spectrum, and see if they could not get a system of colour understanding which was more closely related to the experience of the ink-maker, the paint-maker and the printer.

The lecturer then hung upon the screen a cardboard disc divided into twelve sectors of different colours, arranged as follows (starting from the top and reading in clockwise direction): Violet, blue, azure, green, citron, lemon, yellow, saffron, orange, red, magenta and purple. He next proceeded to test the effect of lighting upon the colouring of this disc. With front lighting cut off and the light thrown from behind, the disc appeared practically uniformly black. This illustrated the first elementary law of colour, viz., that a coloured object has no intrinsic power of giving out colour, but that its colour depends entirely upon the light falling upon it. Next, lights of various hues were projected from the lantern upon the disc, the striking effects in the appearance of the disc being noted. In violet light the disc showed no colour except violet, the various sectors appearing not in their true colours, but merely as different shades of violet. What really happened, the lecturer explained, was that, whilst the violet and blue parts of the disc were able to reflect the violet light, the other parts were destroying the violet light falling upon them. It was an important fact that an object, in so far as it failed to reflect coloured light thrown upon it, actually destroyed that light—destroyed it as colour.

LIGHT IN COLOUR.

Similarly, when lights of other colours, such as red, yellow and green, were projected upon the disc, only those sectors reflected the colour brightly which were of similar hue, the others destroying the light and becoming dark. It was noted, however, that lettering printed in black remained black all through the experiments, whilst the white rim of the disc clearly reflected each colour in turn. It was evident that, no matter what the colour of any substance, it could shine only with colour contained in the light falling upon it. Thus a blue substance, for instance, could not appear blue in red, nor a red substance appear red in blue or green light. On the other hand, white, being composed of all the colours, could reflect them all, whilst black reflected none.

A modification of the same experiment showed the effects of lighting the disc with more than one colour at a time, the same principle of reflection and destruction being illustrated. It was seen that the projection of two colours situated at any adjacent two of the four poles of the colour circle resulted in a colour intermediate between the two colours projected. On the other hand, the projection of two colours opposite each other in the circle resulted in an approximation to white light. Thus violet and yellow, simultaneously projected, gave an approximation to white. This was a surprising effect to practical men, who were accustomed to the idea that the mixing of violet or blue and yellow pigments produced green. The whole action of pigments or dyes was to destroy colour, and the colour that reached the eye from them was simply that which they failed to destroy. This was a fundamental point which had never been made clear in the text-books, but which was at the centre of the whole science of the use of colour and ink making.

APPLICATION TO PRINTING.

When the printer printed chrome yellow and on the top of this a transparent azure, the result was that the particles of both pigments destroyed part of the white light thrown upon them, and the resultant colour was that of the light not destroyed by either component. Chrome yellow destroyed everything but red, yellow and green, whilst the azure destroyed everything except violet and green. Thus the printer was wrong if he imagined there was actually any colour-mixing in his process. The green he got was the remnant of colour left after the action of the colour-destroying pigments he had mixed.

The obtaining of a green effect in printing ink by the mixing of lemon-chrome and Prussian blue was illustrated by an experiment in which Mr. Bawtree showed a plain glass vessel containing a number of small balls painted with opaque lemon chrome, these representing the tiny particles of lemon chrome in printing ink. Into the glass a dye solution was poured to represent the blue varnish of the ink. When the blue liquid covered the yellow balls, the latter showed up a vivid green. It was explained that the colour of the solution destroyed all but the green contained in the yellow of the balls, whilst the yellow destroyed all but the green in the solution, the net result

being the green common to both the colours. To get a good green it was important to choose ingredients whose blues or yellows tended towards the green part of the colour circle. The essential principle was that ingredients were mutually destructive, not mutually additive as had been supposed.

COLOUR INTENSITY.

Proceeding to speak of another characteristic of colour—intensity—the lecturer showed that a white disc hung up on the screen became more and more grey, shading off to black, as the amount of white light thrown upon it was decreased. Grey, he said, was not a colour at all; it simply represented partial destruction of white light. It was sometimes attempted to obtain pleasing shades of grey by mixing a great variety of tints, but the fact was that most of these ingredients simply cancelled one another out. It was possible to get any desired shade of grey by taking a purely neutral grey and adding only one pigment thereto. The apparent additive effect here was explained by the fact that in a pale tint the pigment particles did not lie one upon the other, as is the case with dark shades, but they lay side by side, so that the mutually destructive effect was not produced. Intensity was measured by the proportion between the extent to which a substance reflected a certain colour thrown upon it and the extent to which it destroyed that colour, leaving black. Thus a substance which, when illuminated by violet light, reflected 25 per cent. of the violet, destroying the rest into black, was said to have an intensity of 25 per cent.

PURITY.

Another quality of colour, purity, was measured by the proportional amount of white light reflected without destruction. Thus a substance which, when illuminated with violet light, reflected a quarter of the white light unimpaired, but destroyed all but the violet of the other three-quarters of white light, was said to have 75 per cent. of purity. Mr. Bawtree explained how experiments of his, by means of the Bawtree colourmeter at the same time but independently of some made by Dr. Edridge Green, resulted in the discovery that yellow was a primary colour. With the aid of the colourmeter he showed how a white light projectel through a red and a green glass at the same time produced, not yellow, but a white light scarcely distinguishable from the white light projected direct. It was the discovery of this fact that led him to suspect the inadequacy of the old three-colour theory, and led him to discover the very important point that yellow was exactly as much a primary colour as red or green. Yellow had to be one of the poles of the colour circle, which, therefore, must have four poles instead of three. Colour printers would have to give up the idea of three colours with a grey superimposed, which could only give them imperfect results, and they would get simpler and more brilliant printing by using the four colours at the poles of the new colour circle.

Screenless Half-Tone Photo Lithography

We have recently received a collection of specimens produced by the Ink Photo Process from Messrs. William Brown and Co., Ltd., 2, Bury Court, St. Mary Axe, London, E.C. (successors to Sprague-Haycock, Ltd.), and the examples are all of outstanding merit and interest.

There exists amongst the general public as well as amongst lithographers, a natural prejudice against the use of the half-tone ruled screen in reproductions work—a prejudice which, in many cases we feel to be entirely unfounded. There are, however, many originals which can be reproduced more satisfactorily by some process such as the ink photo process than by the ordinary high light half-tone method; pencil and crayon sketches, for example, and architectural subjects in general, lend themselves particularly well to this method of reproduction, and offset printers will welcome this addition to the means whereby originals may be reproduced. The grain of the ink process corresponds very closely to that of the chalk stone, so that the feeling and quality of the auto-lithograph is at once achieved, and even a close examination with a magnifying glass does not give any indication of the way in which the printing surface has been prepared. Although the principles involved in the ink photo process are fairly well known, it is a method that is extremely difficult to work uniformly, and the success obtained by William Brown and Co., Ltd., is very commendable.

In the examples before us several fine pencil drawings are reproduced with the greatest fidelity and delicacy; but in our opinion the best print, and perhaps the most difficult for the process, is the interior of a cathedral drawn, apparently, in charcoal.

Lithographers who are interested should apply to William Brown and Co. for further particulars. From any original the firm supply paper transfers, which can be easily sent by post, or they are prepared to supply the work printed down on to litho. metal plates ready for the machine.

The only examples in colour which we have seen from Messrs. Brown up to the present time are some reproductions of charcoal drawings on toned paper, with splashes of white, a blue sky, and splashes of red for the tiled roofs. Here again the process gives admirable results, which it would be extremely difficult to obtain by the orthodox halftone method. There appears to be every reason to anticipate that at a later stage the process will be equally successful in colour reproduction in six or seven printings, and we hope to have an early opportunity of referring in these columns to the further development of the process.

In commemoration of the Byron centenary, the Greek Government have commissioned Messrs. Bradbury, Wilkinson & Co., Ltd., of New Malden, to engrave and print from steel plates a two-drachmae stamp showing the landing of Byron in Greece, and an 80-lepta stamp showing the head of Byron.

Dr. Rosenbach, the American collector, paid £2,700 at Sotheby's the other day for the few leaves of a book, weighing less than half an ounce, a 16th century relic—Henry Constable's "Diana."

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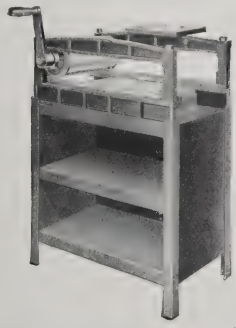

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THE AMALGAMATED PRESS, London, which is probably Europe's most extensive printing institution, have been supplied with eight presses, mostly for high-grade work, including colour blocks requiring perfect register.

THE CURTIS PUBLISHING CO., of Philadelphia, publishers of the Saturday Evening Post, etc., use eleven Vandercook Rigid Bed Composing Room Presses. Every page of the great national publications produced by this firm is known to be perfect in its printing qualities before it leaves the composing room.

THE CORNWALL PRESS, LTD., London, are one of the pioneer users of Vandercook Press, with a total of seven machines, one No. 17 press with ground-in cylinder and bed for precision work, testing plates and engravings (seventh repeat order).

At the GOVERNMENT PRINTING OFFICE, Washington, D. C., all the type used is tested on Vandercook Rigid Bed Presses

At the BUTTERICK PUBLISHING CO., of New York, every page is tested in type and also in plates on Vandercook Rigid Bed Presses.

"Ad Setters" who do nothing but set advertisements and are the best paid branch of the printing industry are almost unanimous in the use of Vandercook Rigid Bed Composing Room Presses. These firms must have the very best quality in their proofs. They find not only quality but speed and low cost of production in these Rigid Bed Machines.

The famous KELLY'S DIRECTORIES, LTD., with five Vandercooks for precision proofing of monotype and linotype slugs and plates.

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On Matters Multifarious

By FREDERIC T. CORKETT

YOU ask me, Mr. Editor, "Do I like America?" To me that is like asking a boy if he likes apples. Yes sir, I certainly do. I am an Englishman, and not a little proud of it. Born and bred here, and still fly the good old Union Jack, although I have been sorely tempted at diverse times to become an "American" citizen, and they tell me in the States, too, when they want to be particularly nice, "You are a good American all right." Old England is good enough for me, for London City offers more liberty of thought and action, more pleasurable advantages, and is altogther a more desirable place to live near to than anywhere else I know. But New York! Its wonderful, magnificent, making our little old village look absurd in some respects in comparison, and American industry also ranges out of all comparison equally with ours; the climate is better too, take it altogether. A real champagne atmosphere, a get-on, optimistic atmosphere. A go-ahead feeling exists everwhere in America. It they have not got the champagne actually they have it in the air, and that's so much the better. Don't tell me about the failure of prohibition. The question is, "Is prohibition best for the nation?" I believe it is, although I am no abstainer from drink or anything else that I feel I can reasonably enjoy in moderation. Example! Oh, well, that's another question.

Do I like America? What a question to ask me, for I always found in America real appreciation of forward movements, a ready response to anything likely to succeed, and I say this without one disparaging word or comparison with our British printer craftsmen. I must say, to be fair, that it is to America we must look for many of the indications of progress in the craft.

I met some fifteen years ago in New York one of the finest type of craft-adventurers, if I may use that expression. I met him again on my last visit in November. He wrote me a letter on my leaving, and among other kind expressions, to use his own words, he wrote:—

"Our association has been a splendid one to me, and I sincerely trust will long continue."

"Do I like America?" I do sincerely; I speak as I find. To me it is the land of fair-minded business men, and beyond all of opportunity and a straight deal.

And now for a grouse. Just before Lord Northcliffe started on his last all-round-the-world trip he called on me, and we had a thirty minute talk on diverse matters. We talked of many things —"of cabbages and kings"—for Lord Northcliffe was an old friend of mine, but we both agreed on one point at least, and that was that printers here at home were very backward in adopting new movements in the trade, and he asked my opinion of a certain business, and I frankly repied: "In that concern, my lord, they are all just as slow as a funeral." Now what I said of that business can be also applied to many of the largest printing houses. It may as well be said as thought, and I will take all responsibility for the statement. Revolutionary methods are all along taking place in printerdom, but to the man who has to do all the enthusing there comes a period of gloom and depression and set back that if he be not sure of his ground, and if he has not the grip of a bull dog, will put him out of business. In some businesses one might just as well do or say nothing at all, vested or personal interest, workers' prejudices, etc., place the introducer up against a brick wall. Few master printers even to-day realise that the craft of a printer requires quite a different type of operator to that of the old days. The printer of the future, whether masterman or worker, will have to possess a good all-round knowledge of the varied methods of printing. Our technical colleges are open to the young men of the craft. Every man who desires to progress in the craft should avail himself of the advantages afforded by these technical schools. I wish these printing schools had been in existence at the time I served my apprenticeship.

Good craft workers are required to-day all the time, notwithstanding the unemployment question. The master man to-day who desires to get forward can only find the men he requires of the necessary technical knowledge with the greatest difficulty. It is a fact that many of our best craftsmen leave the country for the States or abroad. Ask Mr. Bull or Mr. Riddell, of the London Printing Schools, or Mr. Gamble, of Manchester, or Mr. Bottomley, of Leeds, regarding the uses of technical education to the craft. They will tell you its importance, and will verify, I know, my statements that the craftsman printer of the future must be something of a scientist, a good deal of a thinker, and must take up, and that right speedily, the consideration of the service of the photographic camera to the printing trade. This brings me to a word regarding my recent talk at Stationers' Hall (on March 10th last), and as reported in the last number of The Offset Printer. Owing to the peculiar acoustic properties of the hall, and having also the universal aftermath of a touch of the flue —namely, slightly throat trouble, some words of mine were not evidently clearly heard. I am reported as saying, quite obviously absurdly, "photo-etching seven hundred years ago," now as I had previously remarked that "it was not much more than a century since the first inception of photography began to be applied to in any way in printing," this was ridiculous, and of course 65 acres of machinery at Port Sunlight should be "five to six acres of printing machinery on one floor." In speaking of the "Lithotex" Step-and-Repeat machine, I pointed out that many difficulties have had to be overcome, and defined them—questions of illumination, sameness of quality, often negative, etc. All these points have, of course, now been overcome, and exact similarity of negative and even illumination, of course, has certainly been accomplished.

Just one other point. Certain of my friendly and appreciative remarks regarding the good qualities of American appliances referred to were omitted, and my American friends will think I am a little unkind to refer to their failings only. I trust this explanation will ease their minds in this respect, for I would hate my kindly American friends to think I am not appreciative of the forward work

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they are embarked on, particularly in the direction of the application of photography to the printing craft. I think it was Carlyle who wrote that:—"Exemption from mistakes is not the privilege of mortals," and so we will say no more of the errors of commission and omission of the reporter at my recent lecture, but wish myself better luck next time. Some of the old halls, with their echoes, their banners and high vaulted roofs, are tough tests for the speaker.

Annual Conference of the Master Printers' Federation

THE annual meetings of the Federation have become such an institution with printers throughout the country that each year becomes the best of the series, and the number of people attending proportionately increases. It was a very bold but hearty thing for the East Anglian Federation to invite the Federation to meet in its area this year, and it is to be hoped that the local committee will be given every help in the way of speeding its organising arrangements. The city of Norwich itself is very attractive; the surrounding country even more so. A day on the Norfolk Broads is one of the items of entertainment on the programme. For those who have already enjoyed these wonderful pieces of water with their unique scenery it will be a joy to renew acquaintance with them. For those who have never had the delight of sailing on these wonderful lakes this day's pleasure will be a revelation. The Entertainments Committee can have had little trouble in fixing up enjoyable outings, for the country and the coast round about are full of romantic interest and a beauty all their own.

Delegates assemble on Saturday, May 24th, when a reception will be given in the Royal Hotel by the Alliance President, Mr. H. Hanson, and the Federation President, Lieut.-Colonel H. Rivers Fletcher. The following day a special service has been arranged at the cathedral, and the preacher will be the Right Rev. the Lord Bishop of Thetford. The business begins on Monday morning with the Costing Congress, which lasts all day, and is to be followed by a civic reception in the evening given by the Right Hon. the Lord Mayor of Norwich (Miss Ethel M. Colman). The Federation annual meeting takes place next morning, the annual dinner in the evening at St. Andrew's Hall. The entertainment provided includes char-a-banc excursions to Cromer, Sheringham and Drayton, visits to the cathedral, the Castle and the Guildhall, a golf competition, a dance and whist drive, and an excursion to Cambridge.

At the Costing Congress addresses will be given and discussion invited on the following topics:—

Operational Times—Test Estimates;
Efficiency—Quality and Quantity of Output.
Reviewing Organisation—Elimination of Waste and Craftsmanship;
Handling Charges.

At the annual meeting a distinguished Swedish master printer, Mr. Carl Z. Hæggstrom, whose address at the International Congress of Master Printers in Gothenburg, 1923, was a notable feature, will speak on "Some artistic aspects in the printing trade," and he will be followed by Mr. G. W. Jones. Mr. Howard Hazeil is to open a discussion on Profit Sharing, and the problems connected with "Collective Advertising" will be fully discussed.

Full opportunity will be given to consider the labour situation and compare notes with printers from all parts of the United Kingdom.

Joint Industrial Council Development

AN important development has taken place in the Lancashire area. A mass meeting of employers and workpeople was held at the College of Technology, Manchester, when Mr. H. A. Bethell presided. General Bemrose, Chairman of the Council, recalled the history and development of the J.I.C., and spoke of the excellent work that had been done in many directions, pointing out that many problems were of interest to all concerned in the industry, and should be frankly discussed by both sides. Mr. H. Skinner, Mrs. Bridge, Mr. A. E. Goodwin, and Mr. A. E. Holmes all spoke, and at the close of the meeting it was decided to form a Manchester and District Committee, and to give its work most hearty support.

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Offset Printing and Photo Lithography

By R. B. FISHENDEN

A LECTURE on the above subject was given recently before the Association of Master Printers of East and North-East London, by Mr. R. B. Fishenden, M.Sc., Tech., late Director of the Printing Department of the Manchester College of Technology, and now London manager of Messrs. Stephenson, Blake & Co., Ltd. Mr. Harold Curwen, a vice-president of the Association, took the chair.

The audience consisted mainly of letterpress printers, and the address was arranged accordingly.

In the course of his remarks, Mr. Fishenden said: The lithographic industry during the past ten years had undergone enormous developments which were particularly remarkable in view of the comparative stagnant condition of the trade in previous years. The primary reason for the improvement was the substitution of stones and flat-bed machinery by metal plates which made it possible to print on rotary machines instead of on the flat. The advantages of the rotary principle are obvious—it gives at least twice the output without any falling off in quality, assuming that the speed of movement of the printing surface, the ink, paper, and accuracy of the machine remain the same.

The old type of litho flat-bed machines was by no means efficient and gave very little control over damping, and even less control over the inking rollers. Although the early rotaries were an improvement on flat-bed machines they were not perfect, but the engineers rapidly improved the design and the mechanical perfection of the details of construction so that the present-day rotaries meet all the requirements of the printer.

The introduction of the offset principle, however, is another important, and perhaps the most vital, factor in the revival of lithography. It is strange that, although for many years offset printing had been used by tin-plate printers, it was many years before the advantages of the principle applied to paper printing were recognised. It will be remembered that "offset" can be applied not only to lithographic, but to letterpress work as well—a machine is being demonstrated in London at the present time—and it has also been applied to gravure printing. The advantages of offset can be best realised by comparison with the result of attempting to print a fine job by a direct process upon, say, hard tub-sized antique paper; in order to obtain sufficient body of colour it is necessary to overload the stone or plate with ink, and also to apply excessive pressure to secure a good solid impression. Conditions such as these make the printing of a fine job impossible, whereas, if a print be taken upon rubber, a lightly-inked printing surface transfers the ink with merely a "kiss" contact, and the rubber, accommodating itself to the irregularities of the paper yields a perfect impression even on a rough surface. It is necessary, of course, that the ink should have sufficient covering power to give a full colour, and also that it should lift properly to the blanket, and from the blanket to the paper. One of the commercial advantages of offset is that delicate subjects can be reproduced without the use of coated paper, which is of value not only from the aesthetic but the commercial standpoint as well, in that paper costs are reduced as well as postal charges.

The small quantity of ink that is necessary, combined with the mechanical perfections of modern offset machines, make it possible to run at a much higher speed than is possible in direct printing with practically no wear on the printing surface.

The particular quality of the offset impression is another characteristic of the process. A pearly velvety richness is obtainable that cannot be produced by either letterpress, intaglio or even direct lithography. All lithographic processes have the advantage of ease of duplication of printing surfaces and the avoidance of make-ready. The cost of transferring is covered almost entirely by the hourly rate of the transferrer, whereas letterpress duplication involves the costly process of stereotyping or electrotyping. These advantages are particularly marked in the case of photo-lithography. Not only can halftone illustrations be reproduced for about half the cost of blocks, but by means of special appliances they can be duplicated or "stepped" with great precision and at even less cost than by the old transferring process.

In many printing houses flat-bed litho machines have been converted to offset by the addition of an extra cylinder, whilst other flat-bed machines of the old type, without geared inks, have been built specially for the purpose. Such machines are quite suitable for reproducing masses of solid colour, but they are entirely unsuitable for the finer work which represents the main field of offset in the future.

The modern rotary offset press is a machine of precision, and is as different from the old flat-bed litho machines, with or without an offset cylinder, as the modern lever-movement watch is from the old Dutch clock. There is, however, one flat-bed offset machine on the market, the Bremner, which is an exception, as it is fitted with geared inks and delicate adjustments in every part so that it is used for the highest class of work. A machine of this kind is specially used for short runs, because plates can be quickly changed and the machine washed up easily for a change of colour. The larger rotaries are not suitable for work of this character, but it should be remembered that on the smaller sizes changes are very quickly made; washing up is also a simple matter, so that short runs can be made economically on rotary machines up to about royal size.

It is generally admitted that the introduction of the halftone block led to a remarkable development of letterpress machinery, which included much more accurate construction, and the employment of geared inkers. Even more important than these improvements was the introduction of the two-revolution machine. In a similar way the development of offset printing, and especially the remarkable progress that has been made in the construction of mechanically perfect rotary offset machines, has been accompanied by a quickening of the development of photo-lithography. The use of photographically prepared illustrations has resulted in a big increase in the amount of letterpress printing that has been done in recent years, and in fact has created, in illustrated periodicals and colour books, a new branch

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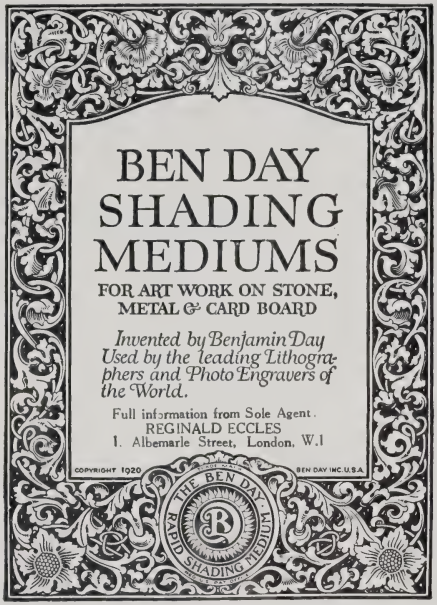

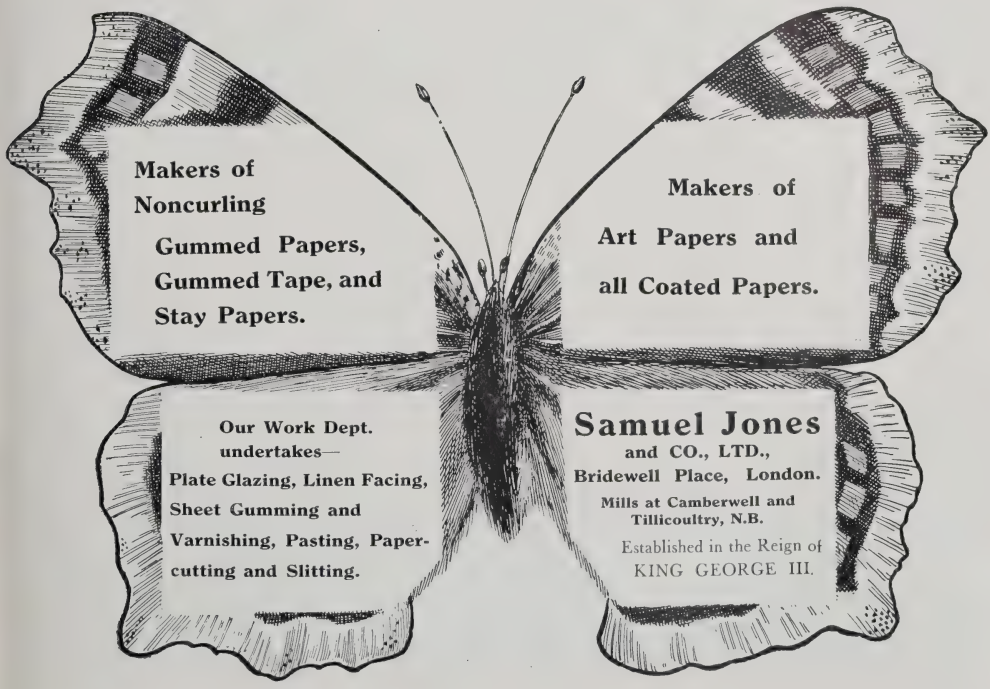

TELEPHONE 2480 & 2481.

Admission In Rolls Tickets

TELEGRAMS. "TICKETS, HULL"

20% DISCOUNT TO THE TRADE

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Other Show Specialities.

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20% DISCOUNT TO THE TRADE

Roll Ticket Printers.

M. Harland & Son LIMITED

'Bus Ticket Printers.

Land of Green Ginger, HULL.

"IF a man can write a better book, or make a better mouse-trap than his neighbour, even though he live in the woods, the world will make a beaten path to his door."

WIRES: VIGNETTE B'HAM. PHONE: CENTRAL, 3181-2-3-4.

V. SIVITER SMITH & Co. Ltd. With which is Incorporated ARTHUR COX ILLUSTRATING Co

Designers & Engravers for those to whom quality appeals

SIVITER HOUSE, LUDGATE HILL, BIRMINGHAM

London: 1, NEWMAN ST., OXFORD ST. W.C.1. Bristol: 4 TEMPLE STREET

DESIGNED AND ENGRAVED IN OUR OWN STUDIOS

of the industry. There can be no doubt that the future of offset is likely to be influenced to an even greater extent by the extended use of photo-lithographic processes.

Photo-lithographic processes may be divided in a similar way to the sub-division of process block making. Thus we have line, halftone and colour. The capacity of offset printing to reproduce extremely fine line work is shown by the examples that are seen frequently in note paper headings as well as by map reproduction, and other classes of work. The advantages of offset in line reproduction in the matter of speed are considerable, and in work up to folio size it is quite a practicable thing to turn out one hundred or so copies in an hour and a half or a couple of hours from the receipt of the original.

In halftone reproduction the almost universal experience of those who have devoted attention to the subject is the reduction of hand work by comparison with that which is necessary for block making. The reason for the improvement is somewhat complex, but it revolves very largely round the satisfactory adoption of one of the "high light" processes. The beauty of "high light" halftone reproduction is shown particularly in the transcription of pencil drawings, where the process automatically removes the tint from the background; whereas in halftone block making the process of making a clean background is a somewhat laborious one. The ordinary halftone screen is sometimes objected to on the grounds of its mechanical qualities, but these are very largely lost when halftone is printed by the offset process. There are, however, many advantages in the use of irregular grain, such as the Wheeler metzograph screen or in screenless processes such as the Frey and Sprague.

There still remains a good deal of work to be done in perfecting offset colour processes, although a considerable amount of progress has been made in reproduction of a purely commercial character. In this section of the industry there is scope for colour reproduction that can be done cheaply without necessarily being a close facsimile of the original; and it has been shown that satisfactory plates can be made to print in five colours with practically the entire elimination of hand work. Here again the explanation of the improvement by comparison with process block methods is somewhat technical, but the reduction in the amount of hand work is worthy of special mention. Indeed, in facsimile reproduction the correction has to be done on the negatives or on transparencies, but this does not present any serious difficulty to a chromo-litho. artist who has had the right kind of experience; and in any event the amount of correction is made less than is necessary in block making.

The increasing use of the offset process for type printing indicates that offset printing has justified itself in this new field on purely economic grounds.

The machine plates can be prepared in a number of different ways. Transferring is not satisfactory, because it involves "stripping" or re-transferring, in order to obtain the necessary lateral transposition of the type, and it is inevitable that this should result in a thickening and coarsening of the character. A simple photo-litho. method which avoids the making of a negative is to print from the type forme on an onion skin paper or other suitable translucent material and to make the impression opaque by dusting with bronze or other opaque powder. The Manul process is also used for this purpose. The ordinary procedure, however, is to make a negative of the type matter and to print it down on to the machine plates in the same way as pictures.

The commercial adoption of the photo-type setting machine is not likely to be so rapid as has been suggested. Although it is highly probable that a workable machine will be completed in less than five years' time, there remains a good deal of ground to be covered before such a machine can be proved a commercial success. It appears that the difficulty of making correction is likely to be a serious obstacle in view of the undoubted facilities offered by present day mechanical composition. From an economical standpoint there would undoubtedly be a reduction in some of the overhead charges, particularly in the amount of metal that the printer has to employ, but on the other hand the photographic operations must inevitably be of a somewhat costly nature.

The use of the offset process for type printing is undoubtedly of increasing commercial importance, but it is by no means probable that the offset process, or the photogravure process, will supersede letterpress printing in the case of the best books. In spite of its competitors, movable type still retains its proud position, from which it cannot be displaced.

It is only by the letterpress impression that we can get richness, firmness and the clean quality that constitute the great charm of the type character. The best type printing will always be done by the letterpress method; rotary letterpress printing, such as we see in some of our daily newspapers, however, is very poor indeed, and from the results that have already been seen it is evident that offset printing at similar speeds and on similar paper is capable of yielding better results.

Newspaper offset printing is still in its experimental stage, and up to the present time its commercial success for periodical printing has not been proved; but on purely technical grounds there appears to be every reason to believe that the process has a promising future. As has already been reported by several writers, at the Elm Press a web rotary offset is installed that has a normal speed of 6,000 an hour. This speed can be increased to 8,000 an hour without any falling off in quality, and experimental runs have been made even up to 12,000 impressions an hour. When this is compared with the 10,000 or 12,000 unit speed (impressions per cylinder per hour) of the ordinary newspaper web rotary press, the result is indeed a remarkable one. The actual production would no doubt fall below the running speed of the machine owing to the possible need for stopping to give the plate some necessary attention; but the improvement in the technique of the process suggests that delays of this kind would not be considerable. For periodical printing offset has undoubted advantages, in that all "make-ready" is eliminated; on suitable machinery two-colour effects can be produced with the greatest ease.

The improvements that have been made in offset printing and in the photo-offset process during their comparatively short lives are remarkable, but it is scarcely fair to compare the results with those

that are produced by present day letterpress process of illustration either in monochrome or in colour, and in forming an estimate of the position that offset printing is likely to occupy in a few years' time if the present rate of technical improvement is maintained, it is helpful to compare the letterpress productions of to-day with those of thirty years ago, when letterpress halftone and colour were in a corresponding stage of evolution.

Trade Lithographers' Section of the London Master Printers' Association

THE annual general meeting of the above section was held at the Holborn Restaurant on April 10th, and was preceded by an excellent luncheon, at which Mr. L. Wiles, Chairman of the section, presided.

Mr. W. Whyte, Secretary of the L.M.P.A., proposing "Continued Prosperity to the Trade Lithographers' Section," expressed regret that since the early days of the section, when he was able to attend their gatherings regularly, his work had increased so much that he had not been able to keep so closely in touch recently with the section, whose interests were now being safeguarded by Mr. Baker and Mr. Johnson.

He had been kept closely in touch with the recent various and wonderful developments of lithography, and he now thought that whereas letterpress printing had got rather into a groove, there was a great future for lithography, and especially for photo-litho., and in this connection as it had been said that "the camera cannot lie," there was now a prospect that a newspaper produced by photo-litho. would confine itself to facts, so that the papers of the future were likely to be much smaller than those of to-day. He mentioned that from time to time questions had been raised by the Council as to the advantage of the Trade Sections within the Association, but with regard to these, speaking generally, he thought these were an accession of strength to the membership as a whole, as they gave opportunities for groups of employers doing the same class of work to meet together in a friendly manner, which would have been impossible a few years ago, and on these occasions it was all to the benefit of the industry as a whole that the customers' rights also were always carefully considered.

Mr. F. W. White, in reply, thanked the L.M.P.A. Secretary for the interest he had shown in the section all along, and for his assistance in connection with their collective advertising scheme. The section was still growing, and now numbered nearly sixty members, and he thought this was all to the good of the industry and of service to the fellow members in the London Master Printers' Association.

The Chairman, speaking of the work of the section and of the committee during the last year, said:—

"In reviewing the year which has passed since our last annual meeting, I feel we have reason to congratulate ourselves, the position of the trade has improved. Many of the trade lithographers working on the system of "Take work at any price" without any thought of costing have realised that it was time to pull up if they were going to pay their way and get a living from their business. Not only is it necessary to get a living out of one's business, but provision must be made for replacements, for purchasing new machinery in order to keep up-to-date and to put by a reserve account for emergencies—all this should and can be done by sound business methods. There are many grumblers, who complain that it is impossible to do these things; they blame their neighbours for their own poor position, while they will not take the trouble to alter the conditions, although they have the remedy for most of the evils in their own hands by taking their part in collective administration, for which this trade section of the L.M.P.A. was formed. A few of the members have availed themselves during the past year of attending the meetings called, and I would say to those who have not taken such opportunity that a time will come when they will regret not having taken more interest in their own organisation, when they will find that it is of value to the trade, and will thank those members of the committee who have by regular work kept the organisation alive.

I sincerely hope that trade next year will steadily improve, and that members will take a more active interest by airing their grievances before a regular meeting of fellow members, instead of grumbling to themselves and believing individually they are the most ill-used of all persons. Get together in a social way and discuss difficulties; there is a feeling of distrust which should be wiped away, such gatherings bring us to a better footing.

Members will appreciate the labours of the committee; they have met month after month, and had sub-committee meetings, and have done much good.

With the stabilisation of wages they have had a quiet year. Their price list had been called a combine to put up prices, but such prices were based upon the living wage and modest profits, and is not one fraction more than that required to secure a minimum profit."

Mr. Wiles was re-elected Chairman for the year, and also as representative in the London Master Printers' Association.

Annual Dinner of the East and North East London Master Printers' Association

AT the annual dinner of this Association Mr. A. Langley, President of the London Master Printers' Association, proposed the toast of "The District Associations," and said that 90 per cent. of printers' troubles were of their own making. He thought London printers needed not supermen as organisers so much as bonesetters, who could develop spinal columns in place of jelly backs. Mr. W. Whyte also made a very happy speech on this occasion, and stated a splendid case for the work of his Association, paying a high tribute to the work done by the various districts.

THE . . .

Forrest Printing Ink Co. Ltd

Sole Proprietors: A. E. FORREST and S. PEABODY.

Manufacturers of Fine Letterpress, Lithographic Litho Offset, :: Collotype, Photogravure & Tin Plate Printing Inks, Varnishes, etc.

Makers of all kinds of Liquid and Paste Driers.

Bronze Powders of Finest quality and in all Shades in Stock.

22 & 23, VERULAM ST., GRAYS INN RD., LONDON, E.C.1

Telephone: Holborn 5985. Telegrams: Forresprin, Holb., London.

NOTICE to PRINTERS

in Northamptonshire, Bedfordshire, Buckinghamshire :: Leicestershire, Cambridgeshire & Huntingdonshire.

A

General Trades Exhibition

will be held at CATTLE MARKET ROAD, NORTHAMPTON, from WEDNESDAY, MAY 21st to SATURDAY, MAY 31st (both days inclusive) at which "MONOTYPE" COMPOSING AND TYPECASTING MACHINES will be shown in full operation, and all printers in the district are cordially invited to attend the exhibition in order to obtain practical demonstrations :: regarding the value and utility of these machines. ::

THE LANSTON MONOTYPE CORPORATION, LIMITED

43 & 44, FETTER LANE, LONDON, E.C.4.

Local Representative: Mr. H. KETTEL, King's Court, 115, Colmore Row, BIRMINGHAM.

Need for Display Work and the Practical Advantage of a Lay-out

AT the monthly meeting of the E. & N.E. District (L.M.P.A.), held at Stratford on April 2, Mr. J. W. Jackson, of the Jackson Press, Stratford, an authority on display work and a prize winner in The British Printer competitions, read a paper and opened a discussion on "The Present Need for Display Work and the Practical Advantages of a Lay-out."

Mr. Jackson said:—With regard to the present-day need for display, I think this is mainly due to now having a better educated public to cater for than, say, thirty years ago, when some of us first started printing. But it is also very often needed to make things appear to be better than they really are. For instance, take the circular calling this meeting, which suggests a village printer as an expert lecturer instead of a novice (which I really am), but if you are disappointed you must blame Mr. Johnson for talking me into this little job to-night, not the display of the circular, which has made such a brave display of a very poor subject.

I have sometimes been told by machine-minders that it does not matter how a job is set if its well printed, but I don't agree, my opinion is that a well set job poorly printed is by far the lesser of the two evils.

Display gives every printer his opportunity to offer something unique—his individuality—which no other printer can offer, even if he has a better plant.

As master printers, however, we have to decide just how much quality we can afford to put into our work without making the price prohibitive.

The first step is to see that every job is properly planned before work is commenced. This planning, in my scheme of life, is a very big item covering everything connected with the job; invoicing, delivery, packing, paper and cutting, machining, imposition, proofing and, last but not least, type and display.

Being only a very small firm myself, I am able to decide most of these points mentally, but for type and style I invariably make a rough lay-out so that no unnecessary losses shall be incurred through want of proper instructions. My own method of procedure when laying-out is as follows: Having read the whole of the copy right through, I cut a sheet of paper to the size of the finished job, proof any blocks that are to appear, and trim closely, shift them about on the cut sheet until what seems to be the best position for each is found, pin them down, decide margins, and measure up to even 12 points. I next decide the feature line (or lines) to arrest the attention of the reader and suggest the message of the job, then carry on with the remainder of the text, placing it in proper relation to the main feature and blocks, striving always to secure a pleasing effect by means of balance and contrast.

I find it is often better to proof the feature line as well as any blocks, rather than risk large type and not fitting. When in doubt about putting in or leaving out any embellishment I always leave it out. The very fact that a doubt about it has arisen is usually sufficient argument that it is not really necessary.

Nothing in the finished job should appear to be too large or too small for the space allotted it, and everything should appear as if it had been especially made for that job, even to the type itself.

Perhaps the accompanying illustrations will add interest to these remarks as an example of the utility of the lay-out as saving the trouble and expense of subsequent alterations.

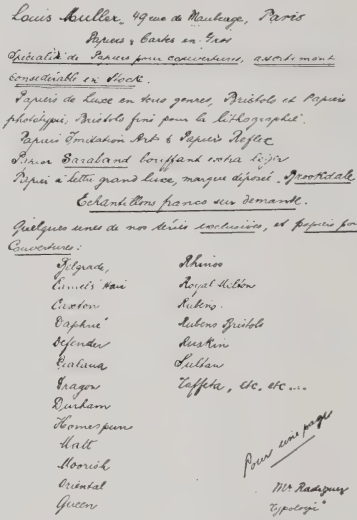

Louis Muller, 49 rue de Maubeuge, Paris
Papiers & Cartons en Gros
Spécialité de Papiers pour couvertures, assortiment constamment en Stock.
Papiers de luxe en tous genres, Bristols et Papiers phototypie, Bristols fins pour la lithographie.
Papiers Imitation Art & Papiers Reflet
Papier Baralaud bouffant extra léger
Papier à lettre grand luxe, marque déposée "Brookdale"
Echantillons franco sur demande.
Quelques unes de nos séries exclusives, et papiers pour couvertures:
Filigrane, Rhinos
Ernest's Hair, Royal Ribbon
Croton, Ribbing
Daphné, Lubeno Bristols
Defender, Ruskin
Galena, Sullan
Dragon, Taffeta, etc. etc...
Durham
Homespun
Halt
Moorish
Oriental
Queen
Pour voir page
Mr Radziguer
Typologie

Fig. 1.

Figure 1 shows a facsimile reproduction of an actual piece of copy handed to me for a page advertisement without any comment.

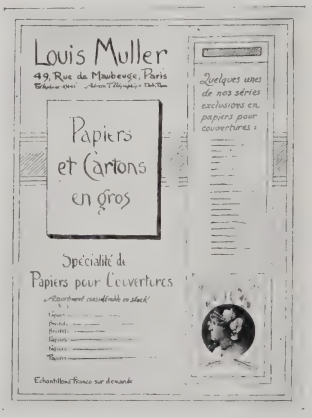


Fig. 2.

Figure 2 shows my rough lay-out embodying the first idea of a good disposition of that copy for the purpose intended (a trade journal advertise-

HAVE YOU A :: ::
STATIONERY
BUSINESS?

If so, you should read "THE BRITISH STATIONER" each month, the leading Journal in the 'Stationery Trade' and Official Organ of the Stationers' Association of the United Kingdom.

Particulars of Subscriptions from the Publishers:—

F. W. BRIDGES, LTD.

Avenue Chambers, Southampton Row, LONDON, W.C.1

Printing

Letterpress & Lithographic

TO THE TRADE

Including our New Process of **PHOTO-LITHO OFFSET, IN COLOUR.** Suitable for Art Reproductions and Show Cards at 50% reduction in price

SAMPLES AND PRICES ON APPLICATION

HAYCOCK, CADLE and GRAHAM Ltd.

Letterpress - - **Neate Street, S.E. 5**
Lithography **196-200 Camberwell Road, S.E. 5**

WIRE STITCHING MACHINES

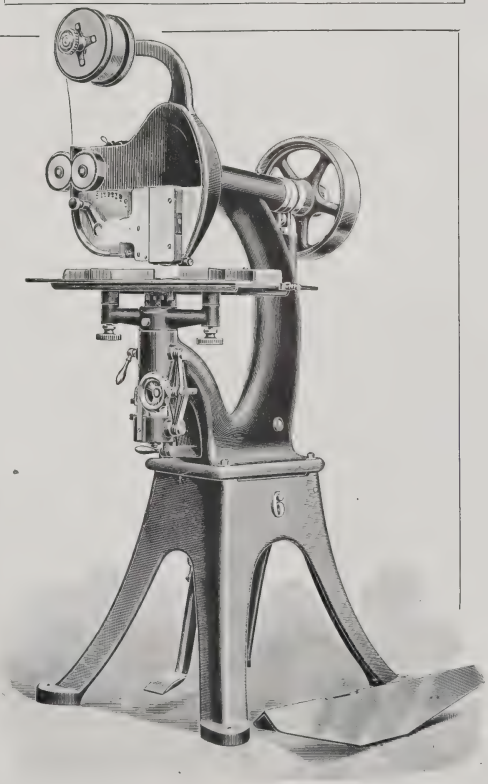
For every Bookbinding and Stitching purpose, for Flat and Saddle Work, for Hand, Treadle, and Power, from $\frac{1}{8}$in. to $1\frac{1}{2}$in.

Combined Machines for Box-making, Straight and Cross Stitching, Corner and Bottom Stitching, for Round, Flat, and Ribbon Wire, Treadle and Power.

GREATEST EFFICIENCY.
BEST WORKMANSHIP
LOWEST PRICES

Illustration shows our No. 6 'Perfection' stitches from 2 sheets up to $\frac{7}{8}$in. thick without change of parts, can be equipped with electric motor complete.

Every Machine warranted to stitch with absolute satisfaction.



Catalogue, showing our full range, sent on request.

Caxton Machinery Company

ENGINEERS AND MACHINE MAKERS

74, Yorks Street - GLASGOW

Telegrams: "Perforated, Glasgow."

ment) you will perhaps notice that this figure 2 has a rather " flat " appearance, except for the stock electro introduced to make it more attractive.

Figure 3 shows with great force the advantage of the lay-out. On comparing it with the previous

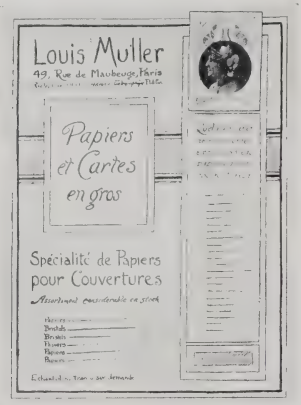


Fig. 3.

figure one finds that alterations have been made —easily made—on paper, that would have required some considerable time to make in type: thin rules have been made thick, single rules made double, the stock electro has been moved to a more prominent position (in a panel to prevent any possible confusion with the text, which it does not belong to), and the long panel has been overlapped a 12-point, killing the " flatness " at once. Words have also been more carefully grouped, Roman characters changed to italic for purposes of contrast, and the border strengthened to add to the effect of the over-lapping panel, and put more strength into the job as a whole.

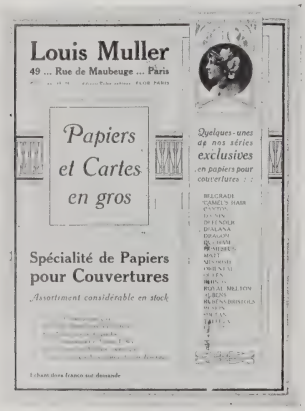


Fig. 4.

Figure 4 shows the job as it was printed. Still further differences in detail will be noticed, again emphasising the usefulness of the lay-out as a means of suggesting opportunities to improve in details on the original conception during the course of construction. The mind being free from the necessity of remembering the scheme proper which is embodied in the lay-out for reference as required much more attention can be given to details than would otherwise be possible; also measures, indentions, etc., can be marked in for reference in the case of intricate work.

An interesting discussion ensued, in which several members took part, and many questions were asked.

This was followed by the judging of the lay-outs submitted in a competition open to members for a menu and programme card, dinner ticket, and a letter heading, for which Mr. W. E. Tucker (of Messrs. Spottiswoode, Ballantyne & Co., Ltd.) had consented to act as judge. In addition to undertaking this duty, Mr. Tucker had very kindly brought down a selection of specimens covering various descriptions of printing, from handbills to posters.

In the course of judging Mr. Tucker explained fully the reasons which governed him in his decisions, so that members obtained some very valuable and useful hints, the result of his exceptional printing experience. The merits of the various lay-outs (and their demerits) were vividly and justly pointed out and much appreciated. He remarked how necessary it was for the printer to lead his customer in the best possible manner so as to ensure the production of what was required. the buyer of print being generally ready to fall back upon the technical advice of the printer, but not always, and certain episodes in his career when dealing with unreasonable clients proved highly amusing. He pleaded for gaiety of colour wherever permissible, simplicity of design so as to get maximum effect from minimum labour, less brass rule work (which he called a " fetish "), and none at all, unless perfect; and extreme care in taking instructions from clients, so that it is never necessary to " go back and ask him." He mentioned the fact that at one time he held the record for speed in hand setting, and complimented the lecturer on the sound common sense of his remarks.

The meeting was a most useful and instructive one, the exhibits alone being extremely useful and instructive, and it was therefore much to be regretted that the attendance was not larger.

Mr. J. Griffiths' Trip to America

Mr. J. Griffiths, the President of the South-East London Master Printers' Association, has been giving that body an account of his recent visit to America, where he was very cordially received by all the printing establishments he visited. He was particularly impressed by the Printing Crafts Building, consisting of twenty-two storeys; by the extraordinary system of central heating in vogue in nearly all printing offices (the temperature in most cases being kept to about 70 degrees); the very efficient system of lighting; and the scrupulous tidiness and cleanliness everywhere manifest. He also was greatly struck by the use of conveyors and many other time-saving devices. He had found colour work and offset to be largely on the increase in America. Wages were relatively higher than those paid in this country, though he did not think the workers were any better off for it. He described the working of the efficiency system at Donnelly's as the most elaborate and comprehensive he had ever seen. He suggested that the printing trade in America was busy because their advertising was looked upon as the foundation of the whole business outlook of the country.

An American Type Specimen Book

A Typefounder's specimen book is an elaborate catalogue of his types, which the foundry, in the light of its experience, places at the disposal of the printer. To meet the changing tastes, it is necessary at various intervals to issue a new specimen book, and these volumes exercise a marked influence on the industry. The responsibilities of the typefounder in this matter, are not as a rule fully appreciated. The founder must reflect current tastes, and he must be prepared for the likelihood of a change of taste on the part of the public during the period through which the book will be in use.

But this aspect of the typefounder's specimen book is not by any means the only one from which the subject can be viewed, and from a practical standpoint, can hardly be considered the most important. It must be admitted with considerable regret that up to the present time many printers fail to make themselves acquainted with the best printers of their time, neither do they devote attention to the work of the early masters, but many printers do use the typefounder's specimen books as sources of inspiration.

It is not so many years ago that type specimen books were merely catalogues of the type faces that were available; in comparatively recent times, however, it has become customary for typefounders to exhibit in display form how the various types may be used to the best advantage, and it must be admitted at once from both standpoints, that in their new specimen book, the American Typefounders' Company have acted fully up to their responsibilities. The volume is indeed a monumental work, and a fitting tribute to the improved standard of typography now existing in America, an improvement in which the company has played no small part.

The specimen book comprises 1148 pages, including sections devoted to machinery and composing room equipment: in size it is slightly smaller than the 1912 issue. In order to show the types correctly, and to demonstrate their full value when used under divers conditions, a number of papers varying in surface and colour is used, ranging from a coated stock to a thin cover paper. The previous practice of the typefounder always to show his types on a coated paper, was a great mistake; a large volume of printing to-day is not done on a coated paper, and many types designed for printing on a rougher surface, look extremely unsatisfactory and spidery when printed under such conditions. As a book, this volume loses uniformity by the variety of stock that has been used, but, on the other hand, it gains considerably in usefulness in that it shows the printer the effects that can be obtained in practical examples of display or pamphlet work, such as he might meet with in his daily business.

The range of types that are offered, show the bold policy adopted by the American founders. Pride of place is given to a series of Garamond and Garamond italic re-cut by Morris Benton. This series retains something of the beauty of Garamond's first work; but it might perhaps have been improved if it had carried a little more strength, so that on a coated paper it would exhibit something of the vigour of Garamond's original. As well as the Italic, a Garamond Bold has been cut. This appears at first a sacrilegious experiment, but it follows the practice of making type families, so that the printer is encouraged to keep his work in harmony instead of claiming emphasis by the use of a heavy series which are not in accord.

The Goudy family follows; a collection of types that is sufficiently well-known and has the widest application. Bodoni comes next in succession, and as a reaction this is followed by the beautiful Cloister series.

One small section of the book devoted to examples, announcements and society printing, appears to us to fall below the general standard, and might have been taken from specimens of twenty years ago. The old lithographer's device of artificial shadows to suggest piles of cards scattered on the sheet, is here revived in all its glory! Progressive people have for many years protested vigorously against this style of treatment, and we had hoped that it would by now have been lost in obscurity.

The number of series shown in the 1912 book that have now been omitted is indeed remarkable, very few types that might be described as "freaks" being shown; but in such a classification one feels compelled to include the Parsons series; it seems very difficult on any grounds to justify the exaggerated ascenders and descenders which are included in this series as special characters. Pabst, which, we believe, was one of Goudy's earliest types, is shown, as also is another of Goudy's most recent designs, the National Old Style. This cannot be described as one of his most successful productions, and it seems probable that some of the Capitals may be revised to advantage, particularly the "A," the form of which is distinctly disturbing in its effect.

The new decorative material that is shown is of great interest. The section opens with a charming series of borders designed by the Rosa brothers (who recently contributed an article to these columns). The designs all convey something of the finesse and refinement of the artists, and the units are capable of being used in the happiest combinations.

Another series, possibly of wider commercial application, are the Teague borders designed by Walter Dorwin Teague, and among some of the other series special reference should be made of the Cleland borders designed specially for use with the Garamond series, some of which possess the richness of eighteenth century flowers. In addition to the extensive collection of borders, a number of ornaments by other artists are included, so that the printer may have at his disposal a complete range of decoration which shall be in complete harmony.

With all the wealth of material at his command, the designer of such a specimen book as this must be sorely tempted to use decoration to excess, and we are inclined to feel that in the present case the temptation has not been altogether resisted. Every page is so crowded with type and decoration that a printer is as likely to be bewildered as helped.

Each section of this book would supply ample material for an illustrated article; but we must confine ourselves to this brief notice of the type portion that is of the greatest importance to printers in this country, in that it indicates a trend of typographic development that cannot be ignored. The latter part of the book—devoted to machinery—must however, receive a passing comment. The

Kelly Automatic Press, which is already familiar to us, is here shown, and also the Kelly Automatic Jobber—a machine built on an entirely new principle. (The latter, in common with another fast-running American press, *i.e.*, the Miehle Vertical) is built vertically, although it is essentially different in design, and runs at a speed of 4,500 impressions an hour. Without doubt this machine will be seen in this country in the near future, and a more extensive notice of it will appear when further details are available.

The whole volume redounds with fresh stimulating ideas, and is a striking example of the continued vitality of the typefounding industry which continues to advance in spite of the competition of mechanical composition.

Where Half-Tone Screens are Made

THE halftone screens made by Max Levy at Philadelphia are still the most widely used, and incidentally, are among the most perfect mechanical achievements in the world.

Think for a moment of a 150 line screen; the width of the lines on this are each only 1-300th of an inch, and a variation of even 1-3,000th of an inch in the width or in the position of any line would make the screen entirely useless. Screens are made in the ordinary course of business 24 x 48 inches in the finer rulings, and up to 32 x 40 inches for the coarser rulings, and the slightest fault or blemish in any part would condemn them.

It will therefore be readily understood that in view of the remarkable accuracy that has to be maintained any troubles due to vibration or changes of temperature have to be entirely eliminated.

The screens are made in a specially designed building that has a site area of about eleven thousand feet. Mr. Max Levy described this building as follows:—

"It was determined to erect a building perfectly adapted to the work in hand, and as nearly fireproof as possible. At the same time such a building would inevitably be so costly that I felt it would be improper to neglect giving some expression in the exterior to the quality of the structure by reasonable design and decoration. I spent a great deal of time through an interval of over eight months laying out the plans and making the designs before putting the matter into the hands of my architect for final execution, when the plant had developed into two buildings, one being for a power house and the manufacture, on a small scale, of the glass required in the screen making.

The walls of the building are constructed of stone and brick with terra cotta trimmings; the floors and stairway are of ferro concrete construction, the most durable and fireproof known to science, and all interior partitions are of either brick or hollow tiles set (as are all its walls) in Portland cement. The main building is 34 x 76 feet, three stories high, with attic and cellar, and all the floors are as rigid as if they were built on the ground direct. This construction enabled the placing of the ruling machines on any floor of the building. The first floor consists of a suite of three offices and the machine shop. In this machine shop all the machinery for the ruling is constructed and kept in repair, and machinery for grinding and polishing the glass, as well as for all requirements of the business is constructed by my own help in my own shop.

The second floor contains the laboratory, where the plates are prepared for ruling and finished, as well as the ruling machines, and on the third floor is the necessary grinding and polishing machinery for preparing the glass for ruling as well as polishing the finished screens, grinding the edges and cutting out circular screens, and on this floor also is the peculiarly designed and constructed etching room, where the lines are etched into the glass. The rooms are all light and perfectly clean, and the whole is regarded as a most perfect workshop by visitors."

Miscellaneous Advertisements

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The Manipulation of Printing Inks

By ROBERT F. SALADE

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THAT he may fully understand the many technical problems which enter into his daily work, the modern printing pressman should know something about the *chemistry* of paper, printing inks, rollers, and of other materials with which he has to work. In other words, the printing pressman's education should be so complete as to include a working knowledge of chemistry as applied to the printing business. By this statement we do not mean, however, that the pressman should be a full-fledged chemist.

When a pressman knows exactly the various materials that are used in the manufacture of printing ink, for example, he is naturally capable of handling the ink to the greatest advantage in the press-room. At times when the printing ink must be manipulated, to make it work perfectly upon a certain grade of paper, the pressman with a knowledge of chemistry will not make the mistake of adding the wrong oil, compound or grease to the ink. In fact, this knowledge of chemistry will tell him just what to do in the way of manipulating the ink for each occasion.

The printing pressman who may desire to rise above the rank and file of his trade, or who would like to become a professional pressman of that class who are looked upon as authorities, should by all means take a special course in chemistry. If necessary to your circumstances, take the course at night in one of the high schools or colleges. Read and study the standard text-books on chemistry which can be had for nothing at the free libraries. The knowledge which you will gain in this way will not only prove practical in your every-day work, but it will also be found useful in many other ways outside of the pressroom.

What are printers' rollers made of? What is a bond black printing ink made of? Of what materials is a good black halftone ink made? What is the ordinary grade of book paper generally made of? From what materials is a fine bond paper made? What chemicals, or materials, are used in coating the surface of a fine enamelled paper? These are merely a few of the many questions of a similar nature which the modern printing pressman should be able to answer accurately. If he cannot answer such questions in much the same manner as a chemist would answer them, he is not really in a position to handle printing inks, reducers, varnishes, driers and other materials to the greatest advantage.

To illustrate how seriously the science of chemistry enters into the art of press-work, consider the almost impossible task of printing a delicate tint from a solid plate made of zinc or lead. The experienced pressman will know that either a zinc or lead tint block will constantly "dirty" the colour of a delicate tint like pearl gray, rose pink, flesh, lemon yellow, etc., and the more that you may wash the surface of the zinc or lead plate, in the effort to prevent the tint from becoming affected by the metallic element, the greater will be the trouble. The rubbing of the surface of the plate actually brings to the surface a fresh quantity of the metallic matter that changes the colour of the tint. One effective remedy is to have the surface of the zinc or lead block nickel-plated. Another remedy is to have it treated with chemicals, so as to prevent the metallic element from entering the ink.

The following suggestions relating to the manipulation of printing inks in the press-room should be of particular value to young pressmen who may stand in need of this sort of instruction.

First of all, it seems well to mention the fact that in these days the printing ink manufacturers in general are supplying printers with inks which in the great majority of printing jobs require no special manipulation on the part of the pressman. Nevertheless, we all know that there has never yet been invented a brand of printing ink that is suitable for all kinds of paper stock. Some grades of paper require a comparatively soft ink; others such as bond and ledger need ink with a heavy body. Some kinds of paper necessitate quick-drying inks; others call for the use of inks that are not quick-drying. The ink manufacturers have recognised these difficulties of the press-room, and to provide for them accordingly are supplying printers with reducers, driers, varnishes, paste-driers, etc., so that the regular ink may be manipulated to suit the job on press.

In these days printing inks are especially made for use on various kinds of paper by the manufacturers. For example, one kind of ink is made particularly for printing on news; another ink is made for printing on coated stock; still another ink is made exclusively for the printing of halftone work. A "bond black" is made up for printing on bond, writing and ledger papers; a "job black" is manufactured for the purpose of printing the ordinary variety of job-work—business cards, letterheads, labels and so on. On special order the ink concern will mix up an ink to perfectly suit the surface of a certain grade of paper, in which case a sample of the paper must be sent with the order for the ink. This plan should be followed by printers and publishers in general; that is, in the case of large orders where many pounds of ink will be needed to complete a job, and where the job is a little out of the ordinary. The right ink for each occasion will always save time and prevent trouble in the press-room.

An excellent rule to follow in the average press-room is to carry in stock the standard inks, such as "job black," "halftone black," "bond black," "book black," etc., having a body a little heavier than usual, even during the hot-weather months. Then, to also keep in stock a supply of the standard reducers, driers, varnishes, and the like, furnished by the same ink firm that supplied the inks. Of course, this rule cannot be followed by all printers, but in cases where it could be the plan can be adopted with the most satisfactory results. An ink of heavy body may work nicely without reducing on a hot summer day, but during a cold weather period that same ink will require sufficient reducing to make it work well.

In addition to the standard reducers, driers and varnishes supplied by the ink manufacturers there are also on the market certain patented preparations which often can be used by pressmen when

manipulating ink. These preparations include tonics for the conditioning of inks, special "blue-black" toners for both blue and black inks, transparent driers, paste driers for colour work, gloss paste and solvents. It would pay the pressman to carefully experiment with some of the best known of these patented articles, as by their proper use the highest quality of press-work is frequently made possible.

One of the best-known patented reducers is being constantly used in many large press-rooms with the utmost success. Primarily, this preparation is used for the purpose of overcoming excessive "tack" in either black or coloured ink, but it has other advantages such as preventing offset, aiding distribution of the ink, eliminating "picking," helping the drying of the ink and acting as a preservative for the rollers. This compound will not affect the body or colour of the ink, and will not cause "mottling" in the printing.

Another brand of paste drier is made exclusively for process colour work, being of a peculiar quality that dries the ink from the paper out, rather than drying the ink directly into the paper, thereby leaving a smooth, dry ink surface that will perfectly take the next colour to be printed. This kind of paste drier will not crystallise the ink nor cause the ink to "chalk" on a coated paper.

When necessary to add a liquid drier to a light-coloured ink, or tint, a transparent drier should be used, for the reason that it will not affect the colour of the ink. The ordinary liquid driers are usually of dark colour, which, of course, would show to some extent in a delicate tint. The ink manufacturers will supply a transparent liquid air drier on order, to be used only in coloured inks, including the most delicate tints. This kind of drier is exceedingly useful in process colour work; that is, for use in the *last* colour of a process job. A paste drier should be used for the first colours of a process job, but for the final colour use the liquid air drier which causes the ink to dry rapidly upon the colours which have been printed underneath it.

Many pressmen manipulate *black ink* and make it suitable for almost any occasion without using reducers or driers of any kind. This method consists of the proper combination of "job black" and "halftone black" for each job. The job black used as a standard has a heavy body, while the halftone black is soft. By adding a certain portion of this job black to a certain portion of the soft halftone black, an ink of just the right consistency is produced for the paper to be printed. By changing these proportions of the two grades of black ink it is possible to mix up a black ink to meet any requirement. On many occasions the stiff job black is "reduced" by the simple process of mixing a portion of the soft halftone black into it. This method is especially recommended to pressmen who are employed in a medium-size plant and where a great variety of job and commercial work is being produced.

One expert cylinder pressman is notable for the excellent quality of his "black" press-work, which includes the finest halftone printing, book-work, and printing on bond and ledger papers. This pressman seldom adds reducer, drier or varnish to an ink he is using, but he manipulates the ink in a special manner for almost every job. His plan is to mix a "combination" black for each job from three different kinds of ink, namely: Job black having a medium-weight body; bond black having a heavy body; and a soft halftone black. Before mixing up a batch of special black ink for a job, this pressman first makes a careful study of the paper stock to be printed. He then studies the type, plates, rules, etc., in the forme. His experience has proved that a large forme of small-size type will require a different "combination" of black ink than would be required by a forme of larger-size type; another forme containing a great deal of type-matter and a few halftone plates will need a black ink of heavier body than a forme consisting of numerous halftone plates and a small section of type-matter. In each case this pressman mixes a black ink that is particularly adapted to the grade of paper, the forme to be printed and the speed of the press.

Many pressmen prefer mixing up their own reducers, driers and the like, from formulæ which have been developed and perfected in the leading press-rooms. As a matter of fact, a first-class pressman should be capable of compounding a number of good reducers to provide for the great variety of work that comes to the average press-room, but to do this successfully the pressman should have the essential laboratory equipment. In this connection it is interesting to note that the head pressman of at least one large press-room has a small, private chemical laboratory in which all printing inks, oils, varnishes and so forth are tested for certain qualities before they are used. In this laboratory the head pressman also mixes special colours of printing ink, reducers, driers and special inks required in the plant.

It goes without saying that the average head pressman is not in a position to instal a complete chemical laboratory, yet there is no reason why he could not afford such essential tools as test tubes, glass funnels, apothecaries' scales, graduated vessels and mortar. With even a limited equipment of this character the pressman can work to the same fine measurements followed by a chemist, and can accurately mix up the same preparation repeatedly by formula without difficulty. Accuracy and purity of ingredients used are, perhaps, the two main considerations in this work. All bottles containing oils, perfumes, special compounds and the like should be plainly labelled as to their contents, and such bottles should be kept in a cool place, preferably in a closet where they may be easily located when wanted.

Alton B. Carty, a notable press-room executive of Washington, D.C., has prepared a number of formulæ for reducers, "no-wash-up" compounds, driers, special varnishes, etc., all of which have been found excellent for their particular purpose. We are fortunate in being able to publish a number of these formulæ as follows:—

A well-known and simple form of reducer is composed of: Cedar oil, one part, chloroform, two parts; kerosene, five parts.

A better preparation than the above one is. Cedar oil, one part; acetone, two parts, benzol, five parts.

An excellent slow-drying reducer for general use is composed of: Gloss varnish, one part; cottonseed oil, two parts; petroleum oil, five parts; and a small portion of wintergreen oil to impart a pleasant odour.

An excellent tonic reducer for all purposes, and slow drier, is made up of the following: Balsam of copaiba, one part; Venetian turpentine, one part; cottonseed oil, two parts; benzol, four parts,

and a small quantity of oil of cloves to impart odour.

Another good reducer for general use in the press-room is made after this formula: Damar varnish, six parts; copal varnish, two parts; boiled linseed oil, six parts; Japan drier, two parts; oil of creosote, one part; and oil of cloves for odour.

Still another excellent slow-drying reducer consists of: Balsam of copaiba, one part; damar varnish, one part; acetone, one part; benzol, five parts, and small part of oil of citronella for odour.

As a cheap reducer for poster inks: Balsam of copaiba, six ounces; turnpentine, one quart.

One good "no-wash-up" compound, to be used by distributing a small portion on the press, is made up of: Reducing varnish (oo), one part; cottonseed oil, two parts; kerosene, five parts.

To enliven old, hard inks use a preparation formed of equal parts of balsam copaibe and Venetian turpentine.

To be used in ink to be printed on waxed or glazed paper: Equal parts of Venetian turpentine and damar varnish.

For silvered paper or tinfoil printing, add to the ink a small portion of a preparation formed of the following: Boiled linseed oil, one part; liquid shellac, one part; Venetian turpentine, two parts.

Here is an effective compound to be used for adding tack to a thin ink: Beeswax, one part; resin, one part; gloss varnish, two parts.

Tint base, where a thin film of primary colour is desired: Gloss varnish, one part; paraffin wax, one part; reducing varnish, two parts; vaseline, two parts. This compound also makes a good paste reducer where the ink is not thinned.

One of the best paste reducers is made up of equal parts of paraffin wax, vaseline and reducing varnish.

Note: In all compounds where paraffin wax, beeswax, resin and vaseline are used, the quantity of the substance should first be determined by weight. The substance should then be melted in a vessel, and after being removed from the flame the other ingredients are added.

As to the proportion of reducing compound to be mixed with a quantity of ink, the fact is that some inks require more reducing than others. The general rule is to mix one part of compound with about twenty parts of ink.

The most popular perfuming agents for reducers and printing inks are: Oil of wintergreen, oil of citronella, amylacetate (banana oil), and oil of cloves. Different perfumes should be used for the different compounds as specified in the formulæ given herein. The kind of perfuming agent used will aid in identifying the properties of a compound. Many pressmen use one of the perfumes mentioned for imparting an agreeable odour to ink used on fine social printing such as dance programmes, invitations, menu-folders and opera programmes.

Some inks have a tendency to rub after having been applied to the paper, and to prevent this add to such ink a small portion of balsam of copaiba.

The use of common reducers such as kerosene, hogs' lard, cocoanut butter, vaseline and boiled oil cannot be strongly recommended, for the reason that any of these when used "straight" would be likely to lessen the colour value of the ink and will retard drying of the ink. But, when the reducer is of a varnish nature, and is used in the proper proportion, the colour of the ink is actually enhanced to some extent. Reducers containing balsam of fir, balsam of copaiba, Canada balsam, Venetian turpentine or cedar oil give the ink a lustre that heightens its colour. This is especially true of bright coloured inks. Among the other tonics which add lustre to ink (when used in reducers) are: Damar varnish, copal, gloss varnish and coach varnish.

The vehicles, or carriers, most used in reducers for printing inks are: Linseed oil, kerosene oil, paraffin oil, vaseline, benzol, cottonseed oil and petroleum oil. These are the things which must be used with the greatest care by pressmen.

When printing is to be done from solid tint blocks or from "reverse" plates, either in tint or a dark colour, it is generally necessary to reduce the ink, and sometimes this results in the printing having a mottled appearance, caused by the pigment in the ink having parted company with the vehicle. In most instances, this trouble can be eliminated by mixing a small portion of finely-powdered castille soap, or ordinary yellow soap, into the ink along with a few drops of turpentine. If a glossy finish to the ink is desired in work of this class, add to the ink a small portion of copal varnish and liquid drier.

Occasionally, the pressman can improve the working quality of printing ink by thoroughly mixing into it a small portion of dry powder. This refers mainly to printing on highly-glazed paper of the kind often used for the making of paper box wrappers and box-tops. To print a forme of extra-bold type on this kind of paper without the ink "picking," the glazed surface of the stock is a difficult proposition indeed, and if the ink is reduced to any extent, to overcome the picking, the finished printing will have a mottled appearance.

When dry powder is mixed with the ink, however, the ink will lose its lustre, but it will quickly dry on the surface of the paper with a soft, dull finish after the fashion of stone lithography. This dull finish is really beautiful, and may be considered advantageous in certain varieties of printing on highly-glazed paper, especially when the forme consists of large, bold type, heavy rules, or a solid plate with lettering in "white" (a "reverse" plate, as it is called in the trade).

The dry powders that are to be mixed with ink should be purchased only from a printing ink manufacturer, as the ordinary powders supplied by paint stores and druggists are not fine enough for the purpose. The dry powders which will be found most useful in the press-room are: Pure carbon black, ultramarine blue, and vermilion. It is a good plan to always carry about a half-pound of each powder in stock, as they can be frequently used in ink to be worked on coated or enamelled papers as well as in ink for highly-glazed stock.

In the case of printing a heavy forme on highly-glazed paper, first add to the ink a small portion of boiled linseed oil. Then, with a palette knife, thoroughly mix in the powder until the ink shows no traces of it. Add pure carbon black to black ink of any grade; add ultramarine blue to any shade of blue ink, or to any shade of green ink; add vermilion to any shade of red ink, or to dark pink, brown, maroon and wine-colour. A small portion of the powder will generally serve the purpose. The ink will dry so rapidly on glazed, enamelled or coated stock that the job is ready for delivery a few hours after having been printed. No slip-sheeting is necessary.

W·CAXTON·WYNKEN·DE·WORDE·R·PYNSON·T·NOTARY·R·GRAFTON·T·ROOD·R·PROCTOR·T·DAVIDSON·T·BERTHELET·J·LETTOU·J·SCOLAR·J·DAY·R·A·FOULIS·J·OKEARNEY·T·BYNNEMAN·W·MACHLINIA·W·BULMER·E·WHITCHURCH·U·MYLNER·J·SIBERCH·J·SCHOLOKER·W·MORRIS·J·BASKERVILLE·C·WHITTINGHAM·J·PINE

QUADS

MR. ALFRED LANGLEY should make a first-rate London Master Printers' Association President. He unites important personal qualifications and useful personal experience with some advantages deriving from the very scale and nature of his own firm. That well-known Euston press is of just about the right size to provide a good comprehension—in all the significance of that word—a good comprehension of all the problems besetting the London craft. Mr. Langley is peculiarly versed in the beings and doings of the open houses; it may well work out that the attitude and experience of these "shops" becomes more generally understood by us all, owing to his moving to and fro in our Metropolitan meetings and committees, and he will be, I think, very willing to believe that his year of office will add to his own understanding of the human problems involved in our craft. I for one am looking forward with pleased and confident appreciation to the Langley leadership.

The May CAXTON is sprouting its hawthorn-like black and white. The June CAXTON will soon follow, but before it issues what will not have happened? The emptying of America for one thing, and the overflowing of London. Where on earth are we going to put all the Americans?

Some individual London printers might do worse than decide to offer a week or two's hospitality to individual American printers. Perhaps I have been singular in my experience, but visiting American printers, of whom I have had experience in my home or otherwise, have been men of simple tastes, and very appreciative of the little intimate confidence of being taken to one's home. It is the insight into an English home that they like to get, and I incline to think that, within reason, the simpler the hospitality, the better to their liking.

In talking first of hospitality, I don't forget that these are times in which every farthing has to be considered. Very well. Some printers might do worse than let "the proper quarters," say the American Consulate, or Wembley Exhibition office, know that for the time being an American printer could be received as a paying guest. It is almost certain that a great number will have much difficulty in getting into desirable hotels, or into hotels of any kind.

Apropos of travelling, congratulations to Mr. Bridges on another of his globe-trotting tours. I believe Solomon said that "The eyes of the fool are in the ends of the earth"; but Solomon did not know everything, and didn't make the best use of what he did know. Besides, he was in the habit of saying "Yes—no," "black—white," "'Tis so—'tisn't so"; not to suggest that sometimes when swelling with most portentious solemnity, he was possibly pulling posterity's leg. Anyhow, here is Mr. Bridges, pan-optical, pan-tourical, pan-niscient—(I suppose I must stop—pan-ygerics)—here he is, bustling about through South Africa, no doubt introducing to each other some South African printers who had seen, but in some senses had also not seen, each other.

I have just been listening in my home to some wireless'd old-folk songs. One of them, dear to great-grandfather and great-grandmother, dealt with a brisk young laundry woman who went "dashing away with her smoothing iron." "Punch" does not hesitate to put prominent people into petticoats in his cartoon pages, and our good friend won't resent like metamorphosis, if it is only to "intensify" as photographers say, the picture of his work with his smoothing iron. He has smoothed a good many rumples in the craft in the old country, and we may be sure he contributed the same kind of smoothing service wherever it was called for in South Africa.

Another personal word, please, to say with what pleasure I met Mr. Broughton, of the famous firm which prints THE CAXTON, when I was recently giving a talk on printers' plant at a meeting of the Birmingham Printers' Managers' and Overseers' Association, and he was in the chair. I don't think I ever met anyone more deeply and practically interested in the evolution and development of printing machines. His knowledge of them is what Dickens declared Sammy Weller's knowledge of London to be—"extensive and peculiar." And he showed himself such a good John Bull. Uncle Sam may have his points as a printer, but if he derived from Britain important notions like the "two revolution" rack, well, Mr. Broughton is going to claim all the credit that is due to the old country. He gave us particulars of other advancements of printing power in regard to which we had perhaps been too modest in our claims. It was a racy, invigorating, delightful speech. I want to hear him again, and as soon may be.

I know no more pleasantly positioned works than were those of Messrs. Walker, the well-known and very considerable firm of lithographers, general printers, and box makers, of Dublin, which on Sunday, April 20th, were swiftly destroyed by fire. They lay back a long way from the road, the approach being by a pleasant path through lawn and shrubbery. I did not hear when inspecting the works whether reduction of fire risk was any important part of the considerations which led to this remoteness of the building from the roadway, but it may well have been so. If I remember correctly a fine church was burnt down in the near neighbourhood a year or two ago. The

firm may have regarded a wide space between their own and other buildings, of whatever kind, as enhancing their security.

They had painful experience of fire danger due to contiguity to other buildings, for they were burnt out in April, 1916, in the dreadful Dublin destruction of the rebellion. They built their new factory a mile or two from the locale of their old rebellion-destroyed works.

Our whole craft is passing through the fire in these mid-twenties. Probably this firm and that, ordinarily wont to carry a fair bank balance, is working anxiously with an overdraft. The overdraft may be secured, the firm may not be secured; or may think it is not. It is a great and a prolonged ordeal for ever so many firms, and in such a time some mistakes are sure to be made. Work will be taken, no doubt is being taken, simply to provide something against costs, which are not seemingly reducible or not reducible at once, or against costs which the heads are most reluctant to reduce, because that reduction must mean trouble to valued servants. We should try to put the "most favourable construction" on each other's action in times like these. Of course, we must criticise each other. There's no harm, but great good in that, provided that we also criticise ourselves.

Happily, great as well as small elements of our nature show up strongly in critical times. I am sure that such trouble as has again come upon this great Dublin house has been irradiated by the cheerful helpfulness of other printers. It is good, too, to reflect that Walkers, in surveying the tens of thousands by destroyed rotary and other lithos. and the rest of their fine plant, have not to endure the added burden of trying to construct an inventory after the calamity.

The still bigger fire of the Hugh Stevenson box-making plant at Battersea and the printing and paper-making fires in the Birmingham and East Coast areas speak with tongues of flame and in lurid language to all the craft.

Just one hint as to a detail, but an important detail. It seems sometimes to be forgotten that not only is the whole fire policy a definite contract of indemnity against the actual proven loss, but each separate division, each allocation of so much insurance to such and such a department or section or classification, is a separate contract; and you cannot vary the allocations after a fire.

I doubt, too, if printers are as careful as they should be in the matter of insuring goods in trust, and as careful as they should be in the exact way of setting forth this particular insurance in their policies. In fact it's a very good, and, I think, a really economical thing, to let insurance brokers draft your policy, or certainly to employ them to look it over and rectify anything they think is wrong.

Do printers realise that a man who has a ten thousand plant destroyed may have insured for ten thousand, and that it may none the less be impossible for the insurance company, consistently with its duty to its policy holders, to pay him ten thousand, and that simply because of carelessness and error in his drafting of his policy?

Some readers may be wondering whether they should avail themselves of the comparatively new offer by insurance companies to arrange an auxiliary policy—wht is called in insurance companies, jargon, a "reinstatement policy"—for a sum representing the reasonably estimated difference between the depreciated, the properly insurable value of the plant and the sum which would reconstitute the whole plant with entirely new machines and types and fixtures and miscellaneous items. Theoretically, I should say all firms should make such provision.

But—there are "buts." The special circumstances of a firm should determine its policy in this connection. A small or medium sized printing works, all of whose plant has been specifically installed by the present owners or in such way as exactly to suit the present owners' needs, would probably have to reconstruct almost exactly what had been burnt, and accordingly should make avail of this new insurance opportunity.

A large firm, even one wisely administered, generally includes in its equipment some things it would not need to replace, and is possibly under less urgent necessity to make this auxiliary provision. And I recall the case of a West country printing firm of medium size which had a bad fire a good many years ago, long before this new extra "reinstatement" policy was offered by fire offices.

"A fire was one of the best things that could have happened to us," one of the partners said to me." "In the reconstruction we came to the conclusion that two-thirds to three-fourths of what we had would serve quite well in reconstruction; and we didn't therefore instal a complete replica of our plant. Then we reflected that our lift had been in quite the wrong place, and we altered that; and in various ways we set about saving steps and saving daily cost. Anyhow we began to make better annual profit from that moment."

It must not be forgotten that even if you do insure under the reinstatement policy or the excess over your insurable value in which reconstruction may be expected to involve you, you won't get a penny piece of this extra sum thus insured for, unless you actually do make the reinstatement for which this insurance is the provision.

Walter Hazell was a notable and successful printer and a notable and successful philanthropist. I am thinking of the Children's Fresh Air Mission, which, I believe, he greatly aided from the start; indeed I rather think he set it on foot. This Mission (which has its office at 75, Lamb's Conduit Street, W.C.1,), in 1911 sent away over 4,000 children for a country holiday. Ten years later, in 1921, the need, I should say, had much increased, for there were many children whose young nerves had been tried by the raids; not to speak of any dieting trials through war-time rationing. More children should have gone to the country, but instead of this, the 4,000 odd had shrunk in 1921 to 1,544.

I see that Mr. Ralph Hazell is the Fresh Air Mission's treasurer. The Hazell firm and various Hazells subscribe largely; but clearly they don't like to trouble their friends in the craft, for it has

almost no representation in the donation list. My mention now is simply because the Mission report happens to be before me as I am writing. Let me tender just this assurance—you can't possibly do wrong in sending any bit to Mr. R. Hazell at the Mission's office. Some gifts may miscarry, or even do harm, but a Fresh Air Mission gift never.

You're never going to retire, are you, now? You won't enjoy fifteen years of what Italians call a "Sweet do nothing"; a dolce far niente. Business to-day "won't run to it." Isn't that so? Agreed. Well, what's the moral? Surely that it's not wise to defer enjoying oneself to some date which won't arrive. Instead of £10,000 saved and a sweet do nothing retirement, what of some useful smaller saving and a sweet do something. Send some youngsters into the country, and enjoy your own time in the country the more. Enjoy every year of your business life—enjoy it so much that you won't be worried by your not expecting to do more than gradually ease off, with absolute retirement practically "written off" from the programme.

I think Mr. Walter Hazell and Mr. Reginald Lake, two who saw many things from different view points, would both have welcomed the publications of the Industrial Christian Fellowship. It has offices at 4, The Sanctuary, Westminster. Its reports and recommendations I believe to be pretty much in line with the Archbishop of Canterbury's fifth report on industrial matters and with the combined report of the Bishop's (Pan-Episcopal) Conference in 1920. I am very sure that 4, The Sanctuary, will welcome any inquirer for its literature. It will, I think, be found to be free from the reproach of "wanting to teach your business," and equally free from cowardice and time-serving.

Nothing can please many and please long but just representations of human nature. Thus old Sam Johnson: Nothing can serve us either but such representation. Nothing can help us all better than to strive for it. Especially to have ourselves a hand in its setting forth.

FRANK COLEBROOK.

Empire Penny Post

THE following admirable plea for Empire Penny Postage appears in the pages of the English Review from the pen of Mr. A. E. Goodwin, Secretary of the Federation of Master Printers of Great Britain and Ireland:—

There are special reasons for urging a return this year to the penny postal rate for letters from Great Britain to every part of the British Empire.

The success of the wonderful exhibition at Wembley must largely depend on publicity. The letters and postcards sent by those visiting the exhibition to friends far and near in this and other lands would be the best possible form of publicity. Their volume would be enormously increased if the opening of the exhibition were signalised by the restoration of the Imperial penny post.

The British trading community is being handicapped in many ways by the retention of war-time postal rates, and, owing to depreciated exchange, our foreign competitors are able to send their booklets, catalogues and advertising matter into neutral markets at a much lower cost.

In the home market our manufacturers and traders find themselves at a disadvantage because of many irritating restrictions on the postage of printed matter. When the letter rate was a penny for four ounces the necessity for a special sample rate vanished, but when the letter rate was raised to twopence for two ounces the inland sample rate was not re-established. Consequently some curious anomalies exist. Samples of paper, for instance, can be sent to and from Canada at a cheaper rate than from London to Liverpool.

The picture postcard habit has been almost killed by the increased rate, and, unless there is a speedy return to a halfpenny rate, will be difficult to revive. France took steps last year to help the postcard industry. The picture postcard industry gives employment to artists, photographers, paper makers, block makers, and printers. Hundreds are now unemployed or working short time. It has suffered severely by the high postal rates. One firm informed the Postmaster-General that sales fell over 60 per cent. in the year of the increase. Picture postcards have done a great deal to keep alive the spirit of patriotism, and a local view card from an English village received on the outskirts of the Empire means a great deal to the recipient.

The Postmaster-General was evidently quite convinced when a deputation from the Joint Industrial Council of the Printing Trades waited upon him on March 10th, that he could help, not only the printing industry, but every section of trade and commerce throughout the Empire by reinstating the penny post at the earliest possible moment.

There will be a surplus of over five millions on this year's estimates, and, taking a reasonable view of the increased volumes of letters, etc., posted, the Post Office budget would balance if the penny post and the halfpenny postcard are reintroduced in April. The only question is whether the public would respond; so far as traders are concerned there is no doubt at all that the volume of business letters and advertising matter sent through the post would grow in volume immediately.

New Zealand set the British Post Office authorities an example last year in re-starting the penny post within the Empire and this act of faith and courage was not overlooked here.

On economic grounds, on patriotic grounds, and in all the best interests of the Empire, a return to the penny post should come speedily.

The Intertype President

MR. H. R. SWARTZ, President of Intertype Corporation, is coming over to London to attend the convention of the Advertising Club of the World during the week of July 13th, 1924. Mr. Swartz is very well known in American advertising circles, and served as a member of the On-to-London Committee of the New York Advertising Club.

PRINTING PLANT

An Automatic Metal Type Distributing Machine

Mr. Thomas Atkinson, head of the firm of Messrs. Atkinson & Co., printers, Heywood, Lancs., and Captain H. Cardwell Day, manager of the Heywood Corporation Electricity Department, have patented an automatic metal type distributing machine, designed for use in general and book printing offices.

The metal type characters used are made with a recess near the shoulder on the front and back sides, by which means they are supported in the machine, and also a recess or combination of recesses in various positions down the front side which govern their correct location in distribution. This specially nicked type will, of course, be supplied by the typefounder.

The column or page of type to be distributed is laid on a galley with a sliding base, and the first line of such column or page is pushed forward into a channel by means of pushers. As each line is finished the remaining type is automatically carried forward on the galley so that the next line will occupy the space left vacant by the previous line for the distributing operation to continue, without attention, until the whole column of type is distributed.

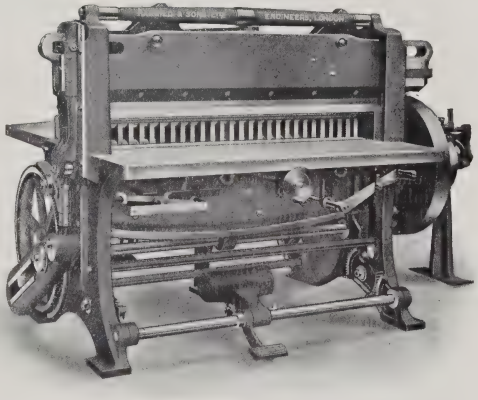
When the machine is at work each type is carried individually by a separator device up to a selection channel, along which it is traversed. This channel is formed by a fixed wall and another wall consisting of a series of movable selector heads. The type characters are held suspended in this channel by a projection on the fixed wall of the channel, and on the selector heads, lting into corresponding recesses provided at the shoulder of the type. Each type character has also a recess or recesses formed in the front side which faces the selector heads, which are provided with a projection or projections, each selector head having projections to correspond with the recesses of its own individual type character. As the type character is traversed along the selection channel it comes opposite to its own individual selector head; when the projections on the selector head coincide with the recesses in the type character an electric circuit is actuated to withdraw the selector head, and the type, being thus released, falls out of the selection channel and is led away by suitable means into its correct compartment in the type cases ready for re-composition, or into a container ready for removal to a type-setting machine.

The special nicking of the individual types will not be detrimental for hand composition or the use of the type for general purposes of the printing office when such type is required to be distributed by hand.

With small adjustments, and the use of an interchangeable separator, the machine will distribute body type of standard sizes 8-point to 12-point.

Guillotine Cutting Machines

Messrs. Harrild & Sons, Ltd., have running in their well-stocked showrooms the latest model of their new double gear self-clamp guillotine. This machine has exceptional features, to which we wish to call attention. One of these is that it has gearing both sides of the knife carriage, which, by means of powerful lever action, draws the knife carriage down with even pressure throughout its entire length. The clamping system adopted by this firm for the last twenty years is still further improved. This machine is fitted with interlocking false clamp and back gauge, which is carried on a machined base. Adjustments are provided to maintain squareness both laterally and vertically.



After careful development an entirely new style of clutch action to the continuously running fly-wheel has been adopted. This comprises a double toggle action, working against both sides of a flange on fly-wheel. This possesses great power, and will hold under all conditions, and is not affected by climate or dirty working conditions. It is practically "fool-proof."

For those who have a lot of book or magazine trimming, a special three-way adjustable gauge is supplied. This is simply arranged to work as an ordinary straight back gauge for ream cutting, with adjustment to set same in three steps for trimming heads, tails and fore-edges of books or magazines. Maximum adjustable depth, 5 inches.

All these machines are supplied with continuously running fly-wheel, fitted with fast and loose pulleys, which should run at 200 revolutions per minute.

Harrilds have a wide selection of other cutting machines, both for hand and power working, and a wide range of machine sundries, including a two-knife grinding machine.

TRADE NEWS

Mr. R. A. Austen-Leigh

At the annual meeting of the East Anglian Master Printers' Alliance at the Great White Horse Hotel, Ipswich, Mr. R. A. Austen-Leigh, Past-President of the Federation of Master Printers, was elected President of the Alliance.

Presentation

Mr. Irvine Cathcart, who has retired from the post of chief of the stereo department of The Yorkshire Post, after forty years' service, was last week presented with a gold watch by colleagues in various departments.

The Printer and His Plant

Mr. Frank Colebrook is continuing his good service to the printing trade by giving his informative and arresting talks here and there. Just now he is discoursing on "The Printer and his Plant," giving suggestions as to the best method of keeping plant records and indicating probable developments in machinery and processes.

Penny Postage

The quarterly meeting of the Joint Industrial Council decided to send letters to the Prime Minister, the Postmaster-General and the Chancellor of the Exchequer embodying the following resolution, which was unanimously passed:—

"This meeting of the Joint Industrial Council of the Printing and Allied Trades cordially thanks the Postmaster-General for having received a deputation on the reduction of postal rates, and on the abolition of anomalies which tend to restrict postal facilities. This Council earnestly hopes that the Postmaster-General will be able to accede to the request of the deputation, and would strongly impress the need for the re-introduction of the penny postage for letters and the halfpenny postage for postcards, and the removal of the restrictions referred to."

Long Service Record

Mr. G. A. Lewcock, who has been elected to a pension by the Printers' Pension Corporation, has a remarkable record of service with Messrs. Spottiswoode, Ballantyne & Co., Ltd. He joined the firm as a compositor in 1861, on the completion of his apprenticeship, and retired on a pension granted by the directors on May 19, 1923, being presented with a gold watch and illuminated address by his colleagues at New Street Square. For nearly fifty years he has acted as organiser and collector for the Printers' Pensions, Almshouses and Orphanage, and on the committee of the South London Auxiliary. His services to various charities have been many, and he had been for thirty years vice-chairman of the Surgical Appliance Committee of the Hospital Saturday Fund.

London Master Printers' Annual Dinner

This function takes place on Monday, May 5th. Lord Asquith will propose the toast of the City of London, to which the Lord Mayor will reply.

The Cleveland Guild

In connection with the above Guild a most interesting and instructive lecture has been delivered by Mr. Douglas Foster Stevens (of Intertype, Ltd.), on "The Progress of Machine Composition." Messrs. Intertype, Ltd., provided cinematograph films depicting the manufacture and installation of their typesetting machines, also showing the Intertype in operation under normal working conditions, and the lecturer explained the films in a very able manner. At the close of the lecture a number of questions were put by members of the audience, these being answered and further information supplied by Mr. Stevens, and by Mr. Whitaker, of Leeds, who represents Messrs. Intertype, Ltd., in the Northern district.

North London Master Printers

An agreeable surprise was the unexpected attendance of Mr. Langley, the new President of the London Master Printers' Association at their April meeting, and the Chairman, Mr. L. F. Hunt, extended the congratulations of the branch to Mr. Langley. Mr. W. J. Mizen followed with a eulogistic tribute, and said that North London was very much indebted to the new President, as it was his enthusiasm for the cause of the M.P.A. that brought about the inauguration of the North London branch. Wherever he, the speaker, had attended meetings there he had found Mr. Langley preaching the gospel of better conditions for the trade and proper profit for the printers. He assured them that in the new President would be found a good friend to the trade.

Mr. Langley, in replying, said that there were in the coming year a tremendous number of questions to be solved, and spoke of the advantages the printer had in being backed up by the Association. The growth of the federation had helped to bring about the passing away of the day when the small printer lived in fear of the larger houses. He had always found that the principles of the larger firms were always willing to pass on their technical knowledge and labour information to the Council, which in turn was passed on to the smaller house. Custom of trade and all other matters relative to the trade could always be ascertained from 24, Holborn.

He thanked the members present most heartily for their good wishes.

Mr. L. F. Hunt suggested that North London should help Mr. Langley to have a bumper year, and Mr. D. A. Whitehead informed the members that Mr. Langley resided in North London, so he was actually a North London President.

PRELIMINARY ANNOUNCEMENT.

The Seventh International

PRINTING

Paper, Stationery, Bookbinding,
Boxmaking and Allied Trades

EXHIBITION

will be held at the

Royal Agricultural Hall

Islington, London, N.

in

MAY - 1925

Arrangements should be made well
ahead for what will doubtless be

THE GREATEST EVENT IN PRINTERDOM

General Manager:
Mr. F. W. BRIDGES,
Organiser of the
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EXHIBITION OFFICES: Avenue Chambers, 4, Vernon Place, London, W.C.1

Telegraphic Address: Segdinb (Westcent) London. *Telephone Nos. Museum (6663 & 6664)*

An Account of American Binding Practice

By THOMAS H. MORRISON, Manager of the Robert O. Law Company, Chicago

The paper from which the following article is abstracted was given before the Employing Bookbinders of America

BEFORE taking up the subject of binding, it is of paramount importance that we first consider the paper and printing, which must be of a quality and character that will enable the binder to get a satisfactory result.

A primary requisite for the paper is a finish that will permit the printing of a quality required for the text and illustrations, depending on the character of engravings from which the plates originate. It should have strength that will permit handling through the pressroom and bindery, and by the children who are to use the books, without tearing too easily. In their desire to give the product as beautiful a formation as it is possible, paper manufacturers often beat the fibres so small that the strength will be materially sacrificed, with consequent trouble and worry to the binder. This is especially true of the high grade English finish papers (a quality used on the better grade of school books). In this connection, some of our State Governments have specified that paper used in school textbooks must have a strength which will stand a Mullen Machine test of 15 points to 50 basis.

The technical constituents of the paper must be such that the action of the oxygen will not discolour it or cause it to deteriorate, so that the printed book may be in as good condition for the use of the last as well as the first child in the family.

It must be soft and flexible, so that it may be pleasing to the sense of touch and fold well in the binding; of proper colour, that it may be pleasing to the eye and easily read from. It should have a clear formation—a most desirable trait, since it gives the impression of cleanliness and clearness.

It is and has been an almost universal custom for the publishers to furnish the paper, which they naturally do in the most economical market. There is a saving to them depending upon the method of packing and delivery. In many instances they specify delivery soft fold (the cheaper way), which, if not opened by the printer immediately upon arrival, will develop a crease or wrinkle thus making it difficult to get correct alignment in printing and proper registration in folding.

Another point which the publisher is prone to neglect is specification as to grain. It is very essential that if a book be thoroughly bound, the grain of the paper be with the binding side, thereby permitting a freer opening and the avoidance of the wavy appearance on the side. For example, a standard school book will have for its trim size $5\frac{1}{4}$x$7\frac{1}{4}$, requiring paper 44x63 inches to print 64 pages on each side. The grain should be the 63 inch way. When there are inserts, which are to be tipped in, the same specifications apply. It should always be of sufficient size to allow $\frac{3}{4}$ inch trim on the side, $\frac{1}{8}$ inch trim on the top, and $\frac{3}{4}$ inch on the bottom. The size given above for the book specified would therefore be correct.

We find that sometimes the publisher will direct the printer to impose the formes for folding in 32-page signatures, using a weight of paper which makes this very difficult, both in the folding and in the sewing. From experience, it has been determined that the maximum weight of paper which may be bound in that manner is 25x38, 55-pound basis. Any papers exceeding that basis of weight must necessarily be imposed to bind in 16-page signatures.

Still another point which the publisher should exact from the printer (in order that the binding be correctly done) is that the margin should be uniform, slightly in and up. Where there are inserts, they should be regulated by their position in the book; that is, depending on the page which they face.

Another very important point (one that has caused a great deal of trouble to binders) is wrong imposition. The publisher, before he gives his printing contracts, should first consult the binder, who should specify and furnish an imposition for the folding machine on which he intends to fold and on which he has based his estimate.

A further aid to the binder is the numbering of each signature or the printing of a distinguishing mark which will appear on the back of the outer fold, arranged in such position as will enable the operator to determine at a glance whether a book has been properly assembled or not. If the specifications outlined are given to the printer by the publisher, the result will be a more economical and better quality of binding.

We now come to the actual binding of the school textbook, an operation which in these modern days has become a problem of economical machine production. This process is begun in the pressroom, where the average $5\frac{1}{4}$x$7\frac{1}{2}$ school book is printed in 64-page formes imposed to fold in 16's or 32's, depending on the weight of the paper. The sheets are fed to the press by automatic feeders, and delivered over a gas flame to an extension delivery, which straightens the sheets, on to a platform. The platform is removed by hydraulic truck to the wagon in the alley, or to the folding machines. Throughout this process the sheets are not touched by human hands, except as carried to the feed board, thereby preventing soiling, offsetting, and tearing, which is to the advantage of the binder, as it materially eliminates waste, a fault for which he is continually blamed, many times unjustly.

Obituary

MR. J. HORACE JONES.

It is with great sorrow we have to announce the death of Mr. J. Horace Jones, director of Messrs. Samuel Jones & Co., Ltd., London, in his forty-third year, after a long illness. Mr. Horace Jones had grown up in the business from an early age. He devoted his entire energies to factory management and the well being of the work people. All matters of industrial welfare came under his close observation. He was a great believer of co-partnership. It is not too much to say that he was loved by all the staff.

THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

The Proportional System of Composition

By JAMES GUTHRIE

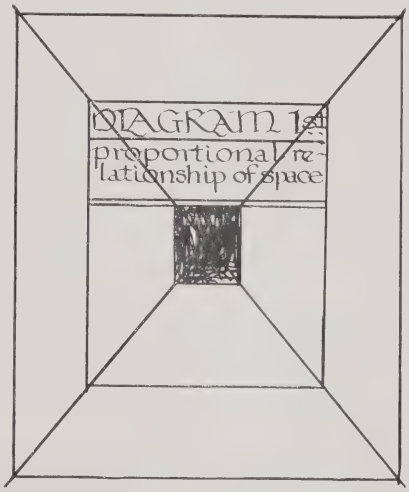
PRINTERS have for so long been accustomed to declaring the best and most desirable qualities of their craft in recommending it to notice, that actual pursuit of those qualities has seemed almost unnecessary. This deficiency, covered up by "the style of the house," by various devices attributed to taste, by material privately owned, original designs, and so forth, is, nevertheless, patent enough through the gloss of even impression and antique embellishment. After William Morris there followed a strongly decorative fashion, and after that a period of what was called "restraint," when ornament was ruthlessly eliminated in the name of chaste typographical form. But without some deliberate structure in essentials, some irreducible minimum of design in the pattern of his type-mass, no printer could be sure either of his ornamental or simple setting, apart from the fact that he was "in the movement" and was doing what everybody did.

The recent growth of a more conscious spirit in printing gives us the opportunity to set forth a few principles of construction which seem to evolve from the ordinary practice of composition. Any great pre-occupation with marginal space is unnecessary, since construction is from the inside, and not the result of outside adjustment of what looks well or is decided by some arbitrary rule. Nor is the work of the compositor concerned with complicated literary intentions. He may possess few ways of expressing his art, but with his types at hand and the copy written in advance he is called upon to arrange a mass of letterpress and to make it interesting to the eye merely as a pattern of black on white. And it is only by giving him his own art that he can realise again his old importance as the craftsman upon whom more than any other the truly vital qualities of fine printing depend.

These preliminary remarks are not intended to describe an attitude which can at once be taken up by everybody towards modern printing; they may, however, serve to clear away a few of the most obvious hindrances, interposed by long custom and the text-book, between the printer of progressive tendencies and the wider capacities of his craft or trade. For we hear almost too much nowadays of printing as an art, and may be pardoned for our doubts in the presence of numberless imitations of old styles which are innocent of any coherent or discoverable structure, despite many claims made on their behalf. The best, and one might almost say the only, service which a sense of art can render printing as a whole is to give it a form in its own familiar material, something easily determined in the first place, and readily applied to the most ordinary needs. If, after that, there are continuations and varieties, these must lie as much as anything with those whose occupation it is to find fresh application for the same rules.

Let us, then, look at composition from the point of view of Proportion, Order, and Pattern.

Proportion.—It is an axiom of typography that the mass of type-matter on a given page should be in relation to the area of the page. This is determined (see Diagram I.) by drawing diagonal lines from corner to corner. Any rectangular mass whose four corners touch these diagonals is in true and exact proportion. The extent of the



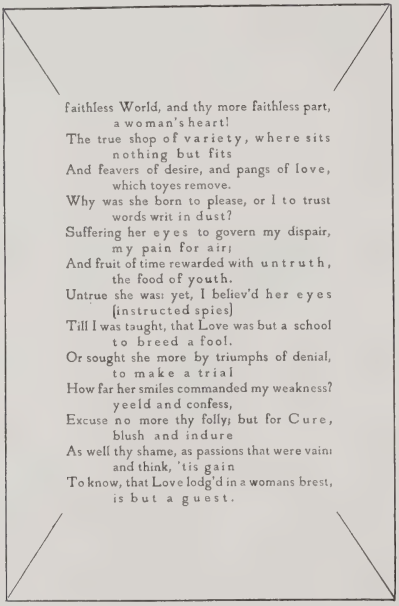
matter is probably reckoned upon some estimate of the size and number of pages to be filled, and the scale of the type chosen. With that guidance, it will not be difficult to decide upon a suitable length for a line of prose which will govern the proportionate area of text on the page. In verse, where there is a greater variety, the longest line, or the most frequently recurring longest line, will prove the best clue to the area of printed matter. Diagram II illustrates a proportionate page of verse with vertical lines of structure which do away with the usual slipshod setting. Varieties of verse arrangement afford a good deal in practice, but cannot be gone into here.

These two diagrams represent what is called the First Position. That is to say, the mass has been left as planned in the exact centre of the page. Being in strict relation to the page, it cannot lose

this relationship, however placed; but as the First Position is methodically found, the Second will gain from being derived from it in the same spirit.

Order.—Taking a recto page as the convenient starting-point, the movement of the proportionate mass may be along the diagonals, or in a vertical or horizontal direction. The others produce other suggestions, but Diagram III. represents a diagonal position raised from the first by the height of three lines. This at once suggests the correct area for an initial in relation to the matter and to the page, and is valuable as a guide to how indentation and line-endings may be brought within the same constructive principle.

It will be seen that each step in the development of this page is methodical. Nothing is by chance or predilection. What governs the correctness of the design as regards scale and position can be called upon to give the intervals and spaces

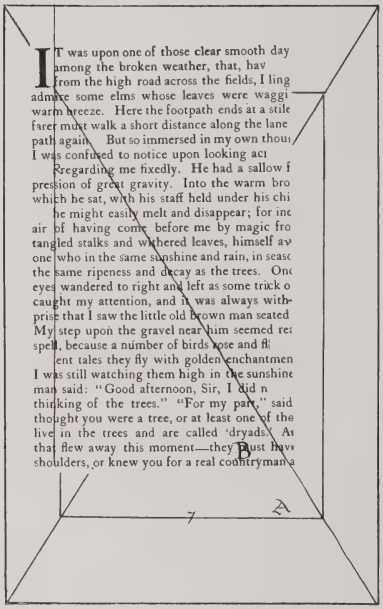


a reason and a coherence which they do not possess in the ordinary way. The structure does not hide itself; it is at once upstanding, evident at a glance. True, there is a demand made upon composition. Lines which need to finish at certain given points ask for careful justifying, for more skill than the old untidy sort; yet it is the same well-tried skill, which, when it pulls up at the end of a paragraph, has the more reason to put in the period with a click.

Pattern.—The element of pattern is decisive in systematic composition, making use of repetition. A solitary form upon any page, being unconnected with other forms, betrays the lack of design and order. It follows that a litter of odd lengths is an emphatic proof that the natural implications of the material have not been understood, although printers will sometimes aggravate the offence by setting a row of ornaments by way of filling out this rough workmanship.

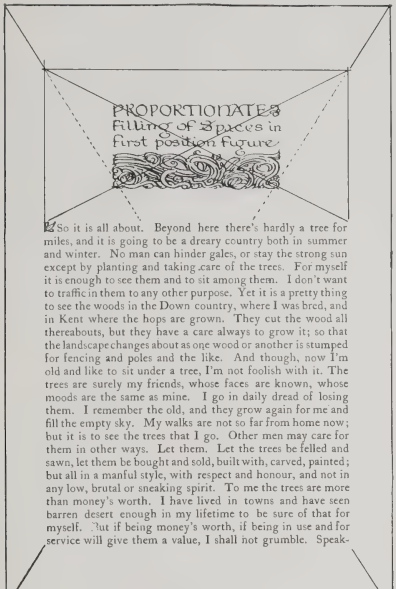
Alternative endings may be planned upon the unit of space determined, say, by the scale of the initial, or multiples of that unit. But these must obey the principle of repetition and line directly, preferably in a vertical line, with each other. A diagonal pattern may, however, be used by itself, or be combined with a vertical pattern in verse, where it is found to afford throughout a whole book several changes of outline.

Other elements of pattern exist in the intervals of horizontal spacing between lines and masses of type, and also in the weight of "colour," such as, for example, in italic, roman, and heavier faces, and in the solid enrichment of initial letters and ornament. Not being designed upon any systematic study, those books which illustrate leaded and natural pages of type solve no problem; they merely present differences, suggest varieties. It might be said that if we could decide about the



white pattern, the black would settle itself; but in printing black and white are too intimately bound up with each other. Spaces, intervals, margins, from hair space to furniture, are only correct when they are the result of interior construction on geometrical lines. Although there is truth in William Morris's dictum about the "opening" of a book showing verso and recto pages at once, the printer's first and chief concern is with the right construction of his first page. For, if this strict order in the elements of the pages should happen to fall through, even a Kelmscott volume might be opened at an unfortunate place, showing a poor chapter end on the verso and an elaborate new beginning on the recto. The problem that is propounded by this idea is not, in fact, how two equal pages will balance one another; but how, given the same definiteness of form in detail, they can be made always and for certain to belong to the same book.

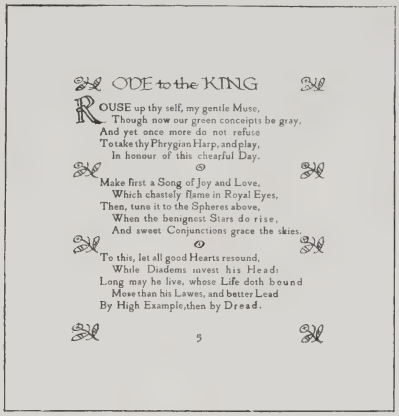
A word or two should be added about the tendency of standards and regulation to curb originality. The experience of the writer is all in favour


PROPORTIONATE
Filling of Spaces in
first position figure

So it is all about. Beyond here there's hardly a tree for miles, and it is going to be a dreary country both in summer and winter. No man can hinder gales, or stay the strong sun except by planting and taking care of the trees. For myself it is enough to see them and to sit among them. I don't want to traffic in them to any other purpose. Yet it is a pretty thing to see the woods in the Down country, where I was bred, and in Kent where the hops are grown. They cut the wood all thereabouts, but they have a care always to grow it; so that the landscape changes about as one wood or another is stumped for fencing and poles and the like. And though, now I'm old and like to sit under a tree, I'm not foolish with it. The trees are surely my friends, whose faces are known, whose moods are the same as mine. I go in daily dread of losing them. I remember the old, and they grow again for me and fill the empty sky. My walks are not so far from home now; but it is to see the trees that I go. Other men may care for them in other ways. Let them. Let the trees be felled and sawn, let them be bought and sold, built with, carved, painted; but all in a manful style, with respect and honour, and not in any low, brutal or sneaking spirit. To me the trees are more than money's worth. I have lived in towns and have seen barren desert enough in my lifetime to be sure of that for myself. But if being money's worth, if being in use and for service will give them a value, I shall not grumble. Speak-

Proportional page with heading.

of a sound basis of form, and all against formless originality. The poet and sculptor, the carpenter and engineer accept the conditions of their material in this same spirit. Only in printing can men make a boast of art without possessing any fundamental knowledge or personal skill. One of the attributes of systematic study is that it reveals shape where shape exists, and brings a test to bear upon books. Either a book is built upon some coherent plan, or it is not; and it must be


ODE to the KING

ROUSE up thy self, my gentle Muse,
Though now our green conceipts be gray,
And yet once more do not refuse
To take thy Phrygian Harp, and play,
In honour of this chearful Day.

Make first a Song of Joy and Love,
Which chastely flame in Royal Eyes,
Then, tune it to the Spheres above,
When the benignest Stars do rise,
And sweet Conjunctions grace the skies.

To this, let all good Hearts resound,
While Diadems invest his Head:
Long may he live, whose Life doth bound
More than his Lawes, and better Lead
By High Example, then by Dread.

5

Suggested proportional decoration.

confessed that, in spite of the lure of the past and the glowing eulogies sounded, modern printing, including "fine" and "art" varieties, is largely unconscious of lucid typographical form which can be traced to a real method.

Varieties of the principles indicated in this paper, and the structural arrangement of decoration, must be left for another time.

The International Advertising Convention

THE Convention to be held at the British Empire Exhibition from the 14th till the 19th July is an event of the greatest importance to the printing trade generally, and, we are glad to say, is receiving the widest possible support from every organisation directly or indirectly associated with advertising.

In connection with the Convention an exhibition is to be held which should prove a valuable and unique opportunity for English printers to show to the world the enormous progress that has been made both in the technical improvement of processes and in the high standard of craftsmanship which has been maintained. Of equal—and perhaps we might venture to say, greater—importance will be the opportunity afforded by the exhibition to show the strides that have been made in design applied to advertising purposes, whether in posters, brochures or smaller jobs, both from an artistic and commercial standpoint.

Although the Wembley Exhibition has not yet attained the completeness and perfection for which it is striving, and which we hope to see it attain during the next week or so, there is already ample evidence to show the splendid scale of the enterprise. The need for proper co-ordination among the exhibits and the actual design of the stands has been realised. Visitors to the Exhibition will no doubt be impressed by the unity of the whole scheme and the tasteful arrangements of the exhibits. Any connection between this and the printing trade may not at first be apparent, but it indicates a fuller realisation of the importance of the best possible presentation of exhibits, and is by no means unrelated to the increasing demand for printing of a better quality.

It is to be regretted, perhaps, that the exhibition at Wembley is not more directly representative of the printing trade, although a few far-seeing firms are exhibiting. Every exhibitor at Wembley, however, indirectly shows what the printers in this country are doing by the extensive use that each of them has had to make of printed publicity, not only independently, but also through the medium of the public press.

The present year is a most favourable one for the International Advertising Convention to meet in this country, and in our next issue we propose to give full particulars of the arrangements.

Casting-off without Setting a Specimen

MOST systems setting out the calculations involved in casting-off state that the first thing to do is to set up a few lines of the copy in the proposed type, and to the measure that has been decided on. This gives the ratio between the number of lines in the copy and the number of lines in the resultant print. The subsequent calculations are based on this, and are common knowledge.

In this method we must first guess what type we are going to use, and have a portion of the copy set up in the composing room before we can calculate the number of pages which this face will make. This entails extra labour and delay, especially if several different faces have to be so tested.

Elaborate lists have been published from time to time giving the number of words in a given body which will come in a certain typographical space. These data are based on "average" type faces; that is, neither very wide nor very narrow. The question of width is overcome by stating that a percentage must be added for wide faces, and deducted for narrow faces. This is of course the crucial factor, for the widest face in a body may be as much as 40 per cent. greater than the narrowest; so that a job which will make 300 pages in the narrow face will require 420 pages in the wide type of the same body.

A printer is concerned only with the type used in his own office, and no indication is given as to how he can get at the percentage to be added to or subtracted from the figures for each face in use.

By the very simple method herein described a face is tested once and for all—and that by the mere inspection of any printed matter already existing which has been composed in the face in question. From this an index figure is arrived at which can be used in any kind of calculation with complete certainty.

This index figure is the *width occupied by a word composed in the required type, expressed in pica (or 12-point) ems.* To ascertain this a number of lines on a printed specimen are marked off and the number of words counted. The index figure is then found by multiplying the measure, in pica ems, by the number of lines, and dividing by the number of words.

Having once found this figure, we can immediately commence our calculation. If we multiply the number of words in our job by the index figure of the type we propose using, we have the total number of ems, and then dividing by the measure gives us the number of lines. Dividing again by the number of lines which we have decided on per page will give the number of pages which the job will make in the type selected.

This calculation can be expressed as a formula, as follows:—

$$\text{Pages} = \frac{\text{Words x Index}}{\text{Measure x Lines to a page}}$$

The following is an example of an actual calculation:—

> Copy for a book is found to contain 100,000 words. The proposed type has an index figure 3.6. The measure is 20 ems, with 30 lines to the page.

$$\text{Number of pages} = \frac{100.000 \times 3{\cdot}6}{20 \times 30} = 600.$$

This calculation will, however, contain an error, as we have considered the whole of the matter to be "run-on," *i.e.*, with no new paragraphs. Now each new paragraph will consist of an indention in the first line, the last line consisting of anything from one word up to a full line. In the former case the single word can be set off against the indention without much error, so that in every paragraph in the print one "line" will therefore vary from nothing to a full line of matter—the average of which is obviously half a line. Thus, in the above example, we are not really getting 30 lines to a page at all, but (supposing there is an average of four new paragraphs to a page) 28 lines.

We get this number of paragraphs per page of print in the first instance by inspection of the copy; a rough estimate will do for the first calculation, which is as follows:—

$$\text{Number of pages} = \frac{100.000 \times 3{\cdot}6}{20 \times 28} = 643.$$

We have now a comparison between the number of pages of print and the number of "sides" of copy. Suppose there are 2,000 pages of copy: This gives about three pages of copy to each page of print. If we count the number of paragraphs in three pages of copy we can fairly assume that there are this number of paragraphs in a page of print. Continuing the example, suppose that we find this number of paragraphs to be six to the page (not four), our figure for "lines to a page" must be reduced to 27, which brings our number of pages up to 667.

Each chapter will account for an average of half a page for the broken page at the end, and a fixed fraction of a page at the commencement (say a quarter), making an extra three-quarters of a page for each chapter; *i.e.*, 16 chapters would take another 12 pages.

It should be noted that the method set out above is not only far quicker than the old one, since there is no delay in setting up a specimen, but the average can be spread over a wider basis. That is to say, in calculating the number of words in the job we find the average of a few lines, and multiply by the number of lines in the page, multiplying this again by the total number of pages. This operation is done very quickly, so that we can well afford to find the number of words in various pages at different parts of the book, and get the average of these before multiplying by the pages. On the other hand, when a specimen is set up the job is only tested in one place, this being assumed to be a specimen of the whole. Similarly with the paragraphs, the portion set experimentally may consist of one or two long paragraphs, whereas (in the above example) we counted the number of paragraphs in six pages—a calculation requiring only a few seconds—and once more we can verify this by testing again in another part of the book.

All the foregoing applies to the calculation of the number of pages that a given job will occupy, but it may be necessary sometimes to fix on the number of pages, and then find out how many words will be required to fill them. In fact we can take any one of the variable quantities and find out what it will be when we have decided on all the others. For this purpose the formula

given on preceding page can be twisted round in the following ways:—

$$\text{Words} = \frac{\text{Pages x Measure x Lines}}{\text{Index}}$$

$$\text{Measure} = \frac{\text{Words x Index}}{\text{Pages x Lines}}$$

$$\text{Lines} = \frac{\text{Words x Index}}{\text{Pages x Measure}}$$

$$\frac{\text{Lines x Pages x Measure}}{\text{Words}} = \text{Index}$$

Remember that "words" means the total number of words in the job, "measure" is in pica ems, and "lines" the number of lines of actual print in a page, which is the number of lines of depth reduced for paragraphs as explained. It is unnecessary to explain here how the number of lines of space is calculated, given the depth in ems, the body of the type, and the leads (if employed), this being quite elementary matter.

The following is an example of the use of the first formula:—

> How many words are required to fill 200 pages, 22 ems measure, 32 lines to a page (making, say, 30 effective lines), using type with an index figure 2.4?

$$\text{Words} = \frac{200 \text{ x } 22 \text{ x } 30}{2{\cdot}4} = 55{,}000.$$

The last formula mentioned above may look a little queer, but this gives extremely interesting results. It is assumed that after a time the index figures of all the founts in the office have been ascertained and set out in a list. The problem would be set out in the form, "In what face must we set this job, in pages of a given size, so as to fill — pages?" The formula gives us the index figure of the type, and by looking at the list we can pick out one or more faces which would answer the requirements. We have, of course, already decided in our mind the body of the type (say 8-point), and we shall no doubt find one or more 8-point faces available. But we may well find a 7-point face, or even a wide 6-point, which has approximately the same index figure, and these founts would also fit the job, leaded 1 point and 2 points respectively.

A final word may be said about the calculation of the index figure. This should be made from type specimens set in the office itself, with the regular spacing therein employed. The index figure represents the width of the average word, plus an average space, and the style for word spacing varies slightly in different offices. The index for a face should be settled only after calculating from specimens varying as regards the character of the matter and the measure, and checking one with the other—that is, taking the average. The degree of accuracy will vary according to the requirements, but two decimal places are usually sufficient.

It will have been observed that the index figure described above is automatically based not only on the width of the type, but on the average length of a word in the English language. It is a matter of common observation that some kinds of matter include words of exceptional length, and it might at first seem that this would throw the calculations out. It is found, however, that in the great majority of cases the variation is very small, and even where an author seems to use a number of long words this does not alter the average so much as is usually considered. The average length of an English word is 4.4 letters, or, if we take the space that follows it as the width of one letter, 5.4 letters. This figure may rise to 5.6 in a complex work, or fall to 5.2 in simple matter; but for all ordinary work the average in the long run will work out at 4.4.

The fact is that a preponderating number of words in any English text consists of such words as *and, to, the, who, that,* etc., and that what appears to be a lavish use of long words means only one or two of such in each sentence. Further, we may be misled into thinking that uncommon words are always long words, whereas this is not always the case.

It may be suggested that such variations as do occur are taken up by setting a specimen of the copy, but this is only true if a fairly extensive portion is taken. This statement can easily be verified by working out the average of different passages in a text, which will give different results. The method here described has the effect of actually taking all these passages together, and is therefore not only simpler but more correct than setting a specimen.

In extreme cases the difference can be taken up by adding to the total space, as calculated, a proportion up to 3 or 4 per cent. (but not more) for complicated matter, and deducting the same proportion for anything that appears to be of a simple nature, this percentage being the proportion of .2 to .5.4. A highly technical work with masses of long words may require as much as 8 per cent. added.

It will at once be apparent that in the case of a reprint which has to be in different type the calculation is extremely simple and absolutely accurate. It is as follows: New number of pages equals old number of pages, multiplied by the new index figure and divided by the old index figure. If the measure and depth of page are also altered this will have to be brought into the calculation. If the index figure of the old matter is not known it can, of course, be worked out for the purpose.

By way of conclusion, the following test has been made with the last issue of THE CAXTON. The body matter is set in a type which gives an index figure of 2.03. Three articles on different subjects are taken at random. That on page 310, "Trade Lithographers' Section," contains 814 words. Multiplied by 2.03 and divided by the measure (17) gives 97 lines. Adding 5 lines for the 10 paragraphs makes (theoretically) 102 lines; there are in fact 103 lines. The article on the American Type Specimen Book, 1,254 words, with 13 paragraphs, should make 156½ lines—there are 156. Lastly, the article on Halftone Screens, page 316, with 540 words in 7 paragraphs, works out at 68 lines against 67 as printed.

If the average is spread over the three articles, the calculated figure is 326½ lines, against 326 actually occupied in the printed job. In fact, it may be said generally that the larger the quantities of matter that are being dealt with, the smaller is the proportional error, since we allow greater scope for the operation of the law of averages.

Manchester Jobbing Printers' Guild

THIS Guild has just completed a successful season's programme, which in addition to meetings for the study of the craft, included a number of social functions, among which was an outing for superannuated members, which was very highly appreciated.

Occasional Notes

By PRINTATOR

THE Editor of THE CAXTON MAGAZINE, in asking me to contribute some occasional notes on matters interesting to the printing trade, was careful to prescribe the ground I should cover. He made quite clear to me the topics I must not touch upon. I am not to encroach on the spacious domain of Mr. Frank Colebrook, nor am I to deal with those larger issues which deserve and receive adequate treatment in the leading articles. There are, however, a number of things of direct and indirect interest to printers which remain as crumbs to be picked up, much interesting trade gossip worth repeating, and often a point of view to be presented by one who is more or less a looker-on. These things may be of some value to the hard-pressed man in the hurly-burly of business.

IT may seem an ungracious thing, especially after the delightful dinner of the London Master Printers' Association, to say anything derogatory about such functions, but I am fed up with dinners. They get more and more tedious, and the best of them might be substituted for something much more interesting and pleasant. They are a survival of days when the art of entertaining was very much more rudimentary than it is now. To-day, if we wish to give up an evening to this sort of thing, our wants are catered for in a hundred pleasant ways. But Association dinners are neither one thing nor the other now. It is true you get a decent meal, and the opportunity for a little pleasant conversation, but as a rule everything else is appallingly bad. After-dinner speaking often could not be worse. Mostly it is inaudible beyond a few yards from the top table, and generally one feels in coming away a sense of the fulfilment of duty rather than anything else. I wonder when our organisations will consider the wisdom of substituting something to take the place of these rather drab assemblies?

I NOTICE several towns in different parts of the country have been organising exhibitions of printing. All of them seem to have been very successful. Even in comparatively small places like Colchester and Hastings such exhibitions have been carried out with definite advantage to the local printer, adding zest to the work of the craftsmen and creating a real interest in the minds of the buyers of print. Now the buyer of print is everybody—from the man who orders fifty visiting cards to the manufacturer who places an order for ten thousand 500-page catalogues. There is, in my judgment, great opportunity for an exhibition of printing in London. I remember the Editor of this journal advocating two or three years ago a permanent exhibition of commercial printing in London, a place where the best results of the printing art could be on show and where buyers of print from all parts of the world could be sure of seeing the best, the latest, and the most varied assortment of what they were likely to need. I have no doubt there are many very practical difficulties in the way of carrying out that scheme, but it certainly seems to me that printing makes such a general appeal, and is being used more and more with intensity for publicity campaigns, that it is most desirable in the interests of the printing trade that the buying public should be induced more and more to use the printed word in such forms and with such advantages as the printing craft is now able to offer. I am not forgetting the admirable little shows given by societies formed for the encouragement of design and industry, and art and craft, but these by no means fill the bill. What is needed is a large ocular demonstration of the almost infinite resources of the printing trade, to open up new avenues of business, and to increase the turnover of well-established concerns. My own feeling is that a hall, somewhere in London, could with great advantage be taken at least once a year for this purpose of showing to the public what the printing trade is able to do in fostering the commercial prosperity of the country.

I WONDER how far distant the day is when private enterprise and inventive genius, working upon schemes which, if brought to fruition, would make for the undoubted advantage of the whole printing trade, will be helped, and where necessary subsidised, by the Federation of Master Printers or any combination of men whose interests are directly affected and might be materially improved. There are at work now a few men who have projects which would certainly make a mighty difference to the whole printing community if they were perfected and adopted. How far private enterprise must be left to struggle, and at what point an association can step in, is a very difficult question to solve. Historically I suppose the doggedness and enthusiasm of the individual has carried through most of the great discoveries which have materially contributed to progress. We cannot put our hands upon inventions and say that they were never put into operation because the inventor reached a point beyond which he could not proceed. But that may be simply because we do not know. An inventor cannot give too much away. It is certainly to his advantage to work for himself as long as he can. But I have a feeling that there does come a time when the private individual is discouraged, his resources are exhausted, and he abandons what ought certainly to have been completed. There are at present three or four great ideas being practically embodied which would certainly revolutionise some departments of the printing trade. So far as I can see, they would be to the advantage of everybody and would harm no one. These ideas have been carried as far as the individuals who gave birth to them can take them, and now they will either become the property of individuals who may be able to afford the price asked for them and become a monopoly, or they will be taken up by a syndicate and exploited for all they are worth purely for financial gain. I do not see how we are to get over this hiatus, but I do think the time will come when the Federation of Master Printers will establish a department of research which will explore all kinds of possibilities and keep watchful eye upon any new discoveries or ideas which might be used for the advantage and prosperity of the whole trade.

Annual Dinner of London Master Printers' Association

THE London Master Printers did very wisely in electing Mr. Alfred Langley as their President for the current year, and he will do the trade good service by consenting to occupy this honourable post. He is by nature a very modest man, for although he directs a large and important business he doubtless felt that the importance of the Presidency and the line of his illustrious predecessors made his task rather difficult. There is little doubt, however, that his undoubted gifts will be put freely at the service of the Association, much to their advantage. Mr. Langley's scrupulous care and consideration for the comfort of others was clearly in evidence at this annual function. This dinner is one of the most enjoyable events of the year in the printing trade. The arrangement of separate tables where members can entertain their friends and the provision of an interval during the evening where people can move to and fro and greet one another, all induced congeniality and enjoyment.

The Grand Hall of the Connaught Rooms was well filled on 5th May with the London printers and others connected with the printing craft. Supporting Mr. and Mrs. Langley at the high table were the Lord Mayor of London and the Lady Mayoress, the Sheriffs and their ladies, the Rt. Hon. Lord Askwith of St. Ives, Sir Gregory Foster and Lady Foster, Alderman Sir William Waterlow and Lady Waterlow, Mr. W. B. Wykes, Mr. W. Howard Hazell and Mrs. Hazell, Mr. R. A. Austen-Leigh and Mrs. Austen-Leigh, Mr. W. A. Ciowes and Mrs. Clowes, Lieut.-Col. R. F. Truscott, Major M. Clowes and Mrs. Clowes, Brigadier-General W. Wright Bemrose, Mr. E. C. Austen-Leigh and Mrs. Austen-Leigh, Mr. A. Dykes Spicer, Mr. H. Basil Cahusac and Mrs. Cahusac, Mr. J. H. Williams and Mrs. Williams. Others present were Mr. and Mrs. E. C. Langley, Mr. Leonard C. Langley, Mr. H. A. P. Langley, Sir Arthur and Lady Roberts, Mr. George W. Jones, Mr. and Mrs. H. L. Bullen, Mr. and Mrs. G. C. Griffith, Mr. F. T. Corkett, Mr. and Mrs. J. R. Burt, Mr. and Mrs. J. Emlyn Jones, Mr. and Mrs. C. T. Jacobi, Mr. Joseph Mortimer, Mr. and Mrs. A. E. Goodwin, Mr. and Mrs. T. J. S. Guilford, Mr. and Mrs. C. W. Shortt, Mr. and Mrs. A. J. C. Harrison, Mr. and Dr. Fishenden, Mr. and Mrs. W. Whyte.

As usual, the menu card was a worthy souvenir of the occasion, and was the work of the President's firm at the Euston Press. It was in excellent taste, measuring about 7 in. by 10 in. It was bound in a plain white cover, with a monogram of the Association in pale blue lettering, whilst the interior pages, printed on air-dried vellum, had a blue border, and were bound by a ribbon of the same tone. In addition to the menu there was set out in the programme a list of the officers of the London District Associations and a useful blank page was left for signatures. Another souvenir of the dinner was an inset to the menu card, which was a reprint based on Johnson's "Typographia," a very interesting and excellently printed piece of work on deckle edged paper.

The toast of "The City of London" was proposed by Lord Askwith.

In doing so, he said he doubted whether the City of London would have been so great in the estimation of the world had it not been for the London master printers. There was a mutual gratitude and mutual service between the two. He spoke of the various attractive lures which made the city a great place for all Londoners and London master printers, and remarked that year by year the dignity of the city was kept up and maintained by no man more than the Lord Mayor. (Hear, hear.)

The Lord Mayor, in responding, observed that the City Corporation had twenty-six aldermen, and he believed that eight or nine of that number were connected with either the printing or paper trade. (Hear, hear.) He thought that had it not been for the printers, probably the Corporation would not be in the position it was to-day. The civic work supplied the matter for the printers to put before the public, and the Corporation therefore made its contributions, just as the printers made known their work. His lordship added that there were many names on the programme that night of great printers who were known throughout the country, and some of them still had their printing works in the City of London. Referring to the loneliness of the Lord Mayor when in residence in the city, the speaker reminded the audience that one item of the recently introduced Budget might alter that state of things. At present if so much as one top room of a city building were used for residential purposes the owner might be mulcted in hundreds of pounds inhabited house duty. This danger would now be done away with.

Lieut.-Col. H. Rivers Fletcher (President of the Federation of Master Printers) proposed the toast of "The London Master Printers' Association." That organisation, he said, was unique in being a body representing the most important printing centre in the world. Interesting glimpses into its early history had been shown them by Mr. R. A. Austen-Leigh in this year's M.P. Annual. To-day there were problems to be faced in their industry which could only be solved by strong and live organisations. With changing economic conditions, they could not fail to have unrest in the labour world. The printing industry was peculiarly susceptible to movements of this nature in other industries. Labour conditions in their industry were admittedly better than in pre-war days, and in a recently published chart, printing and binding was high up the list of the "sheltered trades." But so long as they could carry on, and the cost of printing was not too high, so as to impose undue burdens on other branches of industry and commerce, every master printer desired to continue the present conditions, which were favourable to the workers, and they had recently told their trade union friends, with the full approval of London employers, that what the trade needed most was a further settled period and general stabilisation.

But there were may other problems—besides labour matters—which had to be faced. During the past two months he had spent two mornings a week at the Treasury in company with Dr.

MacLehose and the Federation Secretary, giving evidence on a question which vitally affects London—the Government's experiments in State printing. This matter concerned not only printers, but the whole of the taxpayers, and when the evidence was published they would see that a good case had been presented why the Government Printing Works at Harrow, Hare Street, and Cricklewood should be closed, and the work done as in pre-war days by contractors, obtaining the orders in fair, but open competition. It was a matter of regret that they were not able to congratulate themselves, and the Government, on the re-establishment of the penny post. He was still optimistic enough to believe it could not be long delayed.

When a Postmaster-General stated, as Mr. Hartshorn had, that it was estimated that a return to the penny post would increase the number of letters and postal packets posted by 7½ per cent., that is, by 300 millions a year, he was stating an unanswerable case for immediate action. What other step could this or any other Government take which would stimulate trade and commerce, immediately lessen unemployment in sections of their own industry, and subsequently in all industries?

There were special reasons, continued Colonel Fletcher, why the London Association must keep its organisation up to the highest point of efficiency. In July they would have the World's Advertising Convention meeting at Wembley, and in connection with it there was to be a great exhibition in the Palace of Art of artistic specimens of British advertising. They were relying upon London printers taking a keen interest in this, and seeing that they had a show worthy of British printers. Then in a year's time they would have with them again the Printing Exhibition, and possibly a World's Convention of master printers. The London Alliance, as the oldest and largest section of the National Federation, must take a large share of responsibility in the work of the Federation. It was gratifying to learn that their numbers continued to increase, and he believed their finances were on a sound basis. He knew from personal experience the valuable work done by their past presidents—the late Colonel Truscott, whose untimely end they all deplored, Mr. Austen-Leigh, Mr. Howard Hazell; and their new President (Mr. Alfred Langley) was a worthy successor to a long line of able leaders. Under his guidance the L.M.P.A. could not fail to continue to grow in strength and usefulness to the industry they were all so proud to serve.

Mr. W. Howard Hazell, in acknowledging the toast, mentioned that last year had been a memorable one from the fact that it was a year of stabilisation of wages, inasmuch as the basic rate of wages had not changed. He thought they might look forward to the future with optimism, energy and determination. There were many matters which would require all these faculties from the man at the head of their councils, and also from the younger men who had to take the place of their leaders in the course of time. He must confess that in moments of pessimism he thought this was a wicked and unjust world in which the master printer was not adequately rewarded for his great services to the community and for the ability and energy which he displayed. But he was not all pessimistic, and in his moments of optimism he looked forward to the future when every master printer would be in the London Association, and when they would have offices worthy of the great industry they controlled. In those doubtful days, he added, the present price-cutting and working below cost would cease, and the customers would come to them and ask them to be good enough to do their work and to charge it up after it was done at prices which the master printers would consider fair and reasonable. (Laughter.) But the real truth of the future lay between these two pictures of optimism and pessimism, but how far the real truth would diverge towards pessimism or optimism would depend upon the energy, the determination and the time which the master printers devoted to the work of the London Master Printers' Association. The next ten years would hold for them problems equally great and grave, and it was for them to meet such problems in wide toleration, with a generous consideration of the rights of others, and statesmanlike vision.

Alderman Sir William Waterlow, K.B.E., in submitting the toast of "The Visitors," congratulated Mr. Langley on the position to which he had been elected, and he also congratulated the Master Printers' Association on having Mr. Langley as their President for the coming year. Those who had worked with Mr. Langley for many years knew the very good work he had done for their trade, and he recognised that he was the right man in the right position this year. Sir Williams spoke very highly of the public services of Lord Askwith, and extended a cordial welcome to Sir Gregory Foster (Provost of University College, London), General Bemrose (Chairman of the Joint Industrial Council), and Mr. A. Dykes Spicer (President of the National Association of Wholesale Stationers and Paper Merchants).

Sir Gregory Foster, in reply, observed that education, as they knew it to-day, would not have been possible but for the invention of printing by movable types, adding that it was a great gratification to feel that the University of London, now nearly 100 years old, had followed the example of the two ancient Universities, and had instituted a press of its own.

Mr. R. A. Austen-Leigh, in proposing the toast of "The Chairman," intimated that no one entered office with higher hopes than Mr. Langley, and no one had served a longer apprenticeship. There was no movement which had not received his enthusiastic support, whether it was the formation of local associations, the costing movement, collective advertising or the future relations of wholesale stationers and master printers. He coupled with the toast the name of Mrs. Langley.

Musical honours were given to this toast.

Mr. Langley was cordially received on rising to respond, and in doing so explained that he had planned the programme for that night, avoiding the necessity of making a speech himself, but an alteration was made in the proof by the committee, and such was the integrity of the British press that a master printer could not corrupt even his own establishment or alter a proof without authority. Mr. Langley thanked those gentlemen who had contributed to the success of the Association's activities during the past year, mentioning Mr. Howard Hazell, Mr. Williams (the Treasurer), Major Maurice Clowes, M.C., the chairmen of the various committees, and the whole of the office staff.

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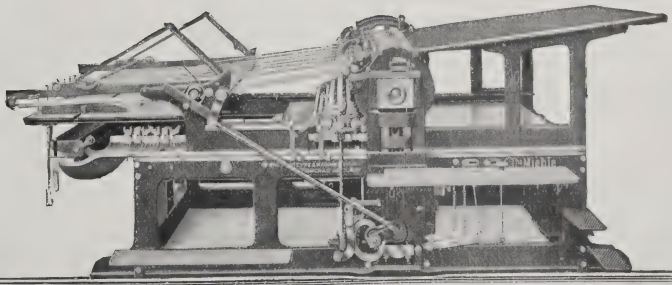

The Design and Printing of Greeting Cards

By THE EDITOR

A VERY interesting and illuminating correspondence has been going on in The British Stationer on the above topic, which really affects printers as much as stationers. There is a real revival in the Christmas card trade, which, with enterprise, might be very profitably extended. But there has been a deplorable lack of originality, both in design and in the greetings. There is certainly room for improvement, and in this work the printing craftsman should take a hand.

Not only is it possible, but immediately practicable, to raise the standard of the Christmas card in both these respects.

It must be acknowledged that it is the easiest thing in the world to get into ruts in this matter. It seems such a simple thing to provide a "nice" design and an "appropriate" sentiment, and the people who did this work last year and the year before will go on doing it, and the public have to buy what is offered to them. But the fact that they do so is no manner of proof that they are satisfied. They take the best they can find.

Complaints, if made, seldom reach the publisher direct. They are made to the retailer, who feels himself helpless in the matter. But even in the absence of complaints publishers should lead the public taste—educate it, and anticipate demand for really artistic production.

It is only fair to say that my knowledge of the publishers is such that I am sure many of them are eager to do this. The trouble is two-fold: first to gauge the public taste aright and then to find the people who can meet that taste in the media offered by a greeting card.

As to the former, it is easy to understand how the same people go on year after year ringing slight changes on old designs, and supplying them in large quantities. I know young artists who could and would produce a few designs different from, and I think better than, most of what was published last season. But publishers would need many such artists to fill their books, and they would expect better payment for their few excellent designs than a person who turns them out by the dozen by simply varying them a little. Would it not be worth while to introduce new designs even if they were but few and cost a little more money?

On the literary side of the greeting card there is even greater opportunity for improvement. It is amazing that so little has been done to approximate to the ideal. If you think your way back to origins, surely you will find that the greeting card replaced the kindly personal letter which in the time of spacious leisure was sent from friend to friend. Even now I suppose there are some of us who find a Christmas card utterly inadequate for the purpose in our hearts. I know two or three people who still find time to send out forty or fifty letters to intimate friends. This would be beyond most of us. Even so we would like to be able to express what we think much more felicitously than any card I know enables us to do.

Here and there we find people doing the next best thing to sending a personal letter: they prepare their own card. I have before me a few such—just a few simple characteristic sentences such as my friends would sit down and write. Some of them are beautifully printed and adorned, one of them just printed in black with a red initial on brown paper. But all of them are infinitely more beautiful, more pertinent, and more personal than the best card I could find in the best specimen book I know.

See—this is what a friend said to me on New Year's Day. Read it and tell me if you do not think thousands of people have the same things in their hearts, and would like to pass them on.

> Friend of Mine,—My thoughts go out toward you at this time. I wish for you all the good New Year has in store of Happiness and Peace. Should the coming days bring you anything of trouble or woe, I know your heart and mind are strong to endure. And you will always remember in weal or woe,
>
> I am always,
>
> Yours sincerely,
>
> _____.

This letter was beautifully printed, with glorious initial letters in gold and enclosed in a chaste decorated border. But a letter such as this, or better, could be prepared with just space to print in the name of the sender, and I am sure would appeal to a large number of people. And this idea can be turned to account in a variety of ways. What I set out to say I have said: There is room for all-round improvement in Christmas cards, and the way toward it is not beset by insuperable difficulties.

I have during the past month seen most of the designs of the cards prepared for the coming season. There are a few cards which stand right out from the rest. This is not just my own individual preference. This judgment is confirmed wherever the cards are seen.

Now what is it that so commends itself? It is a combination of two things: A simple beautiful piece of colour printing and a chaste design on an appropriate paper, and an approximation to what I have laid down as the ideal form of words

Once in fifty times perhaps you can find a poetic sentiment to fit your own particular needs. So much of it is hackneyed and utterly stereotyped. Nor is this to be wondered at. Men and women get their living at this sort of thing, and can turn it out by the ream. But they are missing the mark. Nor can even the publishers be expected to know everything. They may rightly be expected to produce a technically beautiful thing. They can be trusted to do that. Beyond that, two things are vitally essential. Each publishing house should be in touch with a man or woman steeped in the modern art feeling, and instructed to concentrate on the production of a few only really beautiful cards. This person would be in touch with the modern school of artists both in design and lettering, and might examine fifty or a hundred sketches and be satisfied only with half a dozen. But this half-dozen would give a new and much-needed distinction to the best book of designs. The work of such an one need in no way interfere with that of those already engaged on the task of supplying the hundreds of designs which would still be put upon the market. The function of this new selector would be quite limited and distinct, and need clash

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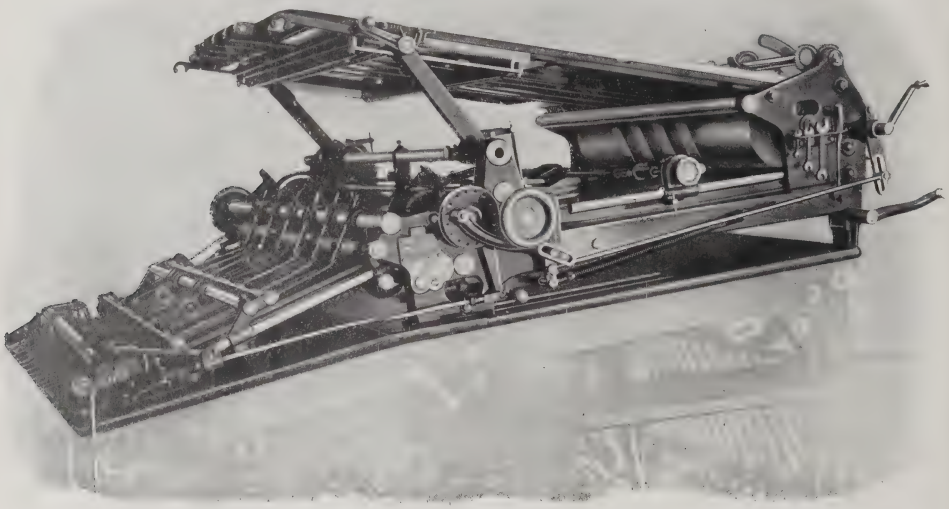

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with nothing else. The other essential is to secure someone skilled in the art of expressing beautiful thought in beautiful English. Even this is not enough; this must be accompanied by sufficient psychology to sympathetically put oneself in another person's place and say the thing, the one true thing he would say. This is seldom found on a Christmas card. It is often found in a personal message written by friend to friend.

If then this deep true feeling could be crystallised into a few beautiful sentences, and those sentences given a lovely artistic setting, both in lettering and illustration, I am sure a new chapter would open in the history of the greeting card, and a tremendous step forward taken to restore a good and lovely custom to its former popularity and glory.

Wage Standard Here and Abroad

LORD ASKWITH gave some interesting figures, comparing the wages of British and foreign workmen, in his presidential address to the Association of Trade Protection Societies. Taking the English standard as 100, the figures were:—

	Printers.	Engineers.	Unskilled Labour.
London	100	100	100
Berlin	47	57	65
Brussels	48	67	68
Paris	57	94	100
Amsterdam	78	100	103
Vienna	36	55	54
Ottawa	181	203	190

Lord Askwith said he had put down five points that he thought the leaders of the country would have to bear in mind in setting the wheels of trade going again. The peace and stability desired could not be obtained unless

The population of these islands could produce and sell the fruits of their labour at a price that consumers could pay;

Unless the spirit for work and for working together could minimise class opposition;

Unless science could aid capital and labour, particularly by improvement of transport;

Unles education and its growing costs, and the self-education of the people could produce better results than are now apparent with employment;

Unless peace can induce better stability in the standards of value.

Should the Men See the Figures?

THE workers are convinced that they are unfairly treated by the employers; that capital gets an undue share in the reward of industry; that by the concealment of the truth from them they are defrauded of what is due to them. We cannot inspire men with justice or efficiency, but we can reveal the facts or cause them to be revealed, and leave public opinion and collective bargaining to do the rest. We can, in fact, throw a flood of light upon the circumstances of the employment in question. What is required is that the employes, through their representatives, should have a full disclosure of the administrative conditions of the business."—The Marquess of Salisbury in The Times.

"To banish suspicion and to steady demands, there will have to be complete disclosure of costs and profits in every trade and on the part of every large undertaking. Over and above wages, labour universally will have to be given an interest in profits and an inducement to help in making profits. If there is to be between employers and employed that thorough and sustained co-operation upon which the industrial future of this country absolutely depends. Labour, through its representative committees, must be taken into partnership, consultative and profit-shairng. The consultative part might refer to general policy and conditions without interfering in the least with the necessary authority, freedom, and initiative of efficient management."—The Observer.

The Whole Essence of Advertising

ONE of the pithiest and most convincing arguments for advertising is contained in the true story of an episode within the experience of a business expert, whose name is well known among the majority of the readers of this magazine. One day his advice was sought by the managing director of a very large concern, which had ample facilities for production on a big scale, but lacked orders.

This managing director conducted a tour right through the factory, with its many departments, all the time enthusiastically explaining the advantages and features of the very latest machinery; the personal attributes of his staff; and the modern and efficient facilities for dealing with big business. He was justifiably proud of his plant and possessions. The tour was over.

"You see what we have here," he said. "No firm in the world is better equipped than we are; yet we cannot get the orders. There is something wrong somewhere, and I think you ought to be able to tell us what it is. Will you give me your advice?"

"Of course I will," said the expert. "To-night I will send you a report of good advice and counsel, which ought to settle all your troubles. I shall charge you a guinea a word for it, and it will be worth the money."

Next morning the managing director received the report, typed on a half-sheet of notepaper:—

"WHY DON'T YOU TELL EVERYBODY WHAT YOU TOLD ME TO-DAY?"

Just ten words for ten guineas. And it proved to be the cheapest advice this firm ever had.

Craft Guilds

By EDWARD WARREN, F.R.I.B.A.

CORPORATIONS, or "Guilds," for protecting the rights and privileges of traders, whether in merchandise or in the work of their hands and brains, were of great antiquity all over Europe. The Mercantile Guilds, or "Gilds Merchant," as they were called in England, were apparently of earlier origin than the Craft Guilds, and were very naturally of early formation in seaports, where, before the establishment of a national customs organisation in the name of the Crown, and especially in ports where the Hansa League had no domination, dues were collected upon goods exported or imported, and the Crown, or the nearest local power, the borough or the overlord, took their share.

We find plenty of instances of the establishment of Gilds Merchant by Royal Charter, notably at Cardiff in the reign of Edward II.

The Gilds Merchant were frequently wealthy and powerful organisations, and came next in town governance to the borough council, presided over by the mayor or chief officer of a corporate town.

These Merchants' Guilds dealing in, and collecting dues upon, merchandise, of all sorts by right of Charter, powerful financially and economically, looked down upon, and kept as far as possible in abeyance, the Craft Guilds of mere workers with their hands at any trade or craft, whether those concerned with the building and decorative arts, or the innumerable handicrafts necessary to civilised life, all the crafts connected with the manufacture of cloth, leather, clothes, or shoes, or the provision of food, drink, or other conveniences, "butchers, bakers, and candlestick makers."

From the earliest times the merchants who dealt in goods which they neither made nor handled, who did not demean themselves by working with their own hands, have constituted a sort of trading aristocracy distinct from that of the military lords and their descendants, who had seized and held, or been given by kings, or overlords, for services rendered, strong places and great tracts of desirable land, and who constituted the feudal and non-trading aristocracy which is still to some extent in evidence here, and still more in Germany, Austria, Spain, and Portugal, and in titular rank all over Europe with the exception of those parts which were invaded by and subjected to the Turks.

The craftsmen, doubly overlorded, naturally created organisations to protect such privileges as they had won, to regulate their wages, to prevent undercutting, and to establish and improve the crafts they professed; in fact, real trades unions.

These guilds seem to have existed in Great Britain at any rate in the second half of the twelfth century. They were well established and important in the thirteenth century, and extremely flourishing in the mid-fourteenth, when they received a great blow in the awful visitation of the Black Death, about 1348-68, as to which more anon.

It is very probable that there were Saxon trading and craft guilds before that fortunate event, for British arts and crafts, the Norman invasion.

The word "Guild" is of German origin (in this country of Saxon, of course)—"Gilde," the "U" in guild being due to Norman French spelling.

In Saxon times the word was certainly used extensively to signify, primarily, family groups or clans, and later corporations. We have the word in town names such as Guildford, and probably Gilling and Gillingham, and we preserve it in the word Guildhall, signifying the official home of a corporation. The Frith Gilds were defensive companies.

Merchant and Craft Guilds in their early days were generally, if not invariably, placed under the patronage of a saint, and had a chapel, or the use of one, allotted to them in a parish or cathedral church. But they must not be confused with the Parish Guilds which were definitely religious and charitable organisations, and not Craft Guilds. The Craft Guilds certainly shared chapels often with one another, and, very likely, with Parish Guilds.

At Chichester the Gild Merchant re-constituted in the twenty-fourth year of Henry VI's reign, *i.e.*, as the Gild of St. George, the mayor being the master. A Gild Merchant, still in name, subsists at Preston (the only town in England), and is celebrated once every twenty years by festivities and processions. (Dr. Cross.)

It is stated, in Kitchen's "Winchester," that the first Gild Merchant in England was established there. Dr. Cross, "The Gild Merchant," states that "During and anterior to the fourteenth century it is probable that a charter of the King was necessary for the founding of a fraternity, but in the succeeding centuries we meet with numerous examples of the establishment and incorporation of Craft Gilds and trading companies by the town authorities."

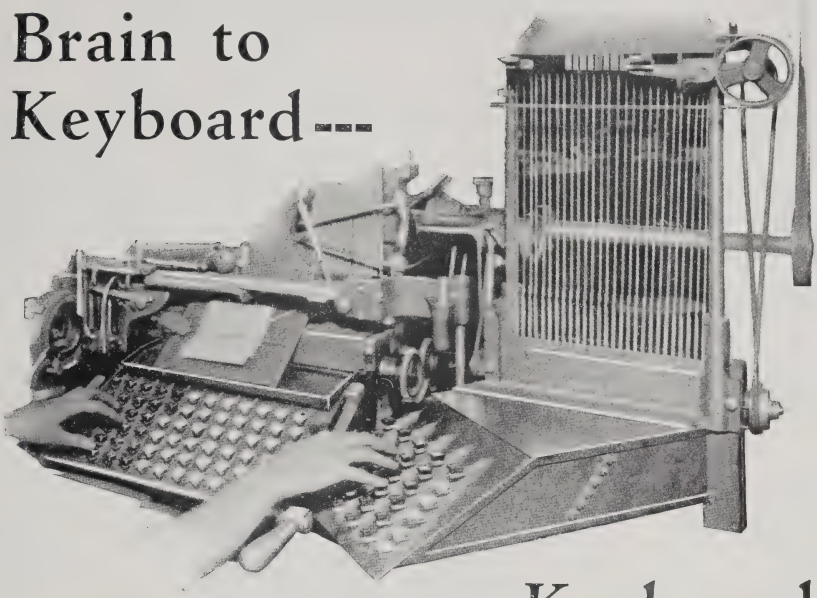
The system of mother and daughter towns in regard to Gilds Merchant may have applied also to Craft Gilds. "Mothers" were the great towns and seaports, or important central towns such as London, Bristol, and Oxford. Many Irish towns were "daughters" of Bristol.

The early French Gilds, "*confrèries*" or "corporations," closely resembled the British in organisation, and probably the French system was copied here.

In both cases the guild was governed by a master elected by its members from their own body, and generally a highly skilled craftsman of considerable repute, variously known as master, maitre, or warden, and a treasurer, bursar, or boursier, probably also a scribe or secretary.

In the ninth year of King Henry V., according to an entry in the Brewer's records, there existed in London 111 craft confraternities, but these were not necessarily distinct gilds or companies, as weak trades or poor confraternities sometimes united for mutual assistance. Amongst them are "writers of texts," pouch-makers, piemakers, whittawyers sheders, malemakers, hurers, galochemakers, leches, writers of court letters, and orglemakers, And a list, dated in 1518, of the companies keeping the watch, which seems to have implied providing a stated number of bowmen to attend in the mayor's service on the vigils of St. John and St. Peter, and keep the watch.

Brain to Keyboard---



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The Gilds Merchant, of course, included various trades, and in a small, fairly thriving town like Wallingford, where we find in 1227 all sorts of small trades included in the gild—glovers, "ferrons" ironworkers, "fabri," *i.e.*, smiths, carpenters, wheelers, coopers, weavers, fullers, and bakers.

It must be remembered, however, that in mediæval times and, indeed, much later, except, perhaps, in Italy, no craft was in any way distinguished, unless those of the gold and silversmiths.

The weaker of the crafts were in small towns, presumably too poor to form separate gilds, and it was only in large and rich towns that small crafts had distinct corporations. Incorporation was expensive. The weavers of Oxford paid two gold marks to obtain their right to a guild.

The constitution of Craft Guilds seems to have been practically identical in all, and identical or closely similar in France and England.

Legitimate and recognised guilds were incorporated, not apparently always by the Crown, but always with the consent of the borough.

There were, however, irregular guilds, at any rate in London, non-incorporated, and known as "adulterine" guilds.

Here and there, where locality fostered special trades, and where the numbers of the craftsmen were considerable, properly constituted and chartered guilds were established.

At Oxford the cordwainers had an important guild. A great and wealthy town like Bristol had, of course, many flourishing guilds, and it has to this day the Society of Merchant Venturers.

The firmly-established custom of three grades in all the trades coincided with that of military life; you had in the trades apprentices, journeymen, and masters, as you had pages, esquires and knights.

The fully-developed guild, in a prosperous corporate town, consisted of men all following one craft or "mystery," and jealously protecting the secrets and the privileges of their society, but further it was watchful of the workmanship of its members, admitting none not supposed to be competent workmen, and it was also a social and charitable society. It had its hall, its coat of arms or badge, its liveries for ceremonial occasions, and its furniture, plate and crockery.

Apprentices were not admitted, the craftsman must be at least a journeyman, and the masters formed a distinct upper grade, from whom the master or warden was elected.

All questions affecting the craft or mystery professed were debated in the guild, the prices for work, wages of workmen, materials, and craftsmanship.

The guilds did not teach their craft, but they were most exacting in examination of the work of candidates for admission, frequently, indeed, denying admission until a candidate had satisfactorily performed a definite piece of difficult work.

They were examining, not teaching, bodies, and their examinations were formidable. Their great utility to their crafts was the very high standard they maintained, and, naturally, example, rivalry, and ambition infected the general body of their members, with the results in the very high average of skill we find in the mediæval handicrafts.

The sense, and love, and cult of beauty obtaining in these Craft Guilds, any time, say, from 1150 to 1450, are more than remarkable. The immense, whole-hearted concentration upon the production of beautiful things, not only in architecture and its contributory and dependent crafts, but in all objects of use, in religious, civic, and military ceremonial, in all the appurtenances of daily life, is the salient fact, the obvious lesson of mediæval craftsmanship, of which the guilds were the great social mainstay. If they were not training schools, if they did not directly undertake teaching, they taught by their mere human contacts, by their rivalries, and by the productions of their members. They obeyed, they exacted obedience to a great rule. Everything had to be handsome. There was no fuss about it, it was the great unconscious rule, universally accepted.

Men being what they were, that is to say, much what they are, and are like to be, this splendid concentration upon and demand for beauty may to some extent be explained by the fortunate absence of too many other interests.

Nowadays the interests are of such an enormous number and variety, outside of a man's home, that many men don't stop at home, and outside of a man's trade, that many men following a trade or craft are only interested in it as a means of living, not for itself. Fortunately, there are still craftsmen who are interested, who do care, who live in and for their crafts.

It is very obvious, however, that the skilled mediæval craftsmen who carved, who modelled, who painted, who wove tapestry, and could give themselves expression, got immense pleasure and fun out of their work, or it wouldn't be so pleasing to us moderns.

William Morris, our great past-master, said once something like this: "If you don't put pleasure into your job, nobody's going to get much out of it." That's as true as most things he said.

They loved larks, these dead and gone guildsmen, just as much as we do; their guilds gave them social opportunities and feasts. When a master was elected he had to give the guild a dinner, or pay a fine of a mark or more. Sometimes they exceeded, and took a drop or so too much. Sometimes they quarrelled and drew knives, and were suppressed and fined. They were unquestionably religious, they all had to pay for the upkeep of their altar, and the candle. They were devoutly proud to walk in religious processions, in their liveries, with their craft emblems and banners, and disputed the honour of bearing lights.

They were subject to various penalties for the infraction of rules, and had many guild dues to pay. But if they fell into ill-health, poverty or misfortune, the guild was prompt to help them. If they died poor, their guilds frequently cared for the widow and children.

The craftsman's guild was not only a closely protectionist trade corporation—jealous of pay and privileges, striving always for the creation of a lucrative monopoly, but honestly jealous for its standard of workmanship, its good repute, and that of all its members—but the members' social and benefit club. It did pretty well all that the various more or less modern associations, such as the Oddfellows, the Shepherds, the Druids, and the Foresters do now.

What chiefly concerns us is that these guilds in their best days (which ended for most of them at

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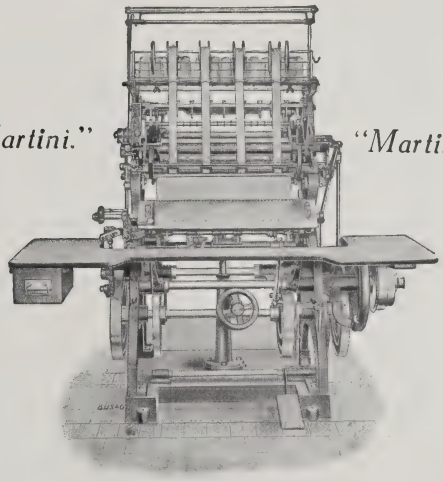

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any rate before the middle of the sixteenth century, and in beauty and charm, for most of the crafts long before that) did steadily maintain the highest standards of workmanship, and the fine traditions of their craft.

By the end of the thirteenth century the Craft Guilds had attained a very secure position in the social hierarchy, and were thoroughly recognised as stable and most useful elements in the social order of municipalities. They could be, and were counted upon as supports of the State, as loyal adherents of Church and Crown, and as unofficial training schools, through their incorporations of respectable and knowledgeable citizens in the highly skilled masters of the crafts, with whom the apprentices lived and served. They turned out a constant stream of well-trained craftsmen, law-abiding, trained to obedience, for the most part decent living, good, useful citizens in time of peace, good, useful soldiers if need were in time of war.

The guildsmen were immensely attached to their guilds, immensely proud of their craft or "Mystery." They showed their affection for the one and their pride in the other, by frequent bequests to their guild or "Company," with the result that in time they became considerable property holders in houses and lands. The larger guilds or companies, in the larger and richer cities, especially, of course, in London, became immensely wealthy, and this accumulation of wealth helped their undoing and final dissolution as real active craft guilds. The survivors, in the London City Companies, are rich landlord associations, administering a good deal of benevolent work, making frequent and liberal contributions to useful causes, educational and other, and maintaining a kindly traditional contact with their nominal crafts, observing the form of apprenticeship and service for their members, and generally keeping up the names and shells of things and customs, but containing few or none of genuine craftsmen, and only exercising, which they do with great splendour and most genial hospitality, the excellent custom of occasional communal eating and drinking.

The causes of change during the centuries of their existence were many. There was the inevitable gradual change with the social changes of those centuries, in accordance with the constant rule of change which optimists, mostly youthful, always call Progress, and pessimists, mostly elderly, bewail as subversion or retrogression.

One sudden, unexpected, and awful cause of change in the guilds and in the crafts was the terrible visitation of the Black Death, a hideous form of plague, that seems to have made its first appearance in Dorset, some authorities say Southampton, in 1348 or thereabouts, and which rapidly spread westward and northward. We find records of its frightful devastation in the great and thriving towns of Bristol in 1349.

The case of Bristol was the case of many, if not most, of the thriving, crowded commercial towns of narrow streets and dense population, and is therefore typical. Craft Guilds in Bristol were of very early origin. Mr. Hunt, in his "Bristol," one of the historic towns series, says "there can be no doubt that these institutions existed here before the Conquest," and he further says of the Guild of Kalendars, one of the most ancient in England, that "besides performing the ordinary guild functions of mutual help, of visiting the sick, and providing masses for the dead, it undertook works of education and learning" further, "The Guild meetings are said to have been held on the Kalends of each month." The latter statement, I should think, is a modern pedant's guess derived from the name, which signifies calenderers or hot pressers of linen, and has nothing to do with the kalends, which were not much thought or known about in the eleventh or twelfth centuries.

A Charter of John, while Count of Mortain, in 1188, "to his burgesses within and without the walls" of Bristol, says, "They may have all their reasonable Guilds as well or better than they had them in the time of Robert and his son William, each of Gloucester."

There were many craft guilds in Bristol, amongst the richest the weavers and the tailors, and of the building and kindred crafts as many probably as in any English town but London.

There was also the Fellowship of Merchants, subject to and receiving the support and confirmation of the municipal government, and still existing as the Merchant Venturers, and occupying its hall. Its regulations made under the celebrated Canynges, then mayor, were established in 1467, and became part of the law of the town. All foreign trade was carried on under its direction, and all merchants were bound, under a penalty of a pound of wax, to appear before the Master and Fellowship and hear their decrees.

It seems to have had an internal or affiliated guild, the Fraternity of the Merchants and Mariners of Bristol, which was dedicated to God, our Lady, St. Clement, and St. George, and maintained a priest and twelve poor sailors. All masters and mariners had to pay a contribution to this guild, on the completion of a homeward voyage. —The Architects' Journal.

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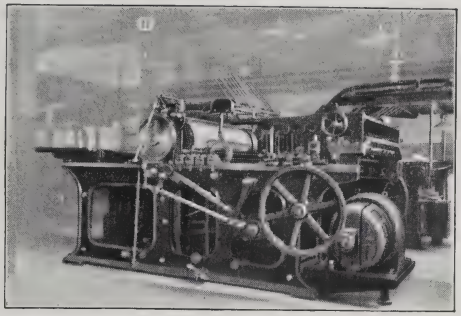

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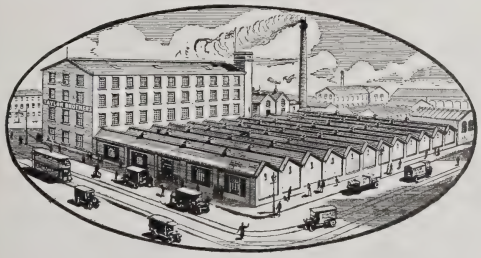

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Speeding Up Production

By GILBERT F. WILKINSON

EFFICIENT works management is a problem which is being steadily subjected to a flow of new ideas. The appearance on the scene of the psychologist and the physiologist has revealed the often-unsuspected influences of lighting, heating, ventilation, and other subtle factors; and, although the business man may have been slow in some cases to lend credence to new theories, the more progressive recognise many of the fallacies inherent in older and "practical" methods.

The most recent contribution to this vital subject deals with the importance of reducing the inevitable monotony of the worker's task, and proves the benefits of introducing variety into the daily round. It is contained in a report, just published, of the Industrial Fatigue Research Board.

The report deserves study by every employer or manager to whom the twin problems of the contentment of the worker and increased output are matters of importance.

The essential point of the report is that the worker cannot be made a machine. Modern requirements have made inevitable the sub-division of labour. Individual operations must be reduced to a highly-specialised point if the total output is to be maintained. But, advantageous in some respects, this development has not been unaccompanied by corresponding disadvantages. The great point in its disfavour is that it has multiplied the tasks of a repetitive kind that, because of their lack of variety, and the absence of mental effort, tend to grow monotonous and unbearably irksome.

In the days of craftsmanship, when the worker made the complete article, such considerations did not affect him or his employer. The "cycle of repetition" was so long that it contained within itself the variety necessary to eliminate boredom. In many operations in the printing works, no less than in other industries, this variety is lacking today. To this fact the physiologist traces diminution of output and much present-day discontent, and urges the importance of re-introducing it by artificial means if full efficiency is to become more than a praiseworthy aim.

"Rest pauses," as a means to this end, have much to recommend them. They are not an innovation, but until the board instituted their investigations on scientific lines, they were introduced under conditions that made an accurate summary of the results a matter of difficulty. By its investigations it is satisfied that short intervals of rest to break up long spells of work are followed by a slight but genuine improvement in output.

Two rest spells of ten minutes to break up a work spell of five and a half to six hours have been found to give results in increased output that more than compensate for the weekly loss of four hours that they represent. In an unbroken spell of five hours or so, the worker is rarely working to full capacity after the first two or three hours. Thereafter is a distinct falling off in output until the rest and relaxation of a mealtime restore the worker's energy. If the rest pause is spent in a comfortable chair, the renewed zest and closer concentration when work is resumed are immediately apparent.

When the intervals between meals are long, provision of a cup of tea has a revivifying effect, particularly when a little food is taken at the same time. Six hours or more, it is pointed out, is too long a time to go without food, and output inevitably suffers.

It is obvious that results must vary with individual peculiarities, and the figures available, many of them of a striking kind, indicative of the results, can have little more than a restricted application in themselves.

The greatest results from the rest pause have been obtained when output depends solely on the human element. A machine's rate of production is normally constant. It often cannot be speeded up, whatever the energy of the operator. Here the incidence of the rest pause may be demonstrated in somewhat lower output. Nevertheless, the greater attention and closer concentration that follows a spell of rest must result in fewer mistakes and greatly lessened risk of accident.

One important result from the introduction of authorised rest pauses is that the worker has less inducement to avail himself of unauthorised opportunities for relaxation. It was noted that no worker applied himself uninterruptedly to a task for more than a quarter of an hour before a rest pause was introduced. Afterwards one minute an hour was alone occupied in this way.

Another method of improving output to which more attention might be devoted is that of changing the type of work at regular intervals. Impracticable though this would be in many printing departments, in others, such as the bindery, where monotony is undoubtedly a formidable factor, it should have a practical application. In many cases no diminution of output has resulted from varying the type of work each inidvidual is called upon to perform every half-hour. On the contrary, laboratory tests showed a much higher output and less spoiled work when this plan was adopted.

It is clearly shown that many spontaneous acts of relaxation indulged in by the worker—some of them considered to be derogatory to efficiency—are beneficial in their effects. Conversation is not necessarily to be decried. "Bored and strained expressions . . . gave place to a brighter and more cheerful attitude when conversation began." The mere act of walking across a room to obtain more material is reflected in renewed zest for work when the task is resumed.

Undoubtedly the board's conclusions suggest many avenues for the shrewd employer to enhance the efficiency of his workshops along lines that cannot but be acceptable to the general body of workers.

MR. B. DYER, die sinker and engraver, late of 1, Dorset Buildings, Salisbury Square, E.C.4, has just opened his new works quite close to his old address. The new buildings have been designed specially to meet the particular requirements of the trade, and are equipped with the most modern machinery.

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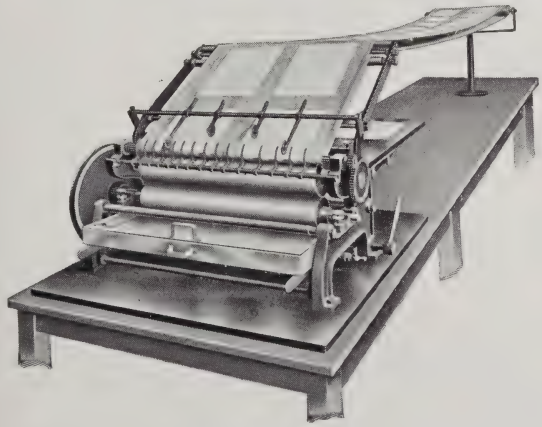

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Ink Problems of the Pressroom

By CLAUDE M. EARLEY

[The writer of the following article is the Pressroom Manager of The Pictorial Review, and it represents the substance of an address given in America before the National Association of Printing Ink Makers]

THERE are so many problems in printing that it is difficult to know where to begin. So we shall start at the beginning of a job and go right through to the finish. The copy is usually prepared by an advertising agency, and the artist is then called in to illustrate it. Sometimes the copy and drawings are turned over to the printer, but frequently the engravings are also made by the advertising agency without consulting the printer, who is expected to get good results.

The artist uses many mediums, charcoal, pastel, water-colour or oil. All of these are put on in relief. Some artists apparently lay the colours on with a trowel and work them up with a knife or with their fingers, and the printer is then expected to get a faithful reproduction with four colours applied with a thin film of ink. The original painting being in relief stands out strongly, but in printing the ink is flat on the paper, so contrast and strong colour must be used to gain brilliancy.

The camera man gets his exposure on the plate, and this is passed on to the negative-maker, who uses his judgment in reducing the high lights and intensifying the shadows. It then goes to the printer and is passed on to the etcher, who has his own idea of what is wanted. After etching it goes to the proofer. A special paper and a strong, heavy ink are used for proofing. Very seldom does the proofer use the same ink and paper that will be used for the job. The result is that when the printer receives the plate he finds it almost impossible to duplicate the effect obtained by the proofer. It is easy to get a few proofs, but it is vastly different to run an edition.

The ideal printing plate is one with colour contrasts so that just enough ink to cover the plate need be carried. The plate should be clean after each impression. A halftone is composed of dots, very fine in the high lights and graduating into heavier dots in the shadows. In the heavy shadows the plate looks solid, but a magnifying glass will reveal very fine shallow holes. If too much ink is carried, the impression will not clean the plate, as a residue will be left which will increase with each impression and the shadows will appear muddy. Then the ink will be blamed.

This can be overcome to a great extent by careful make-ready. Make-ready is often overdone. Some pressmen prepare a halftone as though it were a wood engraving, where every shade must be cut out and laid on. This gives too much impression, forcing the paper down on the dots in the high lights and causing the high lights to appear muddy, and destroying contrast. On the medium tones and in the heavy shadows it forces the residue left in the small holes between the dots and causes intaglio printing. This is a frequent cause of offset.

We now come to electrotyping. It is surprising how many bad electrotypes are used and how little thought is given to them. With a wax mould much detail and contrast are lost; with a lead mould more detail and a much sharper print can be obtained. Many times electros are "thick," they are shallow and have no face, giving a heavy thick print and filling up very quickly. The printer then blames the ink instead of the plate. I know of at least one instance where the ink was wrongly blamed, and on investigation the ink manufacturer found that the plates were so worn that there were no perceptible dots left. The printing was very dirty and the plates had the appearance of being filled up.

The paper to be used is another item to be considered. The printer buys the best paper he can at the price estimated in the job, but it is greatly different from the kind on which the engraver's proofs are printed. The cost of the paper the engraver uses would be almost prohibitive for a large job, as it is of the best quality and contains from seventeen to twenty pounds of clay to a ream 19 by 25 size. This is more clay than would be used in ten reams of ordinary paper.

Let us go on to the subject of rollers and their proper setting, which I consider the most important factor and the one most neglected and least understood. Rollers are the cause of many ink troubles, as the best ink in the world will not give good results with poor rollers improperly set. A hard roller with no life or suction will not lay the ink on the forme properly and the ink is blamed for being greasy and gray. A good roller must have plenty of life and be fairly soft and it must be set right. By being set right I mean set to the proper height and not too tight to the vibrator. A roller set too low on the forme is one of the causes of the filling up of halftones and type.

The ratio of speed of a forme roller is the same as that of the formes. If the roller is set too low it is travelling faster than the forme, and will smear the ink on the forme instead of distributing it evenly. If a roller is set too tight to the vibrator and too low on the forme we get a twist or pull to the composition, causing friction and heat. When a press starts in the morning and the rollers are cold you get clean impressions. As the rollers become warm the ink is also warmed, with the result that the printing begins to look gray, brown or catty. Another notch is added to the fountain, which gives the forme more colour. The inkmaker is blamed as usual.

When the ink becomes warm the pigment and the varnish separate to some extent. You are printing with varnish, while the pigment combined with the drier sticks to the forme rollers, forming a coating like felt on the rollers. Much trouble would be saved if the pressroom foreman would realise this.

Another condition frequently prevails. Once I had twenty halftones to print, made up in a sixteen page and a four-page forme. The colour was a warm brown on coated India tint stock. The sixteen-page forme was placed on a press in the basement of the building, and the four-page forme was printed on a press on the fourth floor, the pressman obtaining his ink from the fountain of the press in the basement. The first side of both

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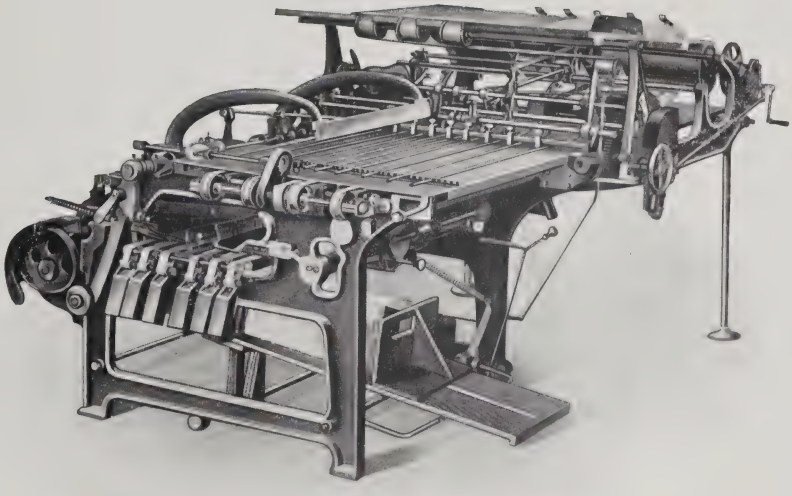

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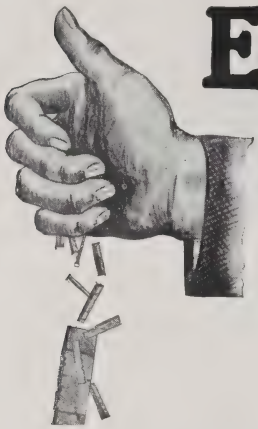

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formes was run off in the afternoon so they could be backed up in the morning. The following morning the sixteen-page forme was as wet as when first printed, while the four-page forme was bone-dry. Of course, it was believed that the ink on one press had been doctored. To satisfy my curiosity I used the ink from the press in the basement on the one on the fourth floor, and took some ink from the fourth floor to the basement. The result was the same as on the first printing. The fault was with the atmosphere; the ink on the sheets printed in the basement did not dry on account of dampness.

Often serious trouble is caused in the pressroom because the ink is not adapted to the paper. We get coated and super stock; some with no finish, and some with a high finish and plenty of clay. Again it will have a celluloid or tinny finish. The same ink will not work on all kinds of stock. The coated stock with plenty of clay and a soft finish will require a soft, buttery ink, while the high finish or tinny stock requires an ink with a tacky varnish that will hold fast on contact.

A few years ago I had the job of printing eighteen hundred sheepskins. I did it in three hours, and the result was almost as beautiful as engraving. I used a heavy litho black, to which I added bookbinder's black to give it gloss and drying quality, and ledger black to soften it so it would distribute evenly. I have had wonderful results on bond paper by adding litho black and a small quantity of bookbinders' black to the bond black. Bond paper and sheepskin are similar, inasmuch as they are both greasy, and an ordinary ink will not print well on a greasy surface. The addition of litho black and bookbinders' black overcomes this difficulty.

The salesman has an important part to play in advising the selection of inks for different jobs. The successful salesman is the one who takes a personal interest, studies the conditions, and gives each order the same attention that a doctor gives a patient. The successful salesman diagnoses the job, gets a sample of the paper and all the details. Then he gives the printer the ink that is required. After the ink is delivered he follows it up and watches it on the press, using a glass to see if it is covering properly and printing clean and sharp, and making suggestions if it is not right. A salesman who takes such interest in his customers is sure of getting future orders.

Why are there so many colours? I overheard one manufacturer say that he had over a thousand shades. When the four-colour process was first brought out only four colours were used, but now there are forty-four times four. The engraver has no standard, but mixes colours to match the original painting, and the proofs are sent to you to match. If the printer orders too much, he either has it left on his hands or asks you to take it back. Usually it is a loss. If you would not manufacture so many colours the printer could not get them, and the engraver would be obliged to use the colours that are available, and in turn the artist would be obliged to do the same. Thousands of dollars are lost every year through this lack of standardisation, and it is up to the ink manufacturers' association to stop it.

In nearly every pressroom you will find all kinds of varnishes, oils, offset compounds, reducers and what not. In rare instances some of these are of value if used with discretion, but to my mind they are the cause of a great deal of the ink manufacturer's trouble. If you allow each pressman to use his own discretion in adding these compounds, he is likely to use a pound instead of an ounce. In our pressroom any substance that is to be added to the ink is ordered by the superintendent of the pressroom. It is added in the ink room, where it is carefully weighed and ground in the ink by passing through the mill until it is thoroughly incorporated.

I believe that the ink manufacturer is to blame in many cases for trouble in the pressroom because he is trying to supply too cheap an ink. You can't take an ink, for example, a red worth $3 a pound, and put the same quality into a grade selling for 40 or 60 cents a pound. If you can there must be an enormous profit in your $3 ink. It is up to the manufacturer to educate the printer to realise that he is saving money by paying more for an ink with greater tinctorial strength. He will use less ink and will have fewer delays.

Suppose we had a delay on our presses from filling up, drying, offset or slip-sheeting. Allowing an hour a day for fifty-seven presses, what would it cost in a year? The average cost of the press is perhaps $10 an hour, and an hour lost on fifty-seven presses would amount to $570 a day. That would soon buy a carload of ink. Moreover, when you use the best ink you can be proud of your work. It is up to the ink manufacturer to show the printer how he can save money by using the best inks.

We have a great deal of trouble with the cuts filling up in two-colour work. Most of the troubles are with the yellow ink. On some papers yellow will dry; on others it will chalk up; that is, the varnish will penetrate the paper, but will not carry the colour with it. It leaves the pigment on top, and when the red is printed it pulls the yellow off. The red is blamed because it is filling up. If the yellow is chalking off, it is not the fault of the red. Another case where education will help.

The printer must also be educated to buy better rollers as well as better ink. To most printers a roller is a roller, and it is a question of not how good, but how cheap. As a result he gets rollers containing from 10 to 90 per cent. of old composition, simply because he has beat the rollermaker down to a price where he cannot supply a high-grade roller. A roller is composed of glycerin and glue. The glue is gone the moment you reheat it and it becomes brittle. What must rollers be like after they have been melted several times? The rollermaker adds 15 or 20 pounds of glue and 5 or 10 pounds of glycerin to the old composition, and sends the rollers back to the printer. The printer loses money, because a good set of rollers should last at least four weeks, and those he usually gets won't last nearly that long and his printing suffers in the meantime. More pressroom troubles are due to poor rollers than most printers realise.

Again let me emphasise the importance of good ink. The cost of the ink is only about 3 per cent. of the total cost of the job, so why not add a few cents more and get something worth while?

Fire in Cardiff

The premises of Messrs. William Lewis suffered considerably by the fire of May 8. Considerable damage was done to the machinery, and unfortunately much printed matter and many records were destroyed.

Character, Capability and Capital

The Three C's of Credit in and out of the Printing Business

By THOMAS F. MOFFETT

IN the almost scientific examination of credit risks, experienced credit men have decided upon the prime importance of the three elements of character, capability and capital. No matter where business is transacted anywhere on credit, those responsible for passing opinions on the risks are bound to consider these three items. The three elements are especially important for the printing master who is dealing with the local trade in his community, because in his credit experiences he is bound to meet any number of customers where the consideration of a credit risk must be of an elemental character.

It is true that out among most big businesses the capital of a concern is apt to be given more attention. Yet the reason for this is not that character and capability are overlooked. It means simply that these other two elements can be taken for granted. When a business has been established for quite some time and at length is well rated in financial circles, it usually follows that the business has been conducted by men of good repute and that the good management has been proved. Therefore, in certain circles among well established businesses, we will find considerable attention paid to the capital ratings of a concern. In some few lines of business, indeed, it is known that a certain amount of capital is almost essential for any real chance of success, and once again we will find the capital of the concern given particular attention by all credit men and banks concerned.

The proprietor of the usual printing shop, however, deals with a wide variety of customers and with many of limited means. His safeguard in analyzing each credit risk is to remember the three C's which warrant confidence. His credit problem is immediately solved, it will be seen, when he can say to himself in regard to any new order, "Well, I am confident that this party will pay me what is due."

The element first considered is also known as the moral risk. The character, which means the simple honesty and good intentions of the customer, is the most important item in all credit. It should be said that character does not mean repute. Many a man may be well thought of and appear to be in good position or circumstances, when, as a matter of fact, he might be a smooth article and a deliberate crook in his heart. This is mentioned because so much dependence will be placed upon mere references. References are desirable, of course; but even references must be studied to be sure of their sincerity and integrity.

A customer might come to a printer and tell him frankly that he did not have much money but wished to have some printing done and with the convenience of thirty or sixty days' terms. The man who would probably be starting some little business and explain that all his ready money was being used to pay down his rent, buy fixtures or a truck, and undoubtedly to buy some goods. Risks of this kind are not inviting, and any cold blooded credit man would not hesitate to say he wished cash. The granting of credit, however, should always be a distinct effort at building the sales of a business. When it restricts sales, it is not good credit work at all. It would be the easiest thing in the world for any so-called credit man to decline terms of credit to every customer of whom he did not possess full and assuring knowledge; but that would be a pitiful exemplification of the real objective in granting credit.

Let it be said right now that the best of credit men are obliged every day to take some sort of a sporting chance with numerous accounts. This does not mean that they are incompetent; it means simply that full and complete credit information cannot be obtained in a good many instances. The credit man then uses his judgment. If he were to limit the sales of his house with a high hand he would be regarded as a very deficient manager of his department. One sure guide to credit men in such instances is that they have every reason to believe the customer is of good character and honest intentions.

The printer attempting to decide the case of a customer having limited means and asking for time, should review quickly in his mind the three elements of a credit risk analysis. The man has little money and admits it. He is starting a new business. Well, what about his honesty? If this can be answered with any assurance, a limited credit can be granted. Certainly no large credit would be advisable. Much can be judged from the mere frankness with which the man relates that his ready money is severely taxed. He would be solicitous in asking for the extended time and show evidences of appreciation for the convenience. The faker would come in with a grand air and tell about the big lumps of money he would be making in a month and the large printing orders he would be handing out later on. He would not say a word about the time he intended to pay his bills, and probably would seem impatient or offended if the printer mentioned it.

One of the sure indications of honest customers is that they are concerned about their debts. They will ask the exact terms and state frankly whether they can meet them or not. Honest folks are relieved and happy only when they don't owe a dollar, and fortunately the vast majority of people are honest. If it were not for that, credit granting would be a different proposition.

Why should the printer consider the customer just starting in business and with limited funds? It should be plain that an honest man helped in such a critical time would probably be made a customer for life out of sheer gratitude. Real character is deep and big and intensely human. And credit granting should never be anything more or less than a builder of business.

Now then, if the man of admittedly limited means, although believed honest, should be starting in a business of precarious character, the second C should be considered. When there are already some ten or a dozen restaurants in town and the man says he intends to start another, it is time to be cautious. The man may be honest and he may have almost as much money as he really needs, but it is plain that his chances of business success are limited. That is what is meant by

capability. Can the printer feel confident that the customer is a good enough business man to succeed? Have not a half dozen other restaurants opened up from time to time and all closed down again within a month or two? The second C must take into consideration the business risk, and altogether apart from the moral one. If there is any question about the moral risk, there should be no credit granted. It requires another kind of judgement to decide whether the customer will prove to be a capable business manager. Out in regular credit channels that question is decided from year to year by the financial statements of business concerns. All are expected to show progress financially from year to year and that is considered proof of the capability to manage. If the progress is not revealed in the balance sheet, the credit is held at a reduced limit.

Printers will find that in most instances their judgment of credit risks will centre around the two elements of character and capability. Their judgment will be warped if they think of capital alone. And they can remember that a prime test of character always is promptness with which any customer pays bills. The promptness is a sure sign of honesty and also of capability. Its absence is a warning.—*American Printer.*

The Printing and Kindred Trades at the Empire Exhibition

THERE is at Wembley a very representative epitome of the paper, stationery and map-making trades. Even amongst such mighty things this section is not at all insignificant. It is quite typical of the trades. The stands in their common scheme of decorative colouring make an attractive background for the display of wares from the stationery factory and the paper mill. The newest achievements in these manufactures are on view, and should prove interesting alike to those with trade interests and the ordinary spectator.

Just inside the main entrance to the west wing of the vast Palace of Industries is the papermaking machine by Charles Walmsley & Co., Ltd., and the accompanying beaters, etc., by Messrs. Bentley & Jackson, Ltd. This example of a great industry in action will be immensely popular with visitors.

The Times has a pavilion showing the method of printing the paper in its early years, and also specimens of some of the first English news-sheets now extant. It is an extensive one-storey building, light and graceful in style, and surmounted by a clock-tower, it stands amid surrounding lawns and flower-beds, facing the principal entrance to the Stadium and midway between the great buildings of Australia and Canada. In the main room there are compositors setting up copy from type distributed in the old-fashioned cases, and two hand presses are at work printing facsimile copies of the first number of The Times brought out under that name, dated January 1, 1788, and the issue in the year 1805 containing the news of the Battle of Trafalgar. Here are also shown the series of framed exhibits of the first English newspapers and their development in the course of a hundred years.

Messrs. De La Rue have a fine display of what may be called the Government side of their gigantic business. Bank-notes, currency notes, and postage stamps, printed for many countries, are a very attractive exhibit.

Messrs. Raphael Tuck & Sons, Ltd., make a great show of their special lines in a Temple of Art which they have built on one of the two island sites at Wembley. Their cards, calendars, books, and picture reproductions make a very worthy contribution to the display of printing art.

The Salvation Army have an exceptionally fine exhibit of printing and bookbinding in their own pavilion. It will be a revelation to many to find the Army has such an up-to-date and efficient printing establishment.

The Papermakers' Association has arranged one of the most interesting exhibits. A machine producing paper 30 in. wide has been built which is a complete model of an actual machine, showing the transformation of the fibre to the calendered and finished sheet or web. Recent devices which have been invented are incorporated, so that the expert may gain information at the same time as the lay visitor is initiated into the papermaker's art. This demonstration, which has been made possible only by the expenditure of much money and labour, should establish in the mind of the whole world the fact that the United Kingdom is a great papermaking centre. From other stands will be gained the further knowledge that paper is utilised by the printer, the manufacturing stationer, the publisher and the bookbinder in the production of the highest forms of art.

The House of Spicer has taken advantage of the exhibition and the show they are making there to publish an interesting record of the growth of their great business and a brochure showing various qualities of hand-made paper manufactured at the Eynsford Mill. A sample set of the special papers made at the Sawston Mills—one of the best equipped rag mills in the country—is also being broadcasted. The samples sent out this month are well worth filing for reference.

Sir Frederick Bowater

SIR FREDERICK BOWATER, brother of Alderman Sir Vansittart Bowater, Bt., M.P., died on May 16 after two or three days' illness. Sir Frederick had been a sufferer for a long while from a throat affection, but to the last he was able to attend to business. Sir Frederick was born in June, 1867, and educated privately. On leaving school he entered his father's firm of W. V. Bowater & Sons, and since the death of the founder Sir Vansittart and he had controlled the destinies of the business. Unlike the Alderman, he took no active part in public life, but was actively identified with a number of charitable organisations connected with the printing and paper industry. He was also a member of the Stationers' Company.

THE RELIABLE

ROLLERS and **1809 — 1924** **COMPOSITION**

The most up-to-date plant in the Kingdom for the Manufacture of—

High-Grade MACHINE FINISHED CHASES

A corner of main chase machine shop. STAMFORD STREET WORKS, LONDON.

What the Wise Printer Insists on

One of the Largest Printers writes.—"We must have chases with your specially welded corners and machine finished—as we cannot run the risk of chases giving on expensive machinery."

Insure Against the Same Risk

By using our Guaranteed Chases:—Made of Tough long grained English Wrought Iron — stronger than steel — Specially Welded Corners and Machine Finished.

Book Chases

These are machined perfectly square all round the inside of frame and also on faces of crossbars.

Folding Book and News Chases

are also machined perfectly square and true on outside of folds.

Foundry Chases

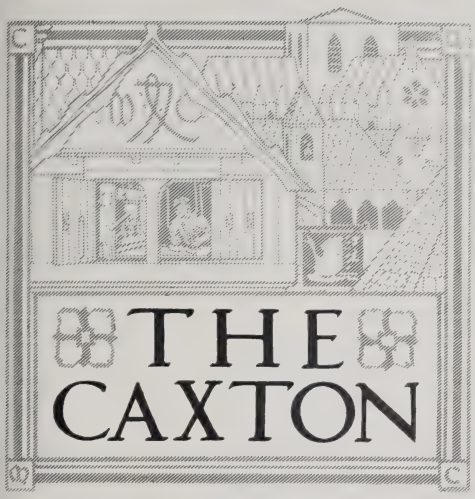
Machined all over—both outside and inside, true to height with quick lock-up wedge or Screw Furniture.

Hempel and Wickersham quoins—Steel Furniture—Galleys, etc.

FULL SECTION LISTS ON APPLICATION.

HARRILD & SONS, LTD.

THE PRINTERS SUPPLY HOUSE, Fleet Works, Norwich Street, FETTER LANE, E.C.4



London, June, 1924

THE question of a sufficient supply of apprentices to meet the demands of the printing trade is acute enough now and unless something is done in regard to this matter will become still more acute in a few years. The adequate supply of properly trained recruits in all skilled branches of the printing trade is of the utmost importance to the industry, but there has been an appreciable decline in the number of youths offering themselves to the trade and an almost entire absence of effort on the part of employers to keep pace with the need. It is useless to attempt to apportion the blame. There is difficulty presented on all hands—trade union limitations, the unwillingness of employers to undertake anything like serious responsibility for the training of apprentices, and the fact that the type of boy needed was not being attracted to our offices in sufficiently large numbers.

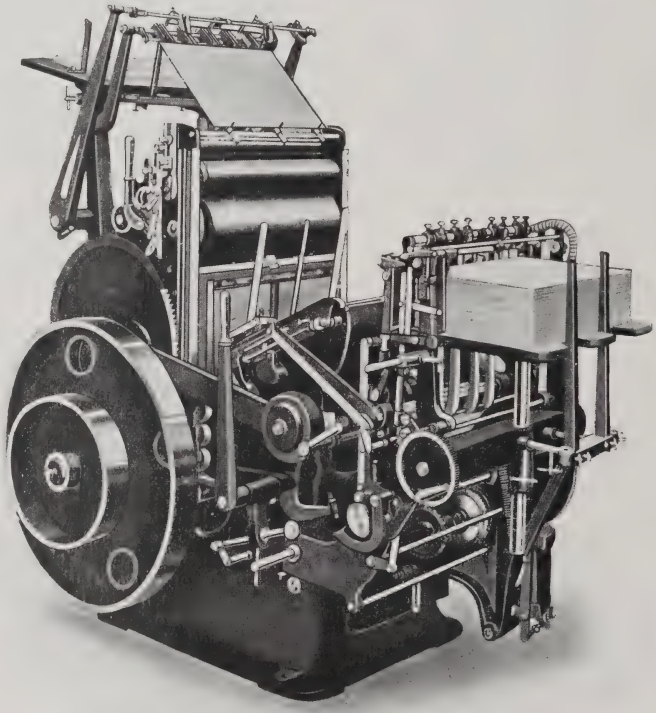
This is a very serious question and one which soon or late will challenge the careful attention of master printers. Newspaper offices in particular fail grievously in regard to this matter, for not only do they not train a sufficient number of men, but they take away from commercial offices a large number of men trained in those establishments. Much attention has been given to the training of apprentices, and too much praise cannot be given for the provision made for these, especially in London, but what is needed is a much larger supply of material out of which intelligent craftsmen can be made. One fears there is too much accidental choice and selection on the part of both apprentices and the industry in this matter. The printing trade should take seriously its opportunity to offer itself as an interesting and even lucrative career to the oncoming generation, and we hope that soon the Federation of Master Printers of Great Britain and Ireland, together with the trade unions representing all sections of the industry, will come together to seriously face what threatens to become a very serious difficulty.

THE progress of advertising in this country during the past few years has been considerably due to the closer study which has been given to its presentation, and to the increasing readiness of advertisers to employ the art of the printer to the fullest advantage. We believe that much good will result from the meetings of the International Advertising Convention to be held at the British Empire Exhibition, July 14th to 19th next. This will be the largest conference on advertising ever held. Over three thousand representative advertising men from all parts of the world will meet to consider the best means of improving advertising and obtaining better results from it, and of creating a greater public confidence in advertising generally. These are matters which directly affect the printing trade of the United Kingdom. The Exhibition of Advertising Art is expected to be the largest as well as the finest ever presented. This certainly will give great stimulus to the printing trade. Printers are almost bound to obtain great advantage from this Convention. The Federation of Master Printers has been asked to be responsible for the printing section and 2,500 square feet of wall space has been allocated to it. It is to be hoped that this exhibit will be fully representative of the best work in our trade, for it will be closely scrutinised by every large buyer of printing, and if it is, as we have every reason to think it will be, fully representative of our best work, it will give the much needed filip to the whole industry.

WHILE writing on this subject of the exhibition of printing, we call attention to an appeal by an esteemed contributor for a regular display of printing in London. The proprietors of this journal have had this matter under consideration for some time. With their unique experience of exhibition organising, especially for the printing industry, there is little doubt that they could arrange for an annual display of printed work in London which would command great public attention. The success of provincial exhibitions of this kind encourages us to believe that a similar venture in London would meet with immediate success and reward, and we are authorised to state that arrangements are in hand whereby such a scheme for London will be carried through.

The "PLANETA"

WITH AUTOMATIC



FEEDER ATTACHED

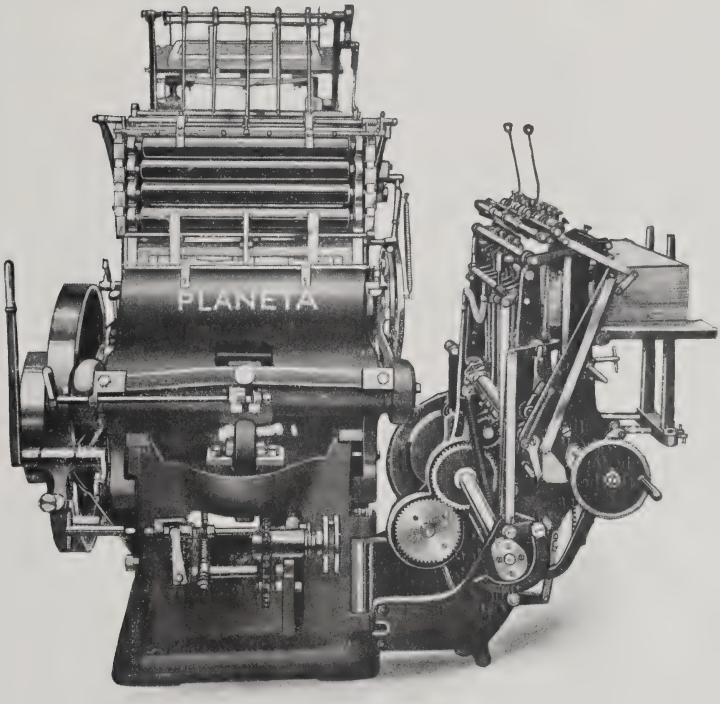
NOW ON VIEW IN

P. LAWRENCE PRINTING

Telegrams: "LIQUEFY, HOLBORN, LONDON." **4, HENRY STREET, GRAY'S**

Art Platen

FEED AND DELIVERY



FEEDER OPEN

OUR SHOWROOMS

MACHINERY CO., LTD.,

NN ROAD, LONDON, W.C.

Telephone: MUSEUM **5743.**

Mr. George Eaton Hart on Mechanical Composition

IN commemoration of the printing of The Financial Times by the Linotype composing machine for 30 years at St. Clement's Press, London, Mr. George Eaton Hart has been contributing some reminiscences to the columns of that journal. This was the first London daily morning paper to adopt this method of setting type.

Mr. Hart pays a just tribute to the linotype in referring to the fact that the original machines installed by The Financial Times thirty years ago are still working effectively. These old models, although still suitable for the news columns of daily and weekly newspapers, do not, however, represent the linotype as it is built to-day for the more extensive field covered by display composition, general book and job work, and newspaper and magazine advertisements.

The company responsible for the manufacture of these machines has advanced with the times, and to-day the works of Linotype and Machinery, Ltd., at Altrincham, Cheshire, cover an area of 12½ acres. These works are ideally situated on an estate of about 60 acres, and with the canteen, dwelling-houses for the workpeople, allotments, football ground, cricket ground, tennis courts, and bowling green constitute a veritable garden city.

The organisation of the works has been brought as near perfection as is humanly possible. The shops and the machine-tools in them are so arranged that work as it passes from stage to stage follows an onward path from which it rarely deviates—that is to say, every casting and forging moves in a comparatively straight line towards the place where it will ultimately form part of a complete machine and thence to the packing department for despatch to the printer. Automatic telephones are installed throughout the works and offices, as well as a series of coloured electric lamps in groups, the lighting of which is so keyed that any member of the executive staff knows at sight when he is required at headquarters. These are but a few examples showing how waste of time is prevented.

In addition to the linotype, the machines produced include newspaper stereotyping apparatus and letterpress and lithographic printing presses.

Some idea of the volume of work may be gained by considering the size of the foundries. The main foundry has an area of 140 f t. by 70 ft., the plate-moulding shop 356 ft. by 42 ft., the fettling shop 130 ft. by 40 ft. Further, the main gangway in the chief shop is 520 ft. long and 12 ft. wide; the turning department is 108 ft. by 80 ft.; the milling department, 108 ft. by 84 ft.; the linotype matrix department, 164 ft. by 64 ft.; the planing department, 260 ft. by 90 ft.: the drilling department, 106 ft. by 90 ft.; the capstan and lathe department, 108 ft. by 90 ft.; the surface grinding department, 108 ft. by 62 ft.; the tool and gauge room, 100 ft. by 60 ft.; fitting shop, 240 ft. by 40 ft.: general stores, 110 ft. by 110 ft.; linotype erecting department, 92 ft. by 58 ft. (the normal output of this department is 20 machines per week); the autoplate erecting department, 180 ft. by 40 ft.; litho machine erecting department, 180 ft. by 40 ft.; Miehle and Centurette presses erecting department, 180 ft. by 40ft.; linotype matrix stores, where over 27,000,000 matrices are housed, 140 ft. by 65 ft.; and the drawing office, 88 ft. by 65 ft.

The machine tools throughout the shops are arranged in convenient groups, each group being driven by independent motors from current generated by turbine-driven dynamos. Mobile electric motor sets are used for driving the machines in the erecting shops for their test runs, the plugs for the current being placed at easily accessible points throughout the shops.

The achievements of this large manufacturing concern have not been restricted simply and solely to the making of machines. Organised effort takes care of the welfare of the employees, of whom there are over 2,000. In addition to games on the estate playing fields, there are frequent concerts, whist drives and dances. The grounds on the estate are laid out chiefly for the amenity of the workpeople. The cottages are rented only to employees of the company, and the wives and children on the estate have their own enclosed garden, where the children can play in safe and healthy surroundings. The grounds are well wooded; some of the trees are fine specimens of oak and beech, and as provision for the future the company has in recent years planted many hundreds of shrubs and trees.

There are 50 linotypes at work at St. Clement's Press, but in addition there are a large number of Intertypes, Ludlows and Elrods. This battery of 70 machines is used for setting up not only ordinary text matter, but also for the composition of every kind of display and ornamental letters, which, together with another very clever machine that will cast all kinds of ornaments and rules, makes it possible to set up the entire contents of a newspaper by mechanical means, thereby eliminating the use of movable type, and, in addition, giving a new face of type for each edition of a paper. In fact, the St. Clement's Press has the credit of having been the first printers in England, and, indeed, Europe, to produce the original complete newspaper without the use of movable type. As a matter of actual fact, quite 90 per cent. of all composition, both text and large type display, is at present produced at St. Clement's Press without the use of single types, and when it is comprehended that the works turn out more than 25,000,000 letters every week, some idea of the magnitude and importance of setting type by mechanical means becomes apparent to one's mind.

MR. W. H. LOCK (Linotype & Machinery, Ltd.) presided over a very successful Bohemian concert at the Cannon Street Hotel last month organised by the Lithographers' Auxiliary to the Printers' Pension Corporation.

MR. GEORGE W. JONES, of the Dolphin Press, London, is being entertained to a complimentary dinner on June 5 in celebration of his completion of 50 years in the printing trade and in recognition of the outstanding merit of his work as a craftsman.

PAPER AND BOARDS

Croxley Mills, Watford, Herts.

BANKS, BONDS, LEDGERS, COVERS, LINEN FACED, PRINTINGS, BIBLES, LITHOGRAPHIC, MUSIC, ANTIQUES, DRAWINGS, OFFSET, CREAM LAIDS, &c.

Homepark Mills, King's Langley, Herts.

CHROMO & ART COATED PAPERS & BOARDS, COATED BOX BOARDS, CLOTH LINED & MANILLA BOARDS, SURFACE COLOURED BOARDS.

Nash Mills, Hemel Hempstead, Herts

WHITE AND TINTED DUPLEX AND CARD INDEX PULP BOARDS, WHITE LINED BOX BOARDS, LINEN AND ANTIQUE FINISHED BOARDS.

Apsley Mills, Hemel Hempstead, Herts

POST CARDS, PASTE BOARDS, VISITING CARDS, FANCY CARDS, PRINTERS' CUT CARDS, IVORY BOARDS, CLOTH LINED PAPERS, JACQUARD CARDS, &c.

Total Output Over 500 Tons Per Week

IF YOU ARE NOT ONE OF THOUSANDS OF SUCCESSFUL PRINTERS WHO HAVE PROVED THE VALUE OF OUR PRODUCTS, WE SHOULD LIKE TO SEND YOU SAMPLES.

JOHN DICKINSON & Co. LTD.

MESSRS. JOHN DICKINSON & CO. LTD
APSLEY ENVELOPE MILLS
HEMEL HEMPSTEAD
HERTS

If your enquiries are for
WINDOW ENVELOPES

IN ANY QUALITY, SIZE, OR SHAPE
AT ANY PRICE.

Write to Apsley

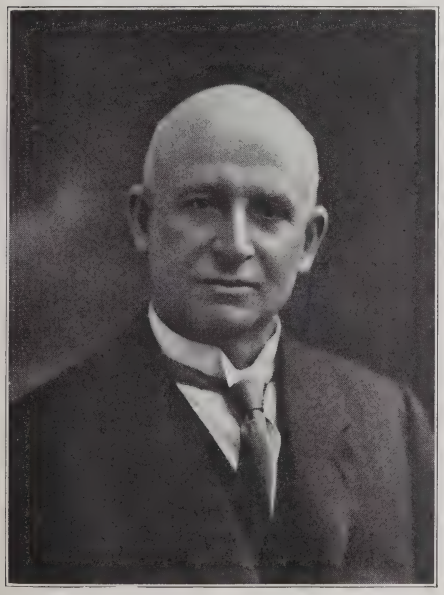
BRITAIN'S LARGEST ENVELOPE MILL
SPECIALISING IN THEIR PRODUCTION
BY THE THOUSAND OR MILLION.

South Africa: A Few Impressions of My Visit

By F. W. BRIDGES

IN the April issue of THE CAXTON I mentioned in my interview with the Editor some of the interesting features of my trip, but, from conversations which I have since had with various sections of the printing trade, I gather that a few further particulars regarding the personnel of the principal leaders of the printing trade in South Africa will be of considerable interest both to the home trade and members of the craft in other parts of the world who know South Africa only by name.

The journey out, although roughly 6,000 miles—which seems, and, of course, is, a tremendous distance—is a very pleasant one. When one has done the journey, it is exceedingly difficult to understand why it was not taken before, for modern means of travel are so adequate and perfect that the voyage becomes one incessant round of pleasure and healthfulness. There are various lines to choose from, but the steamers of the Union Castle Mail leave nothing to be desired in the way of luxury and comfort. The whole construction, fitting up and appointments of "The Arundel Castle," by which I travelled, are admirable in every way, and the very worst sailor need have no qualms about venturing on the trip.



MR. T. MASKEW MILLER.

The journey itself is full of interest. Madeira, which is the first port of call, is reached the fourth day from home, and sufficient opportunity is afforded for obtaining a little idea of the beauties and attractions of this island to whet one's appetite for more on the return journey. From Madeira to the Cape the weather and climate are really delightful, and even in the tropics, owing to the exceptionally good ventilating arrangements, comparatively little inconvenience is felt even by those who habitually complain of heat.

Tedium is unknown, for one has no sooner settled down after starting than the passengers assemble to elect a Sports' Committee, and the remainder of the time is busily occupied by taking part in or witnessing sports, games, fancy dress balls and other dances, concerts, etc. Seventeen days after leaving Southampton the first view is obtained of Table Mountain, which is, of course, the glory of South Africa.

CAPETOWN.

Immediately the vessel was docked, and visitors were allowed on board, I was met by Mr. and Mrs. Maskew Miller, who gave my wife and myself a most hearty welcome to South Africa. Mr. Maskew Miller occupies one of the foremost positions in the Union, and he is not only a progressive printer, but also the principal bookseller in South Africa, holding the largest stock of educational books, on which he is a recognised authority. Some idea of the extent of Mr. Maskew Miller's business may be gathered when I mention that his normal stock is worth £60,000 to £70,000, his supplies being drawn upon by booksellers in every other part of the Union, Rhodesia, etc. A visit to Mr. Maskew Miller's printing works revealed the fact that he has an equipment up to date in every respect and equally up to date in catering for the requirements of the educational authorities, who insist on Africaans as well as English being taught in the State Schools, and, in view of this, Mr. Miller publishes a number of school books in the Africaans language, which he produces by means of his monotype installations.

"CAPE TIMES" OFFICE.

In planning these printing works—which, although not very large, are laid out in a way equal to any others in the country—it is apparent that every consideration has been given to such matters as ventilation, light, and the general convenience of the workers—matters of no little importance for a climate like that of South Africa.

THE PRESS OF THE CAPE.

The two leading Cape daily papers, viz., The Cape Times (morning) and The Argus (evening), are wonderful productions, both for their literary and advertising value, and it is not too much to say that these publications rank equal to some of our most influential provincial papers. The photogravure supplements published by The Cape Times weekly or at more frequent intervals are beautifully produced, while the Saturday editions of The Argus exceed in bulk anything issued on this side. Specimens of these and other South African publications will be found in the Press Section of the South African Pavilion at Wembley, and are well worth the attention of CAXTON readers.

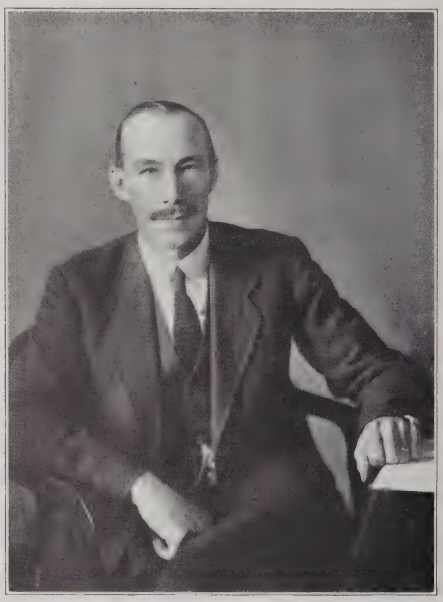
The Argus is printed on an American machine purchased from the Tubular Press Co., turning out

MR. R. ALLISTER,
President of the Federated Master Printers of South Africa, and General Manager of "The Cape Times."

30,000 an hour from single plates. The installation of such a machine by a South African concern is in itself an indication of the enterprise and confidence of the proprietors. The Argus Printing and Publishing Co. import their own paper and other supplies, and, being practically four months away from the sources of supply, their stocks are pretty heavy. During the War, when other papers in the Union were suffering from a shortage, they were able to supply paper to keep them going without impoverishing their own requirements. This speaks well for the friendly co-operation existing in the South African Dominion. Mr. D. Muir, manager of The Argus at Capetown, takes great interest in the apprenticeship question, and also in technical education, having special classes at the works at which juniors are taught English in the firm's time, Mr. Muir being firmly of the opinion that a thorough knowledge of English other than that taught in the schools is indispensable for the turning out of capable compositors or linotype operators.

In all these operations Mr. Muir is ably supported and encouraged by the managing director of the Argus Company, whose headquarters are at Johannesburg—Mr. John Martin, a man who enjoys the esteem and affection not only of his brother printers throughout the Union, but also of the officials of the Typographical Union, who speak of him in terms of the highest praise.

The Argus Printing Co. formerly had large jobbing works, but, owing to the rapid extension of the journal and their newspaper activities generally, they disposed of their jobbing department to The Cape Times some three or four years since, and a visit to the job printing works of the Cape



MR. H. W. SAMPSON,
Member of the Legislative Assembly, President of the South African Typographical Union.

Times Company was a bit of an eye-opener, remembering the fact that the entire white population of the Union of South Africa does not exceed 1½ millions, and that the Cape Province is only one of four provinces comprising the Union. The general manager of the company is Mr. R. Allister (President of the Master Printers' Federation), the works manager being Mr. Berlin, with Mr. Smail as assistant.

MR. ROBERT ALLISTER,

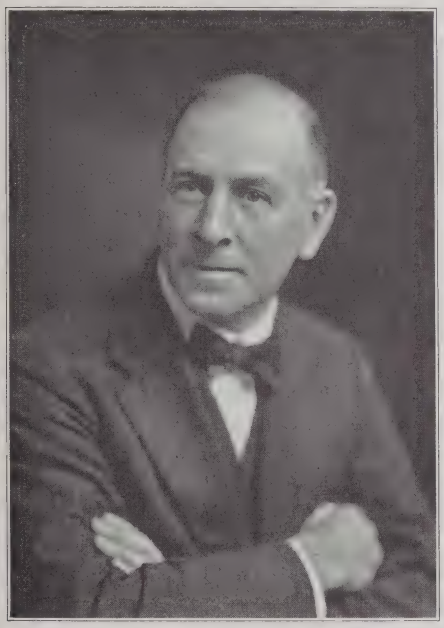
President of Federation of Master Printers of South Africa, 1922-24.

Under the guidance and care of the present chairman, Mr. Robert Allister, the Federation of Master Printers of South Africa has during the last three years become a powerful instrument in the printing industry. To-day, the Federation

exercises great influence over the jobbing printers throughout the country, and embraces in its membership all the most important printers throughout the Union of South Africa.

The Federation is one of the three members forming the National Industrial Council—an association of employers and employes for the purpose of settling wages, hours, and other working conditions in the printing industry.

Mr. Allister is general manager of The Cape Times, Ltd., Capetown, one of the largest and most influential companies in South Africa. This company is interested in newspapers, and manufactures all classes of commercial printing work and process blocks, and is also interested in stationery and steel furniture.



MR. A. B. GODBOLD,
Chairman of the National Industrial Council of the Printing and Newspaper Industry of South Africa.

It may interest readers to know that The Cape Times, Ltd., were the first printers, south of the Equator, to successfully produce photogravure work in a newspaper. Mr. Allister joined The Cape Times, Ltd., in 1902, and after being works manager for several years was promoted to his present position five years ago. He received his training in the East of Scotland as compositor, and at the conclusion of his apprenticeship took to journalism. Since his arrival in South Africa he has devoted his attention and energies to the commercial side of the printing industry, and at one time made a careful study of costs. He is one of the best known printers in South Africa, and his opinion on technical subjects is much valued by his colleagues.

PRINTING TRADE ORGANISATIONS.

In every important centre throughout the Union there is a master printers' association, the whole of these local associations being affiliated to the Federation of Master Printers of South Africa, of which Mr. R. Allister (Cape Times) is President. There is also the Newspaper Press Union of South Africa (corresponding to our Newspaper Proprietors' Association), of which Mr. R. Muir is President. The foregoing represent the employers' interests, while the South African Typographical Union represents the interests of the whole of the workers connected with the printing trade. The president of this is Mr. H. W. Sampson, M.L.A., with Mr. I. L. Walker as secretary.

The advantages of there being only one association, instead of many as in England, are manifest for negotiating purposes, and during my stay I had an opportunity of observing how thoroughly

MR. R. MUIR.
President of the Newspaper Press Union of South Africa, and General Manager of the "Cape Argus."

businesslike, but genuinely amicable, the relations are between employes and employer.

There is also a National Industrial Council of the Printing and Newspaper Industry of South Africa, consisting of an equal number of representatives of employers and employed. The present chairman is Mr. A. B. Godbold (Hortor's, Ltd.). This Council has been of incalculable usefulness to the trade, and, judging from my inquiries and investigations, it is productive of more lasting benefit than our own J.I.C. at home. Just before my arrival a first National Industrial Agreement had been entered into which will secure stability as regards wages for a further period of three years.

I was naturally much interested to learn that the formation of this National Industrial Council was due in the first instance to the correspondence on the "Betterment" question which appeared in THE CAXTON some years since, the idea being taken up by some of the enterprising and far-sighted members of the present National Council, a good

National Industrial Council of the Printing and Newspaper Industry of South Africa.

Chairman: Mr. A. B. GODBOLD.

DELEGATES AT THE FIFTH ANNUAL CONFERENCE.

Photo. *Cape Times.*

Top Row (left to right): J. J. Kruger (Kimberley), D. M. Ollemans (Bloemfontein), D. A. Sales (Cape Town), J. Wallach (Transvaal), C. Gray (Port Elizabeth), F. W. Knightly (Transvaal), J. W. Radford (Transvaal), G. E. Lincey (Cape Town), A. W. Bohlander (Bloemfontein and Kimberley), F. P. Rowell (Natal), J. H. Price (Pretoria), A. J. Downes (Pretoria), J. H. Perry (Port Elizabeth and East London), W. Pryor (Cape Town).

Centre Row. M. Hennigan, Organising Secretary, F.M.P. (Joint Secretary), M. N. de Villiers (Cape Town), R. Allister (Cape Town), H. W. Sampson, O.B.E., M.L.A., President S.A.T.U. (Joint Secretary), A. B. Godbold (Chairman), I. L. Walker (General Secretary S.A.T.U.), John Martin (Rhodesia), A. J. W. Haugh (Transvaal), J. W. Miller (Transvaal).

Front Row: E. D. Madden (Reporter), A. W. Townshend (Cape Town), A. K. McPherson (Border), R. Muir (Natal), F. J. Fahey, M.P.C. (Natal), H. J. Searle (Rhodesia), Jas. Leslie (Johannesburg), E. T. M. Notcutt (Cape Town).

strong and healthy movement being the outcome.

The immense distances between the various important centres of the Union, of course, render it very difficult for the various associations to be in touch, but, recognising the importance of cohesion and co-operation in the different provinces, the Master Printers' Federation last year appointed a General Organiser, and was fortunate enough to secure the services of Mr. M. Hennigan, who was at that time one of the costing secretaries of our home Federation of Master Printers. On all hands I heard nothing but praise of Mr. Hennigan's work; he is undoubtedly tactful and resourceful, having the faculty of bridging over difficulties and bringing into harmony disturbing or opposing forces.

The Federated Master Printers of the Cape appear to be a somewhat happy family under the chairmanship of Mr. D. A. Sales, with Mr. D. M. Smail as secretary.

The Johannesburg Association—known as the Associated Master Printers of the Transvaal—has a particularly enthusiastic president in Mr. L. E. Joseph, who with the aid of Mr. Hennigan is

MR. F. W. BRIDGES, at Messrs. John Dickinson's Cape Town Establishment.

determined that there shall be no printers outside the Association, and, judging by meetings which I attended, there is every likelihood of this goal being reached.

The Durban Society is known as the Printing Chamber of Trade, Mr. S. A. Riches being the Acting Secretary. Here the conditions of the trade are rendered exceedingly difficult owing to the problem of Indian labour, which is causing considerable anxiety throughout Natal and elsewhere.

As mentioned in my interview, I had the privilege of attending several meetings of master printers' associations, and also of meeting the president, secretary and other officials of the Typographical Union, and I was much impressed with the atmosphere obtaining, to which the satisfactory condition of the trade generally is doubtless largely attributable.

GENERAL EQUIPMENT OF FACTORIES.

In the Cape, the Free State, the Transvaal and Natal, the up-to-date methods of work were a cause of considerable surprise and pleasure, for it is not too much to say that the plant in many of the works equalled, and in some cases excelled, those of the Old Country. The high-class quality of much of the work turned out is also to be commended. The output of many of the factories is infinitely greater than one would expect, bearing in mind the fact that the entire white population of the Union of South Africa and Rhodesia is only 1½ millions—or about one-fifth of the population of London.

When going over some of these printing offices, it was very difficult to believe that I was 6,000 or 7,000 miles from England; the machinery in use was mostly imported from Great Britain, although occasionally one came across machines bearing familiar American and German names. In the newspaper offices there were batteries of linotypes and monotypes of the latest models, while in Bloemfontein one noticed that The Friend Newspaper is produced by mechanical composition—not only the text, but also the advertisements, which are set entirely by the Ludlow system of display composition.

THE WHOLESALE HOUSES.

As might be expected with a distance of 6,000 to 7,000 miles from the sources of supply, the wholesale house is indispensable to the printer, and, although many of the larger printers import direct and have their own buying agents at home, such houses as Dickinsons, Spicers, Dawsons, etc., offer such splendid facilities and service that it is scarcely to be wondered at that direct importation is not on the increase, and, owing to the friendly relations existing between the wholesalers and printers, which are becoming firmer and more cemented every month, the tendency is likely to be in favour of the wholesaler. The complaints levelled against the wholesaler for direct trading with customers are not very numerous, and again, owing to the good offices of Mr. Hennigan, a far better understanding and closer co-operation was brought about even during my short visit.

The wholesale houses, apart from holding large stocks of paper, stationery, etc., also in many instances are agents for printing machinery, type, ink and other accessories; this again is of great assistance to the printer, especially in far-away places which are reached at regular intervals by the traveller for the wholesale houses.

For instance, Messrs. Dawsons are agents for the following firms: Stephenson, Blake & Co.; Fry's Metal Foundry; A. T. Gadsby, Ltd.; T. C. Thompson & Sons; Slater & Palmer; Thos. Wright & Co.; and Wiggins, Teape & Co.

Messrs. Spicers, Ltd., are selling agents for: H. A. Coombs; John Long, Ltd.; Eveleigh, Nash & Grayson, Ltd.; Eburite Paper Co.; Harrilds & Sons, Ltd.; Millar & Richards; G. Delgado, Ltd.; Morris & Ashby, Ltd.; Empire Paste Co., Ltd.; The Cambridge University Press; Mander Bros., Ltd.; Dux Chemical Solution Co.; Thomas & Green, Ltd.; Canadian-American Machinery Co., Ltd.; Charles Letts & Co.; J. L. Morrison & Co.; Waite & Sheard, Ltd.; Paper Fasteners, Eyelets & Metal Smallwares, Ltd. Buying agents: Gilbert Hamer Co., Ltd., constructional engineers, Durban; H. S. Hills, Port Elizabeth; J. Whitford Griffiths & Co., Capetown; J. J. Myburgh, Stellenbosch.

Messrs. John Dickinson & Co. are agents for: H. W. Caslon & Co., Ltd.; Payne & Sons, Ltd.; Waite & Saville, Ltd.; J. Ratcliff & Sons, Ltd.; J. Shaw & Sons; B. Winstone & Sons; A. B. Fleming & Co., Ltd., T. H. Saunders & Co.; E. J. Hollidge, Ltd.; Saml. Jones, gummed papers; Chandler &

Price; Miller Feeders, Cross Feeders; Hamilton Manufacturing Co.; The Dexter Folder Co.; The Smyth Manufacturing Co.; Latham Machinery Co.; A. G. Burton's Son; Intertype Corporation; Miehle Manufacturing Co.; the Kelly Press; and the National Machine Co.

THE GOVERNMENT PRINTING OFFICE.

While in Johannesburg I took the opportunity of visiting Pretoria, where I was courteously shown over the Government Printing Offices, which are under the management of Mr. Knightly. Here again one was struck with the immensity of the output and the large variety of machines employed. This is not the place to argue as to the wisdom or otherwise of Governments having their own printing works, but one could not help realising that the Government Printer for South Africa intended to have the very latest machinery and appliances on the market, and that he had taken full advantage of his visit to the last Printing Exhibition was quite evident. It is hoped that the extension of the Government Printing Office (over £90,000 being allocated to this purpose and the erection of new buildings) will not prevent Mr. Knightly from attending the exhibition to be held next year.

While speaking of Pretoria, a visit to the works of Messrs. Wallach Bros. must not be omitted. This firm are proprietors of the "De Volkstem"—the leading Dutch paper—and Mr. Wallach is one of the "live wires" of the Transvaal Master Printers' Association.

TRAVELLING FACILITIES.

Before closing these notes of my impressions of South Africa, it may be useful if I just add a few words about the railway facilities.

Visitors to the Wembley Exhibition will probably be somewhat surprised at the luxurious cars displayed in the South African Section, but it is none the less a fact that everything possible for comfort is done by the Government, who, with one small exception, are responsible for the administration of the entire railway system. The general manager, Sir William Hoy, is one of the most capable railway authorities, and the 11,000 miles of line have been very largely developed under his management.

To carry the railway over such immense tracts and mountainous districts was an engineering feat of no small proportion, and, although the rate of travelling may appear slow as compared with home services, there are very good services between the chief centres, and, notwithstanding the heat and dust one is compelled to meet with, the facilities afforded to minimise the inconvenience of the journey are excellent.

In conclusion, I should like to convey my sincere thanks to all who contributed to make my visit to South Africa so thoroughly enjoyable—and, may I add, successful. I would especially thank Mr. and Mrs. T. Maskew Miller, Mr. Muir (of The Argus), Mr. Allister (of The Cape Times), Mr. Thorpe (Dawsons), Mr. J. W. Timberlake (Dickinsons), Mr. D. M. Ollemans (of The Friend Newspaper Co.), Mr. J. W. Miller (Johannesburg Star), Mr. C. E. Joseph and Mr. Herbert (Spicers).

Miscellaneous Advertisements

HAND NUMBERING MACHINES, Counters, Perforating Discs and Printers' Sundries. Best and Cheapest. Ask for list. Debecey Wholesale and Manufacturing Co., Ltd., Oldbury, Worcs.

PRINTERS' BLANKS READY FOR YOU TO PRINT.—Memosets, Receipts, Billheads, Typewriter Postcard Strips, Patent Postal Statements.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

CARD INDEX TRADE WORK.—Tabbing, Slotting, Ruling, Rotary Cutting and Punching. Quick delivery.—Debecey Wholesale and Manufacturing Co., Ltd., Oldbury, Worcestershire.

TRADE NUMBERING.—Hand and Treadle Paging. Intricate Numbering a speciality—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

CARBON PAPERS.— "Permink" (Regd.), the original permanent ink Pen-Carbon, Pink-back Pencil and Typewriter Carbons. Job lots from 1/- per 100.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

COUNTER CHECK BOOKS, CAFE CASH CHECKS.—The best and most reliable are made by Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

WRAPPERING PAPER ON REELS.—Plain or printed in one or two colours. Various widths and colours of Sulphites and Krafts stocked.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

GENTLEMAN with large connection amongst printers, etc., in Eastern Counties is open in July to represent good class firm for the sale of their specialities.—Write Box No. 27, c/o THE CAXTON MAGAZINE, Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

THE Proprietors of British Patent No. 100,729, relating to "Improvements in Matrix bars for Type Bar Making Machines and in the Type Bars produced thereby," desire to enter into negotiations with one or more firms in Great Britain for the sale of the Patent rights or for the grant of Licences to manufacture under royalty.—Enquiries to be addressed to D. Young & Co., 11 and 12, Southampton Buildings, London, W.C.2.

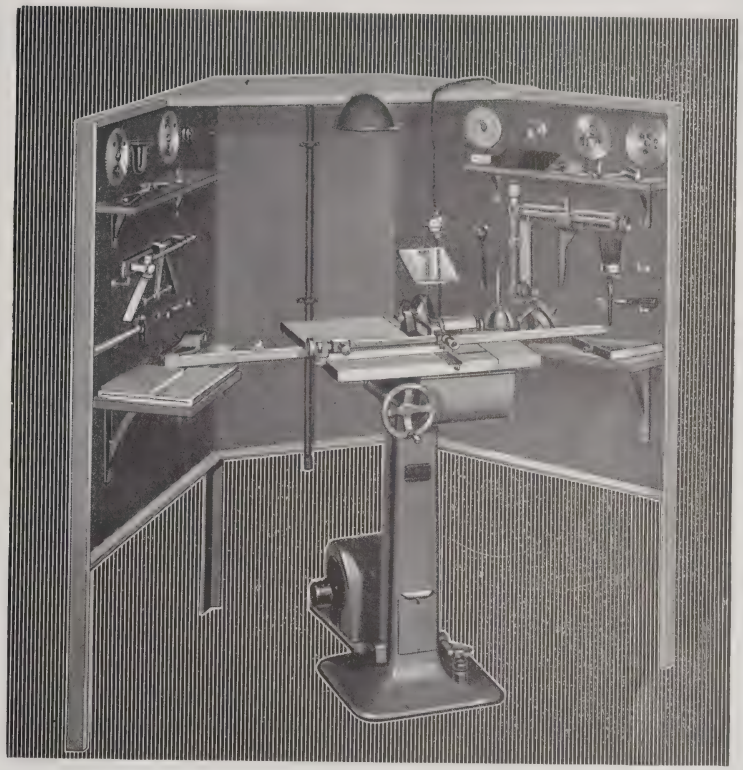
THE Proprietors of British Patents No. 100,278, relating to "Improvements in Type Bar Making Machines," and No. 105,403, relating to "Improvements in Matrix Holders for Type Bar Making Machines," desire to enter into negotiations with one or more firms in Great Britain for the sale of the patent rights, and for the grant of licences to manufacture under royalty. Inquiries to be addressed to D. YOUNG & CO., Chartered Patent Agents, 11 and 12, Southampton Buildings, London, W.C.2.

When writing Advertisers
∴ *kindly mention* ∴
The Caxton Magazine

Hamilton Saw Guard No. 15744

Made of All-Steel and Wired for Lighting.

Telephone:
HOLBORN 3068



Telegraph:
"BAKANDO, LONDON."

FOR saw-trimmer or plain saw, in composing room, electrotype or stereotype foundry. A cabinet as well as a screen or guard—everything auxiliary to the most accurate and rapid use of the machine kept in order and ready to hand. Note handy shelves, light fixture, open base for passage of metal truck, ample room for extension gauge, minimum of floor space.

With flying chips and sawdust confined by this guard—with no danger of damage to other equipment or machines—and no possibilities of discomfort or injury to the workmen—the saw may be wherever it can give its maximum of service as a standardizer of material and a profit-maker.

SPECIFICATIONS: Width, front, 64″, back, 20″. Depth, 31″. Height, 60″. Base opening, 18″ to floor. Long and short tool hooks on both sides. Upper shelves, 4×24 inches, flat; lower shelves, 8×24 inches, slightly tilted. In steel only; baked olive enamel. Wired for electric light. Shipped K.D., with instructions.

Superior Point System Saw and Trimmer is also shown in above illustration. The quickest saw and the safest saw. Saws and trims accurately to points, nonpariels and picas. Sold complete with motor. In stock for prompt delivery. Full information upon request.

BAKER SALES CO. 23, FARRINGDON AVENUE, **LONDON, E.C.4**

W. CAXTON · WYNKEN DE WORDE · R. PYNSON · T. NOTARY
R. FOULIS · T. ROOD · R. PROCTOR · T. DAVIDSON · T. BERTHELET · J. LETTOU · J. SCOLAR · J. DAY · R. GRAFTON
J. OKEARNEY · E. BYNDEMAN

CRAFTSMAN'S CORNER

W. MACHLINIA · W. BULMER · E. WHITCHURCH · U. MYLNER · J. SIBERCH · J. SCHOLOKER
W. MORRIS · J. BASKERVILLE · C. WHITTINGHAM · J. PINE

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

IN the May "Corner" were shown some typical examples of modern national press advertisements. Much had to be left unsaid; but there was sufficient to give the student an inkling of the duties and difficulties of the advertising man. One cannot always be opposed to "adaptations," and from this working up a good idea of one's own by this I do *not* mean stealing another's brains *en bloc*—because there is very little under the sun that is absolutely new, most is merely adaptation. But to do this successfully, you should first fully understand the original idea which you propose to use as a base; you should probe to the depths of the whys and wherefores, and be satisfied tnat your work is suitable for the purpose.

Let me give an illustration of what I mean. Austin Reed Ltd., Hosiers to Discerning Men, instituted the use of the Bodoni family for their advertisements. To my mind, this was rather daring, because it is a very difficult type to handle for such a purpose. However, by judicious planning and selection of the right form of illustration, careful grouping of type, with a fair space appropriation, Austin Reed's met with a fair degree of success. As soon as they began to get into their stride—lo! two other men's outfitters started on the Bodoni stunt. If they had improved on Austin Reed's efforts, they might have been justified in the course they pursued. But this did not happen so far as I am aware; in fact, one of them had the bad taste to allow ordinary modern roman (and a bad one at that!) to be mixed with the Bodoni—which, to the man with "discerning taste," should have acted as a warning to "keep off the grass."

I am not going to lay it down as a law that a modern roman face will not work with Bodoni; but these period designs do not lend themselves easily to indiscriminate mixing with other types. Possibly the individual responsible for this style of advertisement may have heard somewhere that

Example 70

Bodoni was the "father" of the modern roman design. A thing is not bad because it has faults; but a soulless imitation, made in the darkness of sheer ignorance and "don't care," is always bad.

Lecturers frequently find their audiences are far more receptive and attentive if something can be shown to demonstrate some of the points raised. The modern advertiser realises this in full measure, and conducts his campaigns on these lines. In poster work this has been specially developed, particularly in litho work; but it does not follow of necessity that illustration is absolutely essential; and the rest of my notes in this issue will be devoted to some simple letterpress posters, produced mainly for some West End of London firms as an additional means for reaching their public.

By way of introduction, it is all the work of Langley & Sons, Ltd., The Euston Press, 6-8, Euston Buildings, N.W.1, under the direction of Alfred Langley, president of the L.M.P.A., a practical man "to his fingertips," one who loves good printing, and who will not turn out cheap and nasty work for the sake of getting an order.

Here are a few typical examples of purely letterpress posters by the Euston Press.

Example 70 (Corner of a Hoarding) shows that the Euston Press takes its own medicine, and introduces an interesting point: competition for attention between ordinary letterpress and lithographic picture posters. A hoarding of pictorial posters, each craving attention, are no doubt more effective than a similar number of letterpress posters. But one or two of the latter interspersed with a number of the former will frequently hold their own.

This method of advertising by the Euston Press is very cute. True, it may possess very little appeal indeed to the man in the street, who (personally or indirectly) will buy Bird's Egg Substitute, Soap, Insurances, Gas Mantles, and may even admit to being favourably disposed to an occasional glass of beer (Reid's Stout in this instance)—but not once in his lifetime is he likely to buy a poster! Then why are Langley & Sons mixed up with such merchandise? Because they *know* that representatives (and oftentimes principals) of firms who *do* use posters are systematically going round and inspecting the hoardings, seeking for inspirations, seeing that all is well with their own advertisements, and finding out what others are doing. In such a position as is shown in this Example 70, I should not be surprised to hear that Langley's were amply repaid for the cost of advertising.

One speciality of the Euston Press is the Van Poster; and I shall take a few extracts from their booklet on the subject, "The Cult of the Van Poster," interjecting running comments as occasion arises.

Not many years have elapsed since the big Stores, large Drapers and Furnishers of the West End of London first realised the possibilities and potentialities of poster advertisements on the sides of their vans, of which there are literally thousands plying daily in the leading thoroughfares amidst throngs of shoppers and passers-by.

Suddenly someone struck a bright idea! Why not use the sides of their vans as an additional aid to publicity? There may be a special purchase of a particular line of goods—a new bargain floor being opened—a Seasonal sale about to commence—the weather may suddenly change (as it so frequently does in this dear old England of ours) from bitter cold and rain to sunshine and summer heat: and almost as sudden out will come the drapers' announcements of summer wear, to induce buyers quickly before the weather changes again—along comes the rain, and out come the mackintosh and umbrella posters, with the goods all ready on the counter. There are a hundred and one reasons making it necessary to attract the public "on the spot" before it is too late—and so the van poster has become a permanent institution.

Example 71 (Outside Blinds) is a double-crown van or window bill, in black ink on suitable ground design. This is quite effective, and the stripes at once suggest their meaning.

Example 71

When one calls to mind the posters of years ago, when coloured inks faded to a deadly grey after a short exposure to the sun, and the kaleidoscopic and rainbow effect visible on a poster which had endured one or two showers of rain, there is small wonder that many houses were chary of spoiling the appearance of their costly spick-and-span vans.

The Euston Press set out to overcome these difficulties. They had a special pure extra thick white paper made to assist durability and counteract as much as possible atmospheric conditions at all times of the year; whilst the ink they use is of a quality which in former years would have been used only for fine art work. For the ordinary letterpress poster there is a cheap line designated "poster ink," so called because of its low quality and price; but this has no place in the Langley poster.

Example 72 (Fancy Dress Ball) speaks for itself. Set mostly in Cheltenham Bold, with hand lettering to give a finishing touch to the Dickensian character, which has been so designed as to form an irresistible attraction to lovers of Charles Dickens.

This must have been a difficult poster to handle, because of the large number of interests which had

Example 72

to be served. There is the St. Pancras Traders' Association, Charles Dickens Centenary Pageant, King Edward's Hospital Fund, and Fancy Dress Ball; where held, when, price, and prizes—eight items all claiming their share of attention. Taken altogether, this is a very successful poster.

Example 73

Many houses introduce novelties and new lines of merchandise almost every day as a form of healthy competition and attraction, and it is only natural they should desire to use every legitimate means to give as wide a publicity to their announcements as possible.

Example 73 (Our Christmas Bazaar Now Open) is a double-crown Christmas Window Announcement set in Westminster Old Style with a Langley original Holly Border, and printed in red and green. In this reduction the difference in the three sizes of Westminster does not seem so pronounced as in the original, and may make one wonder why only five words require three sizes—but a glance at the original would probably satisfy one's curiosity.

Example 74 (Winter Underwear) and Example 75 (Early Autumn Styles). Original sizes respectively 25 in. by 22½ in., and 39 in. by 23¼ in. Set in Westminster Old Style wood letter with Langley original Borders. The first is in lowercase, the second in capitals only. No more direct and simpler announcements could be desired.

It is natural to assume that the Euston Press were not going to confine their plant and services to the production of van posters only: because their plant, with comparatively trifling additions, would be fully equipped for sale posters, window bills, showcards, and announcements generally. Let us look at a few.

Example 76 (Sale of Furs at Pontings) is a window bill 23¼ in. by 14½ in., with leading lines set in Wren and Poynder, and printed in brown and black. Just a plain, straightforward job, with a non-committal border to help out the main lines and act as a frame would to a picture.

Example 77 (Dining-room Furniture) is greatly helped by its fine colour scheme. Set in Poynder, and printed in gloss black and red inks on a dove-grey solid-tint ground, on white paper, 50 in. by 36 in. Here we have a good example of conventional publicity in a motor van poster. There are only five words—there is no need for the name and address of the publisher, because they would no doubt be prominently displayed on the van.

Example 74

EARLY
AUTUMN
STYLES

WE are taking advantage of the big price concessions now being made by Manufacturers to reduce their stocks, such concessions enabling us to offer all our goods at the LOWEST POSSIBLE MARKET PRICES.

F. W. THOMPSON & CO.

Monday, January 25

AN EXTRAORDINARY

SALE

FURS

Pentings

Inside and Outside
BLINDS

BY APPOINTMENT

DINING ROOM
FURNITURE

CATALOGUES FREE

Example 75
Early Autumn Styles.

Example 76
Sale of Furs.

Example 77
Dining Room Furniture.

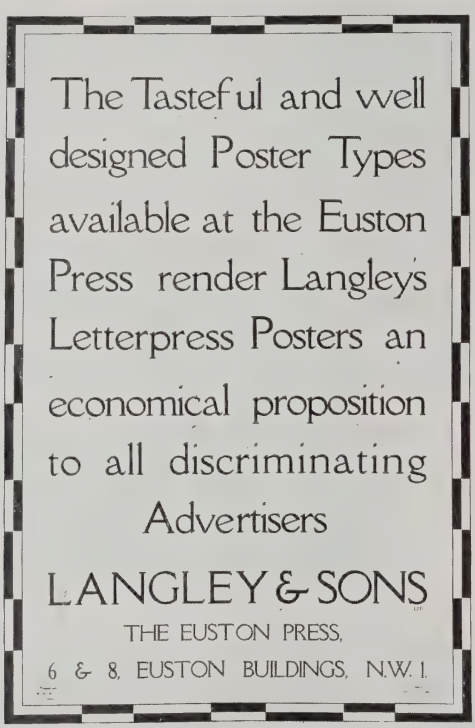
Example 78
Inside and Outside Blinds.

Example 79
We are taking Advantage.

Example 80
Euston Press Trade Mark.

Example 78 (Inside and Outside Blinds) is a van poster for departmental advertising, in direct contrast to the previous example. Size 39 in. by 23¼ in., it has a buff tint ground with green lettering overprinted. This has a very rich effect, buff and green being a bright and attractive combination—and almost suggests the necessity for a blind at once.

Example 80 (Euston Press trade mark) is an appropriate finish—did not Ruskin call the Euston Arch one of the finest pieces of architecture in the world? There is little doubt that a trade mark fairly easily recognisable by many of your customers because of its "atmosphere" is an asset which it is wise to use wherever reasonably possible.



Example 81

Example 79 (We are Taking Advantage) is a 23 in. by 18 in. Window Announcement, set in Clearface Bold, and printed in one colour. Quite an effective treatment, but there is too much space round the initial letter.

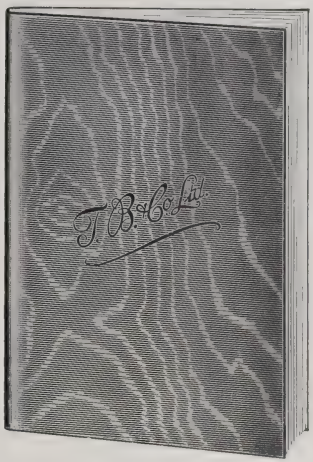
Reverting again to the subject of self-advertising, it will not be out of place to conclude with another illustration of the Langley style.

Example 81 (Tasteful and Well-Designed Poster Types) is a really fine advertisement, a 16-sheet poster set in Westminster Old Style. It is clear and restful, without the hardness of the Sans or over-decoration by some fancy border—and, it is straight to the point. The slight discrepancies in the spacing between some of the lines is no letterpress fault—it is due to the bill-poster not overlapping (or "closing up") properly.

To summarise: None of these posters are wonders of production—they represent just honest, straightforward letterpress poster work in a style created by a firm that knows how to get the best out of wood type, paper and ink. And when it is mentioned that the other varieties of letterpress work handled by Langley & Sons (The Euston Press) are equally as virile, then the L.M.P.A. is to be congratulated in selecting for its president for this year Alfred Langley—a printer who knows his work from A to Z—*and makes it pay!*

Readers are invited to send along for notice in these columns anything in the way of letterpress printing that is of general interest, and full credit will be given to contributors. Country printers, please note!

All communications concerning "Craftsman's Corner" should be addressed to H. Naylor, 8, Aubert Park, Highbury, N.5.



Have you seen this Book?

If not send for a copy

It gives the Prices and shows the Qualities of over **700 Stock Lines** of **Envelopes.**

THORBURN, BAIN & CO., LTD.

The Broadwall Envelope Factory. Stamford Street, LONDON, S.E.1

THE

PUNCH

AND

TICKET

CO., Ltd.

Send for our Price List of Tickets.

"KINGSLAND WORKS,"
ST. PETER'S RD.,
LONDON, N1.

Telephone: 2276 Dalston.

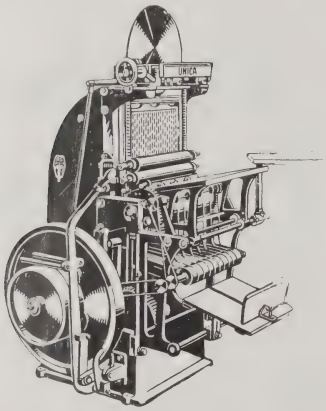
PRINTING PLANT

German Machines on the British Market

THIS month we take notice of two machines—both made in Germany. There will be readers who will wonder why. The reply is surely this: These and other machines of foreign manufacture are being widely sold. They are finding their way all through the country. British printers are interested in them. The machines are open to inspection and criticism, and it seems to us foolishness just to ignore them. All of us would rejoice to see British enterprise and genius flourish and all our machine builders filled up with orders. But anything of good in construction or working in other machines should come as a challenge to our genius and determination.

The "Unica" Vertical Cylinder Press

Messrs. W. J. Connoll & Co., 69, Leather Lane, Holborn, E.C.1, are handling this machine, and are making such additions to it as to make their contribution to it as sold in the British market very valuable. This little machine, built for small jobbing work, is built on the vertical principle. One obvious advantage is that all ad-



justments are made in front of the machine, and the work is delivered automatically after printing in full view of the feeder. Here then is a machine which will take a sheet up to 14 x 10 inches at an even speed of 2,000 per hour. It has a double cam drive, and there are four traverse wheels. Everything makes for easy make-ready, accurate adjustment, and the speedy removal of parts for cleaning. The register is perfect and the feeding perfectly simple. The impression is taken from a cylinder 20½ in. in circumference, mounted in bearings which make it impossible to "whip" or spring, and where the impression takes place the frame (which is cast in one piece) is strongly ribbed to take a heavy stain. The bed is actuated by direct drive machine-cut gears, and runs on four traverse wheels, each with wide bearings, so enabling the "Unica" to produce full size jobs impossible to print on a platen machine of the same size.

Two inking rollers over 6 in. in circumference pass over the forme twice for each impression, whilst the rider is reciprocating during the operation of printing, thus avoiding "repeat." The cylinder is stopped in any position, and the feed board, being hinged, swings clear, leaving cylinder readily "get-at-able" in any part. The ink duct is quickly removed for cleaning by unscrewing two milled nuts. The ink supply is regulated by hand wheel and ratchet, varying from one to six notches, operated from the front.

Certain additions have been made by Messrs. Connoll & Co. These consist of an impression throw-off at any position of the cylinder, a reciprocating rider roller (it and the inkers are of large diameter), an improved lay, and a special contrivance which enables the machine to print pulp boards. The design is very pleasing, the construction sound and strong, the machine takes up little floor space, and if, as is claimed, it will do the work of two platens, then £150 is a reasonable selling price.

The Auto-Phœnix Two Revolution Stop-Cylinder Machine

This machine is imported and sold by Messrs. John and William Burt & Sons, Ltd., 3, Rosebery Avenue, E.C.1. This type of machine is growing in popularity—partly by reason of the nature of its construction, but more because of the speed with which it works with perfect register. We ourselves saw it taking the fourth colour of a four-colour book wrapper at 2,000 an hour with perfect accuracy. The advantages of a two-revolution press are too well known to need stressing. But added to this you have here many wonderful contrivances which makes a machine of this order a tremendous accession to an office. Readers would not be particularly interested in a detailed description of the many striking mechanical features of this press. One or two special features we mention. The cylinder feeding grippers are fitted on to square rods, so that in adjusting, a sideway motion only is necessary. The inking is secured by combining the slab inking gear with the pyramid roller principle. You certainly have here a flat-bed machine which for speed, impression, method of inking, and exact register, is meeting a great need, and the number being installed in this country is certainly a significant pointer.

TRADERS SEEKING

SITES FOR NEW WORKS

SHOULD CONSULT THE

LONDON & NORTH EASTERN RAILWAY CO.'S

INDUSTRIAL AGENT

for information respecting vacant land, local rates, housing and labour conditions, accessibility of site, means of transport—in fact all that there is to know with regard to setting up new works in the huge area served by the Company.

Enquiries should be addressed:—

INDUSTRIAL AGENT,
L N E R,
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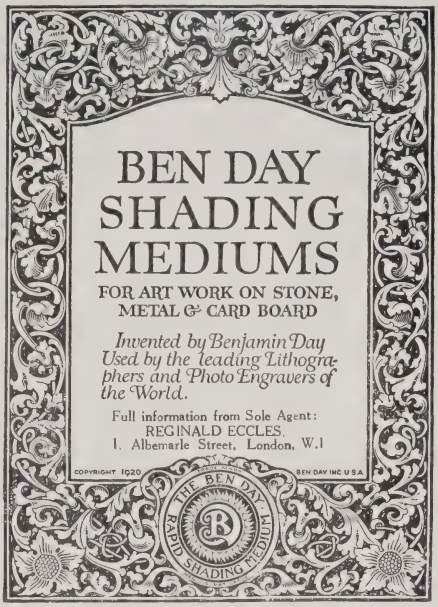

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REVIEWS

Linotype Faces: One-line Specimens. Linotype & Machinery, Ltd. 1923. $10\frac{3}{4}$ in. by $7\frac{3}{4}$ in. Pp. 156.

The linotype machine to-day exerts an important influence on the general trend of typographic development, and, through the medium of The Linotype Record, the capacity of the machine to do work which can hold its own from the standpoint of technical excellence and fine craftsmanship has been fully demonstrated. The synopsis specimen book now under review fills a different purpose from The Record, and shows at a glance the range of matrix faces from Linotype & Machinery, Ltd., available for linotype users.

An examination of the collection suggests the way in which it has grown from small beginnings; it includes a number of old familiar friends which are now long past a healthy old age and might with advantage have been put on the retired list. In the early days of the machine, the accepted standard for type faces was not so high as it is to-day; an increasing demand has arisen for better typography, and Linotype & Machinery, Ltd., would do a valuable service in withdrawing from circulation those series, such as some of the Dorics, which are not so well cut as their more recent productions. The Egyptians and some others are well cut, but they have outworn their welcome. A change of policy would have a marked effect on the appearance of our newspapers.

The display series are distinctly good, although these might with advantage be extended. Clearface Bold is an excellent face, and is available up to 42-point. Bodoni has been well cut, and extends to 36-point, as also does the Cheltenham series. Cheltenham Wide, which would be useful in the larger sizes for display where maximum legibility is required, and if space allows, does not go beyond 12-point; Cheltenham Bold only ranges from 18 to 36-point.

In body letters an excellent range of old styles is available, including Old Style 10 and Ronaldson. Scotch Roman No. 1 is well cut, and also the No. 2, which has a heavier face, but this is only offered in 10 and 11-point. The addition of a heavier old style would be distinctly advantageous. The re-cut Old Face is very similar to the old styles, and does not possess the characteristics usually associated with series of this name; the italic particularly lacks individuality. It is surprising to notice also that lining figures are used in place of the more graceful drop, or "up and down" figures. There can be no technical objection to the use of the latter on the machine, as they are adopted with the old style series.

In comparing the several series, we notice that there is a marked difference between the length of the descending characters in the 6-point size. In the majority of cases these are so much curtailed that the effect of the descender is almost lost, and as a result the legibility suffers. It may be possible that the descenders have been sacrificed in order to make the face of the lower-case as large as possible. A comparison of these series with Bodoni, where the face is comparatively small and the descenders long, proves that the latter is more successful both in appearance and clarity.

The specimen includes a complete showing of alternative figures, foreign accents and languages, and special characters, but no decorative material is shown, excepting in the end papers, which consist of a handsome all-over pattern constructed from re-cut old flower matrices. This design has already been shown in The Linotype Record.

As a piece of linotype typography the specimen book is admirable within the restricted field covered. Our criticisms are offered in the hope that it may be possible still further to improve the excellent service which "L. & M." renders to the printing industry.

"The Art of Lithography." By Henry J. Rhodes, 2nd revised and enlarged edition. London: Scott, Greenwood & Son. 1924. Demy 8vo.; pp. 328 + 10. Price 15s.

The issue of a second edition of this book is the strongest proof that the publication of the work has been a success, and there can be little doubt that its re-issue will be welcomed by all engaged in the lithographic trade. Mr. Rhodes was well known as a lecturer in lithography at the Royal Technical College, Glasgow, and independently as an expert on this subject. His book appears to have been framed on an excellent course of lectures, and the matter is presented in a form which makes it extremely helpful to students and craftsmen alike.

In preparing the second edition, the author has made a number of additions to bring the work up to date and to keep step with the progress that has been made in lithography in the last ten years. It would not have been possible to have given due effect to the great strides that have been made and to deal adequately from a technical standpoint with the new conditions created by the almost exclusive employment of metal plates and the growing use of offset printing without entirely reconstructing the work, or, alternatively, increasing its size to such an extent that the cost to many would have been prohibitive; the bulk of information, therefore, given in the book deals with lithography in its classic processes.

In the opening chapters the origin of the lithographic stone, the stone quarries, and even the fossils found in Solnhofen limestone are shown; but the subject of preparation of zinc plates might, in this new edition, have received more detailed attention, and specific information regarding the coarseness of the glass or sand and the length of

time necessary in graining to produce a definite grain, might have been mentioned; the importance of the proper understanding of grain suitable for various classes of work cannot be over-emphasised.

In the chapter on chemicals, we are glad to notice that the danger of using bichromate of potash or chromic acid is given proper prominence. Asphalt is described as "gum asphaltum." Asphalt is a fossil resin, and it is therefore somewhat misleading to describe it as a gum. In referring to light sensitive bitumen, "Trinidad" is mentioned, although Syrian asphalt is the one usually preferred for this purpose. The substance described as resin should, we suggest, be called rosin, as resin is the generic name for the gumlike substances that are not soluble in water, whereas rosin or colophony is but one form of the larger group of substances that are classified as resin.

The use of arobene, which was invented by the author, is described, as well as the new improved zinc transfer method which he has more recently invented and offered to the trade. The end of this chapter gives the information that full instructions and formulas complete will be sent for 25 dollars from Mr. Rhodes at 1430, East Sixteenth Avenue, Vancouver, B.C., Canada.

We must confess to being a little disappointed in the chapters devoted to photo-lithography. It is, of course, impossible to deal with the subject fully; but the short account given does not convey a correct impression of the methods that are at present in use.

The chapters devoted to lithographic and offset machinery are among the best in the volume, and the illustrations—especially the diagrams—are of the greatest value. In dealing with flatbed offset machines, we have not noticed any reference to the advantages of the use of geared inkers, neither are the Ideal rollers referred to; no doubt, however, there are sufficient reasons for the omissions. The illustrations of modern rotary offset machinery include the majority of machines that are in use at the present time, although here, too, we notice some omissions.

The chapters on machine management and machine printing evidently embody the results of years of practical experience, and are of the greatest value; it is a little surprising, however, that the author should recommend benzoline and solvent naptha as useful for washing the rubber blanket; in the absence of a blanket wash, it is usually considered that paraffin has the less harmful effect upon the rubber.

The chapter on estimating and costing might have been revised and made to accord more closely with the system of the Federation of Master Printers. The wide adoption of this system has been of the greatest benefit to the trade, and there can be no question that it is based on scientific principles.

The last chapter on the training of apprentices reminds us once more of the importance of this subject, and the necessity of bringing the best type of lad into the trade.

The book has been printed by the Aberdeen University Press, and, as might be expected, is beautifully produced. The illustrations are well selected and are distinctly helpful to the reader, and we are glad to see a good index is provided, which greatly enhances the value of the work.

Ink Specimen Books

We have received from Messrs. Lorilleux & Bolton, Ltd., two important specimen books dealing with their well-known inks. The general book deals with all ordinary inks, and the specimens submitted not only show correctness of colour, but are used on the actual kind of paper mostly chosen for each particular kind of work represented. This firm has abundant facilities for making special inks, and particular shades other than those demonstrated in this book we have no doubt would be readily prepared. There is a special series of label and alkali-resisting litho. inks, which includes all the inks likely to be required. The colours contain the maximum of strength, and are therefore economical to use.

A special book is devoted to offset inks. Here there is a range of twenty-five colours, each of which is printed on three kinds of paper without any variation being made in the shade. These proofs will convey to the printer the difference in appearance of the same ink when used on different papers. Messrs. Lorilleux & Bolton certainly make a speciality of inks for offset printing. It is all to the advantage of the trade that this firm has, since the beginning of the offset process, been in close contact with its development, and has experimented largely in order to adapt their business to the increasing needs of the offset worker.

A souvenir of the British Empire Exhibition has also been prepared by this firm, containing photographs of the works at Stratford, which give a very excellent idea of the magnitude of this business and the intricate nature of the manufacture of printing inks.

The Door to the World Markets

An International Year Book of the Trading Conditions and Possibilities of the World Markets, published by World Markets, Ltd., 161a, Strand, London. 10s. post free.

This book meets a need, for the pressing want to-day is the development of overseas trade. Here are gathered together in one volume selected names of those journals in each trade, locality and language, which cover the ground overseas with the concentrated effectiveness of his own trade journals at home. The book is amplified by valuable data concerning the British Empire, selected for their direct bearing upon the problems of overseas trade. Very often, for want of definite and reliable information the British manufacturer or merchant finds his attempts to advertise to his own trade in overseas areas have been practically groping in the dark. Many who read this will recall expenditure in such attempts which produced wholly inadequate results, or even none at all.

This book is published by an organisation directed by Sir John Foster Fraser, formed to overcome the difficulty which most firms have in their lack of knowledge how to set about finding new markets, their ignorance of foreign languages and local trading conditions, the absence of any body of experts to give reliable advice and the tremendous expense of sending out personal representatives to make investigations.

This volume, printed in English, French, and Spanish, is a good proof of the way this organisation is setting about its work.

"O lud, yes sir! the number of those who undergo the fatigue of judging for themselves is very small indeed."—Mr. Puff in *The Critic.*

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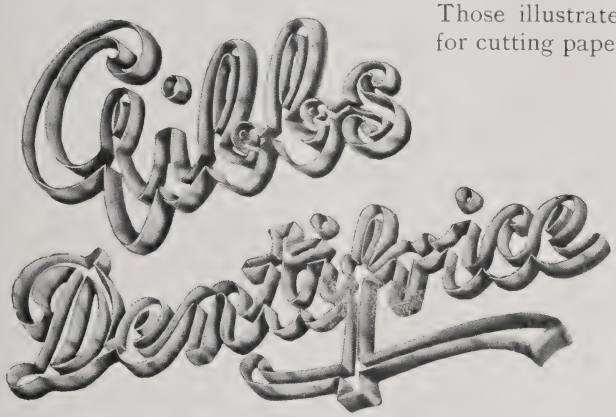

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Exhibition of Printing at Manchester

AN exhibition of printing was held in Caxton Hall, Salford, organised by the Manchester Jobbing Printers' Guild. This is the second venture of the kind undertaken by the Guild, and a new feature was introduced by opening the exhibition each afternoon at 2 p.m.

In its way this exhibition was a novelty, being organised by workmen for the benefit of their fellow workmen. The thanks of the Guild are due to the Committee of the Manchester Typographical Society, who helped to make the exhibition possible by granting the use of the hall to the Guild free of charge.

Everything likely to interest the master printer —as well as the journeyman and apprentice—were gathered together and displayed to the best advantage.

The idea the promoters had in mind was to bring before their members the "latest things in print," and in this they were fairly successful.

Amongst the photos of machines were the latest creations from the Victory-Kidder Company, the Practical Machines Co., and Messrs. R. W. Crabtree. Frys had a fine display of metal for every purpose likely to be of use to the printer, and the Manchester Typesetting Co. showed a fine selection of type faces, etc. Harrild & Sons' catalogues of their various specialities were in great demand, as also were Messrs. C. W. Shortt & Co.'s, who also showed type specimen sheets.

Messrs. Caslon & Co. and R. H. Stevens showed their latest type faces and other specialities, whilst ink was represented by Messrs. Johnston & Cumbers with some magnicent three-colour prints done with their inks.

Messrs. Linotype & Machinery Co., Intertype Ltd., and Lanston Monotype Co. showed illustrations of their latest machines, together with specimens of work done, as also did the latest accession to the machine type casting ranks—the Ludlow-Elrod Co.

Mr. Frederic Wesselhoeft had a comprehensive display of interesting things for the printer, and Messrs. Samuel Jones & Co. had an astounding display of coloured and ornamental papers, both gummed and plain.

The Borough Publishing Co. showed two most interesting books on "What a Compositor Should Know," by Mr. W. H. Slater, and Messrs. King & Jarrett, Ltd., showed two of their "1924 Price Book," by Mr. F. G. Shepard, the inventor of a type gauge, which was also shown.

The Correspondence School of Typography had a good display of actual work done by their students, which aroused much interest amongst the younger generation, and The British Printer had several copies on exhibition, and a good supply of catalogues of technical books.

Amongst the commercial work shown mention must be made of the display made by the C.W.S., C.P.S., John Heywood, Geo. Falkner & Son, and Percy Bros.

The College of Technology had a display of work done in the typographical classes, which showed the very varied character of the instruction.

The Guild showed specimens of work done for them since its formation, which showed in practical form the various activities it has undertaken. A photo was on view of the superannuitants who took part in the annual re-union at Chester last year. A photo of the football team who this year beat Bolton (4—3) for the Lanston Monotype Cup was on view, as well as the cup itself.

The winning prints in the various competitions, for which prizes were given by Messrs. Caslons, Stephenson, Blake & Co., Mr. Frederic Wesselhoeft, the Guild, and the Manchester Typographical Society (for working card) were also shown, the prizes being distributed on the closing night of the exhibition by Mr. Major, with Mr. Wilson in the chair.

Mr. Kerr, of the College of Technology, together with Mr. John Sever, judged the competitions, and gave satisfaction to the majority of visitors, though perhaps the same cannot be said of the competitors. The thanks of the Guild are due to these two gentlemen for consenting to judge the prints at such short notice.

The exhibition was opened at 10 a.m. on May 6th. for the benefit of the unemployed printers, and this was greatly appreciated.

The attendance was very satisfactory in spite of the downpour on the last two days, which doubtless kept many visitors away.

Typefounders at Caxton Home

ON Saturday, May 17, members and friends of the Amalgamated Society of Typefounders, to the number of over one hundred, journeyed to Limpsfield, to witness the unveiling of a war memorial tablet placed over a bed in memory of their fallen colleagues. At a concert, presided over by the late Mr. Sydney Caslon, at Shoreditch, the sum of £127 was raised for the purpose. The unveiling was performed by Mr. Ralph Caslon, who took the opportunity of commending the work of the Home. A vote of thanks to the Society for associating their war memorial with the Home was proposed by Mr. C. J. Drummond, J.P., and seconded by Mr. C. W. Bowerman, M.P. Feeling reference was made to the death of Mr. Sydney Caslon, who was at the time of his decease one of the trustees of the Institution. Mr. G. Tomkins (Secretary) was presented with a certificate entitling his Society to nominate patients to occupy the bed. The weather being delightfully fine, a very pleasant afternoon was spent.

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A STRIKING example of how quickly the offset press can respond to an emergency call for printed product is cited by a writer in the Inland Printer. The American Bible Society wanted a half million copies of the Gospels in Japanese delivered in the shortest possible time to the earthquake survivors. The Wynkoop Hallenbeck Crawford Co., of New York, undertook the contract, and within twenty-seven days after the printers received the Japanese copy a steamer sailing for Japan carried the half million copies of two Gospels, 64 and 48 pages. These had been photographically reproduced from a larger book printed on the offset press and folded, bound and trimmed.

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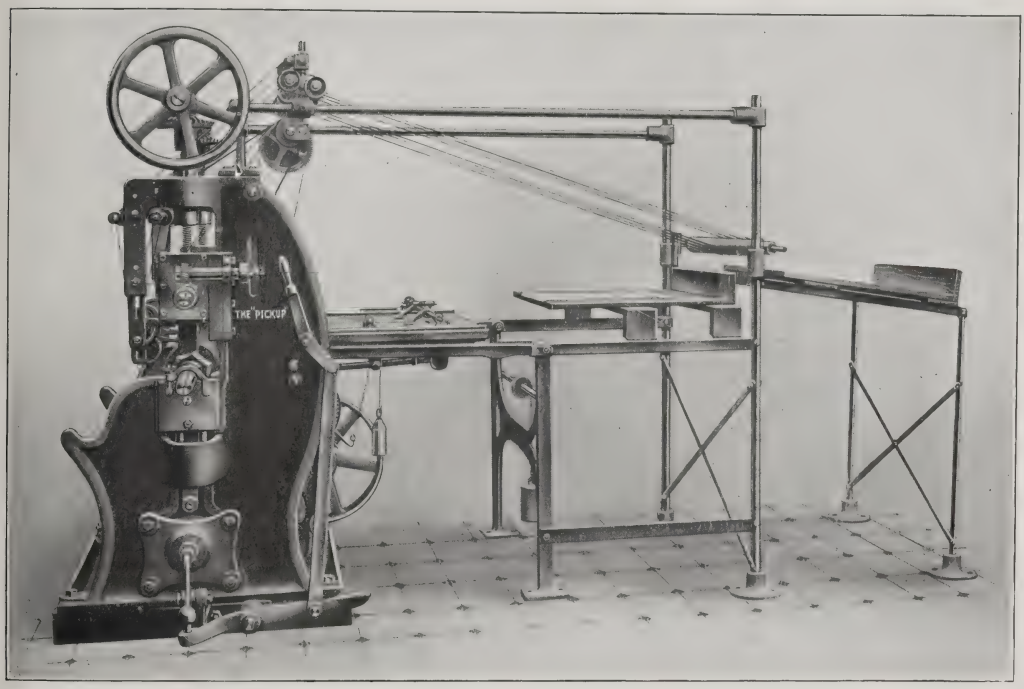

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Mr. F. W. Bridges at the London Society of Compositors Jobbing Guild

ABOUT sixty members of the London Society of Compositors Jobbing Guild, together with a few invited guests, met at the Manchester Hotel on May 21 to hear an address from Mr. F. W. Bridges on his recent tour in South Africa. Mr. George Eaton Hart presided, supported by Mr. J. R. Burt, Mr. J. Emlyn Jones, Mr. R. B. Fishenden, Mr. W. J. Boyle, Mr. F. Bradley, Mr. W. G. Tucker, and Mr. W. Whyte, of the London Master Printers' Association.

The Chairman, in welcoming Mr. Bridges, referred to the many services he had rendered to the printing trade, not the least of which was the organisation of those great printing exhibitions which had always proved so helpful and educative to them all. They rejoiced to have him back in this country, and were quite sure that the knowledge he had acquired would be readily and generously put at the disposal of the whole trade. Such information as Mr. Bridges had acquired on his tour would be readily received on all hands in the printing trade, and particularly by such a gathering as the present one, composed of men both appreciative and critical of all movements in the craft.

Mr. Bridges, in his address, naturally covered a good deal of the ground traversed in the article which appears in another place in this number. But he had much of interest to say regarding the country and the printing trade which was greatly enjoyed by those present. He explained that, having been to Australia, New Zealand, Canada, the United States, and various parts of the Continent, he thought he would like to see South Africa, our nearest dominion after Canada, and see something of the conditions of the printing trade there as well as the country itself. Having described the delights of the voyage, Mr. Bridges gratefully acknowledged the kindness he received on landing at Capetown, being welcomed within an hour of his arrival by Mr. M. Hennigan, Organising Secretary of the Federation of Master Printers of South Africa; Mr. Joseph, who was President of the Master Printers' Association in Johannesburg; and Mr. Walker, General Secretary of the Typographical Union, so that from the time he landed until the time he left he was in close touch with paper and print.

When one went to places like South Africa, one must forget England and continental places altogether, because it must be borne in mind that it is a country in the making, and it was impossible to realise until one visited the place how vast was the country and how few people there were in it. And it was that which struck him as being so wonderful—that with only one and a half million white population in the whole of South Africa—which is about one-fifth of the population of London—it was possible for such large printing works to be established and carried on so successfully. It was perhaps not generally known that South Africa was undoubtedly a coloured man's country, the white people being in the minority of one to six, and the coloured problem was one of the most difficult to solve over there. The white people had not got it all their own way. He was not going into political questions, but he had the pleasure of conversing with printers of every shade of public opinion, with legislators, and all sorts and conditions of men, and they all realised that the colour problem was going to be a very difficult one to solve. He was not there long before he went to their House of Commons—the House of Assembly—and met Mr. Sampson, who was President of the Typographical Union, and learned from him a great deal about the printing trade from the workers' point of view. It was well known that he himself was considerably interested in the question of the betterment of the printing trade, and that he was very largely responsible for bringing about that happy organisation—the Joint Industrial Council. He was very pleased to hear from Mr. Sampson that the conditions between employes and employer were very friendly in character. He was also glad to know that they had their National Industrial Council, which was framed very largely upon the Joint Industrial Council over here. It showed him more than anything that, after all, although they were six thousand miles away, they were all one race, and the printing trade could be regarded as made up of units scattered all over the British Empire. He was glad to feel that there was a bond of union between them, inasmuch as they had copied the Joint Industrial Council rules as their basis. The National Industrial Council had been operating for some four or five years, and was working splendidly. He would like to mention that while he was in Durban, where he afterwards went, a great distance from the Cape, something like fifteen hundred miles, there was a meeting of the Executive of the National Industrial Council, and he had the privilege of meeting the whole of the members, and found that the utmost goodwill prevailed, although naturally they did not see eye to eye on all points. The printing trade had greatly benefited by the establishment of that Council. Whilst in the Cape he naturally wanted to see some of the printing establishments there. The first place he went into was the office of The Cape Times. Possibly he was drawn there because he had met on the voyage out a man who had taken up his work as assistant works manager there. The Cape Times was the morning paper in the Cape. It was a wonderful publication with splendidly equipped works and two distinct branches—one jobbing department where they undertook all sorts of jobs such as the St. Clements Press would not even despise. In a separate department they had all the equipment necessary for a modern newspaper. Considering that it took four months to get supplies, it seemed extraordinary. Once a week they published photogravure supplements, which were really very well produced. Although some of those present might possibly criticise these productions, he considered that as a daily paper it really was a splendid production. Another paper produced in Capetown—an evening paper—was known as The Argus, the Saturday editions of which sometimes ran into as many as 48 pages. The Argus Printing and Publishing Company was

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a very wonderful and prosperous institution. At one time they had large jobbing works, but now they concentrated on newspaper production. Some two or three years ago The Cape Times took over the whole of their jobbing plant, which was a good thing for both companies. He went to see The Argus printed one day. They started running about four o'clock. To his surprise he found one of the American Tubular Presses installed and turning out copies on a single plate at the rate of thirty thousand an hour. Of course, those figures did not sound great to them, but they had to bear in mind that Capetown was not London, and seeing a machine like that running six thousand miles from home in a country not by any means developed was an achievement to be proud of.

In South Africa they had a very good apprenticeship scheme, which the Government had recognised and was working rather well. The apprenticeship business was worrying them a good deal over here. Being an enthusiast, the manager of The Cape Argus instituted a class at his own works, and they give a certain amount of time to apprentices to attend classes once a week, in employers' time, and in the evening there are other classes which they also attended voluntarily. From the table given him the apprentices valued their opportunities immensely. It was noticeable, too, that a higher standard of general education was expected of apprentices than prevailed here.

He had already spoken of the Typographical Union. They had great advantage over there in having only one Union instead of twenty-two, as they had in London. They appreciated the advantage when it came to negotiating.

He watched very closely a Bill being introduced to make provision for the prevention and settlement of disputes between employers and employes, and it rather made his mouth water, especially now, when he was informed that this Bill had become law. The Trade Disputes Bill was a conciliation bill, and it simply meant that the Government recognised the National Industrial Council in every trade, so that if the printing trade, through the National Industrial Council, came to any sort of decision regarding wages and other matters, provided they can satisfy the Government that they have a majority on both sides, that decision becomes legal, and it was enforceable even in houses outside the employers' and workers' associations. He could not help thinking something similar to this would be welcomed over here. If they could only make many who were not members of the Masters Printers' Association toe the line, it would solve many of their problems. That was what the National Industrial Council was doing in South Africa.

He need scarcely remind them that South Africa would be a perfect paradise but for one or two things. If we could have a little more of their sunshine, and they a little more of our rain, both countries would be a perfect paradise.

From Capetown he went to Bloemfontein, where he had the pleasure of meeting the chief proprietor of The Friend Newspaper Company, and saw there one of the best equipped offices he had ever seen. Mechanical composition figured very largely in this establishment, even the advertisements being almost entirely set by the Ludlow system. They had a wonderful property there which he would like to possess, called The Farmer's Weekly, owned by the Friend Newspaper Company, Ltd. Johannesburg was a city six thousand feet above the level of the sea, which would be some indication of the kind of railway journey necessary to reach it from the Cape.

There was a lot of rivalry between the Cape and the Transvaal. At the Cape people naturally thought they were the most progressive and solid. Johannesburgh thought they were the most enterprising. There was certainly more price-cutting in Johannesburgh than in the Cape. While at Johannesburgh he had the pleasure of attending a meeting of printers who joined together to discuss trade matters. Mr. Hennigan was there as Secretary of the Federation of Master Printers of South Africa, and he thought he was able to show them, by a few remarks he made, the great advantage of co-operation. Mr. Hennigan was doing his level best to get them all into the Federation. Johannesburgh had a large number of good printers and good newspapers. The managing director of The Argus Company, who lives in Johannesburgh, had the good fortune of being the most popular man in the printing trade in South Africa. He said that advisedly, because he met with scores of printers during the two months he was there, and everyone of them was full of the praises of this good gentleman. He thought it was very largely due to Mr. Hennigan that the National Industrial Council worked so well.

As to Pretoria, the old capital of the Transvaal Government, there was there one of the most wonderful Government buildings. There has been great rivalry, of course, between Capetown and this province when the Union of South Africa was formed, and as a compromise the administration offices are retained in Pretoria, while Parliament meets at Capetown. It would be difficult to imagine Parliament meeting in London, with all the Whitehall offices fifteen hundred miles away!

While at Pretoria he went over the Government Printing Works there. He was conducted over the whole place, and obtained an idea of what they were doing. They have every conceivable machine for turning out work that one could think of. They were up-to-date in every respect, as they bought all the latest machines at the last exhibition.

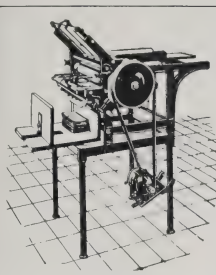
The following comparative table of distances, kindly supplied by Mr. Timberlake (John Dickinson & Co., Ltd.), would no doubt be of considerable interest to our home friends:—

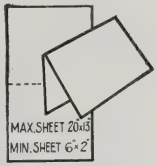
Distance from—	Equivalent to—
Cape Town to Johannesburgh	London to Marseilles
,, ,, East London	,, ,, Lucerne
,, ,, Pretoria	,, ,, Prague
,, ,, Delagoa	,, ,, Naples
,, ,, Durban	,, ,, Copenhagen

Having recently returned from a business trip to Australia and New Zealand, Mr. Timberlake was good enough to also supply a similar comparative table regarding that part of the world.

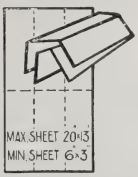
Distance from—	Equivalent to—
Sydney to Melbourne	London to Edinburgh
,, ,, Adelaide	,, ,, Berlin
,, ,, Perth	,, ,, Moscow
,, ,, Wellington, N.Z.	,, ,, Sofia

Mr. Bridges remarked that not only was all official printing done by the Government, but





SINGLE FOLD



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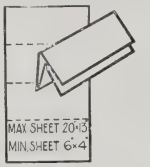
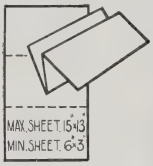
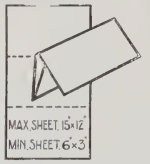


DOUBLE PAR. FOLD.



ACCORDIAN FOLD



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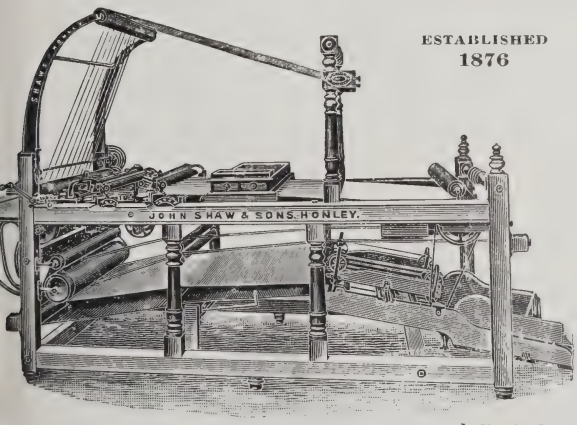

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Supplied to the Indian, Australian, New Zealand, South African, and Cyprus Government Printing Offices, also H.M. Stationery Office, and in all the leading and best Offices in Great Britain, Ireland, the Colonies and South America. One firm alone in Great Britain use over 150 machines.

Sole Agents for American Striker Pens & the New Gold Alloy Durable Pens. Samples & Prices Free. COMPLETE RULERS' OUTFITTERS

MACHINES FOR EXPORT A SPECIALITY AND RECEIVE **SPECIAL ATTENTION**

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Write for particulars of our **"Super-Imperial" Disc Machine,** for Feint Lining and Striking Both Sides of Paper, either with Ream Feeder or Patent "Pile" Feeder, which holds from 15 to 20 Reams, and Latest Style Layboy. Also of our **"Super-Imperial" Single Sider Disc Machine,** with or without Feeder. Makers of all classes of the Latest and Newest Paper Ruling Machinery.

The "BAILEY" PATENT ROTARY PERFORATOR ATTACHMENT can be added to either Pen or Disc Machines.

time and machinery were often occupied with supplementary work undertaken in competition with the trade. The official conscience was stilled by the fact that trade union rates of wages were paid!

The fact that there were two official languages prevailing throughout the country was a boon for printers whatever it was to the public who had to pay for it, for all Government printing had to be published in both English and Africaans.

Mr. Maskew Miller, who has already been referred to, had built up a very large business in publishing school text books in both languages.

Technical education was enthusiastically undertaken and supported, and the general standard of education required in apprentices of the printing trade was even abreast of that in our own country.

Printers in South Africa were doing their part well in uplifting the craft by which they lived; they were exceedingly capable workmen, and the work they did was highly creditable, and compared very favourably with our own. It was very gratifying to know that most of the principals and the majority of the overseers and managers were indebted to the old country for their training and experience, so that they could heartily rejoice at the success of these printing establishments.

At the conclusion of the address a number of interesting questions were raised by members of the Guild as to the conditions of labour, rates of pay, grading of workers and native labour. Naturally enough, Mr. Bridges in such a short tour did not attempt to familiarise himself with details of organisation, but his answers to these questions were interesting and informative. Coloured labour in the printing trade is not a very serious matter, excepting in Durban, where Indian labour is a bit of a menace among printers as well as other trades. The workers are graded into at least four grades. It is certain they earn good money. They seem very contented with their lot, and, of course, it is a pertinent fact that a large majority of them are recruited from the old country.

The thanks of the meeting were expressed to Mr. Bridges in interesting speeches by Mr. Whyte and Mr. E. J. Davey, and a vote of thanks to the Chairman was very heartily carried, on the motion of Mr. J. R. Burt, seconded by Mr. Buchan

The next meeting of the Guild is fixed for June 18, when Mr. W. G. Tucker will speak on "Printing—My Job."

The Overseer and Costing

MR. JOHN SUTHERLAND, Instructor of Typography at the Heriot-Watt College, Edinburgh, recently inaugurated an interesting and lively discussion at a meeting of the Printers' Managers' and Overseers' Association of that city on the question of the passing of costing from the hands of the overseer into those of a commercial costing clerk. He urged that, whatever qualifications the latter had as an accountant, it was impossible that he could either visualise or assess the many necessary details of a practical nature which the printer had to contend with. Many of those could only be acquired from practical experience, and it appealed to him as a calamity that the overseers of the present day were being gradually ousted from what was naturally their prescriptive forte. No doubt a great deal of elaborate systems of costing now being expounded were due to changed conditions and to the fact that, instead of Britain being the factory of the world, she was now faced with keen competition of former customers. A costing system of some kind was certainly necessary if a sure basis for successful trading was to be found, but in the carrying out of this system the technical and costing side must be co-ordinated, and in the lecturer's point of view the practical man was the person who could do so most successfully.

Mr. Sutherland then proceeded to indicate how the present-day overseer might qualify himself for the dual responsibility which the changed conditions imposed, and drew a distinction between practical management and costing. He emphasised the fact that costing in itself was merely a statistical science, incapable of producing an active force, but combined with management, which consisted of a close study of the worker and a knowledge of the study of every operation, claimed there was every opportunity of obtaining that success which could not be looked for if the positions were separated.

Mr. Duncan Keats

A VERY pleasing interlude took place in the usual activities of the London School of Printing, at 61, Stamford Street, during the afternoon of April 30, when Mr. H. Duncan Keats, their chief letterpress instructor, was presented with a handsomely fitted dressing case as a mark of esteem by the Principal and staff, amongst whom for many years he has worked in close association in the cause of technical training for our printing friends. The full-time students also took the opportunity of inviting Mr. Keats to their private room, and amidst boisterous applause asked him to accept an exquisitely chased and inscribed silver cigarette case as a token of their appreciation. The recipient, who was deeply affected, made suitable reply on both occasions, saying that both gifts would be numbered amongst his most cherished possessions, and would accompany him on all his journeys, ever serving in a most pleasing manner to recall those happy associations and pleasant times he had spent with them. Although severing his active connection with educational work, he trusted to still keep in touch with them, and would always consider it a privilege to be able to advise or assist any student when in doubt regarding matters printerian.

We understand that Mr. H. Duncan Keats has resigned from the Institute to take up a post with the well-known firm of Messrs. Mander Bros., of Wolverhampton. He carries with him the best wishes of colleagues and students for his success in this new venture, a wish with which we heartily desire to associate ourselves.

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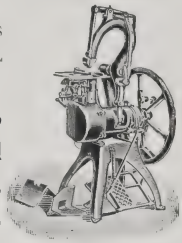
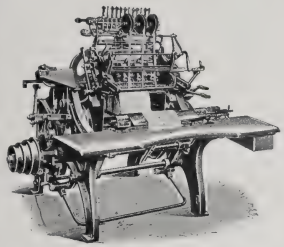


Wire Stitchers.



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We hold a huge supply of GENUINE BREHMER SPARE PARTS, as well as materials such as TAPE, WIRE, THREAD, GLUE, STAPLES, etc., and can always DELIVER FROM STOCK.

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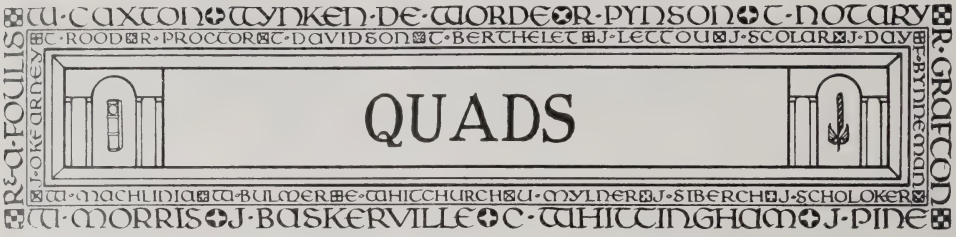


MR. JOHN THOMLINSON, of Partick, Glasgow, has passed away, and the Scottish craft loses one who in certain indefinable ways linked past and present. He was justly proud of his firm's development. On one of the handsome counters of this large and many-sided establishment, you saw, covered I think with glass, the tiny card-printing platen which practically constituted the firm's "plant and machinery" at its start. There was, I imagine, no idea in those distant days of the box and carton making department which has for some years been such an important addition to the purely printing activities of the firm.

Quiet, shrewd, self-reliant, Mr. Thomlinson could make his presence felt, and its potential helpfulness restfully realised, without desiring to be always supervising things with his own eyes. He could act, and he could refrain from acting, leaving matters to faithful associates. The able co-operation of his brother, Mr. Robert Thomlinson, greatly facilitated this and made easier the elder man's important office holding in the Scottish Alliance. I have hardly seen an instance of the better working of two brothers in a printing business. For myself, who knew them both well, and I am sure for readers who also have known them both, I tender tribute of regard to a just, an able and a useful man, now resting from his labours, and to the other, for whom we will yet continue to look for much good work for a world which needs the exerted strength of every strong man.

Two Kings of Brentford we have heard of. And now we can speak of two Kings of Norwich. Both Alfreds.

I'm afraid we sometimes think that if we've discussed a problem we've solved it. As someone put it, the walls of modern Jerichos are expected to fall if we walk round them, as the Israelites did, blowing our own trumpets.

A Federation conference succeeds in what succeeds the conference. At it now. Keep on. Everything favours the collective advertising idea. The International Advertising Convention means that about 5,000 advertising men are assembling and a-Wembling for to re-assure the trembling. Two thousand from the States and a thousand or two more from Britain and the Continent. All full of conviction based on experience that intelligent, spirited, happy-hearted advertising of good things is the way to create good business. And that collective advertising is among the best of all advertising expedients.

We are "feeding the five thousand"—or a good many of them. The M.P. Federation, I believe, has subscribed well to the funds for "hospitality," which includes taking the delegates over the country in trains and cars or steamers. The Process Engravers' Federation has put up about £600 for the same purpose. America is very hospitable when we go over the water.

I'm very glad the delegates are to have a fine time in between their conferencings. It will make them "feel good." And they will reciprocate; they will give forth heartily of their experiences and ideas.

In our effort to make money, in our effort shall I say to secure better circulation, better distribution of what money is now existent, we must be better advertisers and better salesmen. The printer of the future will probably realise this more than his predecessors did.

Mr. Shaw, the Labour Minister, tells us that there has been a reduction of 19 per cent. in unemployment since Labour took office. Good so far—whoever may most justly be credited with it. Good so far; but it is not far enough. In the same debate, Mr. Egan, Labour member for West Birkenhead, risked offending his chief, and expressed his surprise and his disappointment with Mr. Shaw's speech. And, indeed, the spectacle of any willing and competent worker unable to find work is deplorable. And, of course, it's uneconomic.

Sir W. Joynson Hicks told Mr. Shaw and the House in the same debate that the Government was apparently calculating on a million remaining unemployed during the whole year, "as it had instructed its actuary to proceed on that basis with regard to the Unemployed Insurance Bill."

Whatever the Labour Government or anyone else may be calculating, we who deal with ink and type and paper and have brains to think are going to do all we can by constant observation, by suggestiveness, by energy, to stimulate and double industry.

"Collective advertising" and "Profit sharing" go well together at Norwich, and will go well together in our ordinary daily thinking.

If you see G.K.C. anywhere round about, send him on to me, will you, please. I want him to paradox away for a moment; I want him to speak on profit sharing, and to say a surprising or even impossible thing in such a way as to endow it with common sense and obviousness. Failing his turning up, I will do my best myself, and will suggest

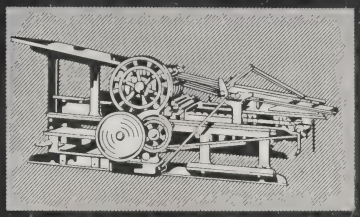
The AMERICAN MIEHLE COMPANY'S PRESSES

SINGLE-COLOUR TWO-REVOLUTIONS

TWO-COLOUR TWO-REVOLUTIONS

PERFECTING TWO-REVOLUTIONS

THE "VERTICAL" JOB-PRESS



REPAIRS

THE actual expenditure for materials and labour is only part—a small part—of the cost of repairs.

The greater part of the immediate cost of repairs lies in the interruption of the operation of the press.

The universal popularity of the American Miehle Company's machines is largely due to the fact that, apart from breakdowns, they run continuously; if a breakdown occurs all vital parts for all machines can be supplied immediately from London stock and fitted without a moment's unnecessary delay.

THE AMERICAN MIEHLE COMPANY'S PRESSES ARE MANUFACTURED BY THE MIEHLE PRINTING PRESS AND MANUFACTURING CO. AT CHICAGO AND ARE SOLD IN GREAT BRITAIN AND IN BRITISH OVERSEAS TERRITORY BY THE

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that we really must divide the bearskin before we kill the bear; otherwise we shan't generate the endurance and daring and skill which we shall need in order to kill it.

Only two cautions I would enter. Don't expect your profit-sharing scheme to make you richer if you initiate it simply with the purpose of making yourself richer. And don't expect to create and maintain loyalty and friendliness simply through the largeness of your wage or profit-sharing payments. The largeness of your heart will have more to do with your personal hold on your staff. And your head may as well be large, too.

Another hint. Periods of depression are sometimes more favourable to the maintenance of a comradely feeling between all workers in a business—partners, directors, managers, journeymen and journeywomen, clerks, labourers, lads and girls—than are times of prosperity. "Tho' losses an' crosses be lessons right severe, there's wit there, ye'll find there, ye'll find no other where"; and one part of the wit is the wit to work harmoniously together. Britons are good losers. That's why they don't lose very much, or very long.

When things go well, one is apt to see that what is good could easily be bettered if only he were given a freer hand; and one resents interference. It may be, too, that his keenness to make all the hay he can while the sun shines causes him to overwork. One is apt to become over-strained and raw-edged. But when times are bad we may acquire modesty and mellowness; the gentle art of bearing and forbearing.

Congratulations to Mr. Howard Young, owner and editor of The Chard and Ilminster News, which his father founded just fifty years ago. Its jubilee number promises most delightful reading. Just the sort of thing I enjoy. So, I'm sure, would you. You should send for it—and early; for their copies will soon all be gone, I'll wager. There's an atmosphere like that of Cobbett's Rural Rides in this issue. Mr. Young has roped in the most various contributors in his district. Anyone who could speak with assurance and particularity as to the past and the present. Do, please, someone come along and do a score of jobs which are shouting for me; and let me steal away to a quiet corner and read this jubilee sheet from end to end. The bits I have read so far are so good.

At the London Master Printers' Association, Mr. J. R. Burt was a speaker, which fact alone will give pleasure to his friends everywhere, indicating as it does restored health and strength. What he had to say (Mr. Wise concurring with him) was that the Federation representatives should come to their meetings and tell of what the Federation was doing. Hear, hear! Knowledge of what the Federation has done and is always doing is not nearly sufficiently widespread nor emphatically eno' driven home. A lot of self-sacrificing public-spirited work is unrealised or only a tenth realised.

I don't forget that members join a federation primarily for the good it will do themselves. But a lot of work, a lot of friendliness is shown in matters where the prospect or even the possibility of direct personal benefit is almost non-existent. I've known two quite sufficiently burdened men work hard for five hours trying to help two other men to keep from quarrelling and from litigation. There was nothing in it, for them.

Do you recall the old Methodist dame in the North? Of course, in a manner of speaking, she liked the reverend ministers in her town; they were good men; but there—of course, they were paid for being good men. Them as she really liked best of all was the farmers an' the tradesmen as come along and talked to 'em on Sunday and worked in the Sunday School an' all, 'cause they wasn't paid for being good: they was good for nowt.

FRANK COLEBROOK.

A New Method of Printing

AT the last meeting of the parent association of Printers' Managers and Overseers in London, Mr. A. E. Jarvis, who is the honorary technical secretary of the Association, spoke of the remarkable results obtained recently by the use of a modified form of the Sperati process. In this process celluloid is employed for the printing surface, and he exhibited the celluloid film in various stages—unsensitised, sensitised, exposed but not developed, and also after development. A strong point about the process, is that, whatever the plant in a factory, there is no need to bring in fresh plant to work it. He thought they would hear a good deal about the process in the future, as for some kinds of printing, such as catalogues, it was likely to displace a good deal of halftone work. No screen was employed, and a good speed could be obtained. The process was wonderfully cheap, and gave results never yet obtained by any other cheap process. Specimens of illustrative work now being done by the process were passed around and scrutinised with great interest. All this had been produced in a simple, rapid, inexpensive manner, the work being done on all sorts of machines, both litho. and letterpress.

Mr. W. T. Curtis, who is working the new process, added further particulars about the process. He personally thought the great future of the process lay in the offset field, because in printing by that method the paper did not come in contact with the film, and quality was not lost. Rotary litho. would be the second best printing method, as the film stretched better around a cylinder, and it could be better handled and inked. Type could readily be printed with illustrations. Admitting frankly that there were still difficulties to be overcome in connection with the process, the speaker stated that one problem not yet satisfactorily solved was the mounting of the film upon a base for letterpress printing. Experiments had already been made in colour printing by the process, and gave much promise for the future; the process would lend itself wonderfully well to colour, as it was intaglio, and gave greater depth of colour than was possible with screen work. A greatly improved form of film would shortly be in use, to the great advantage of the process.

THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

Craft Jubilee Dinner

Remarkable Tribute to Mr. George W. Jones

FEW printers in our day have left so distinct a mark, or exerted greater influence for good, upon the trade as George W. Jones. Throughout the world the Sign of the Dolphin has become the symbol for artistic studious typography, and the opportunity to honour such a craftsman after he had completed fifty years' work was not to be neglected.

On Tuesday, June 24, this complimentary dinner was given, fittingly enough, in the Stationers' Hall, London.

The Rt. Hon. Lord Riddell presided, and those present were: Mr. George W. Jones, the Rt. Hon. C. W. Bowerman, M.P., Sir Israel Gollancz, Litt.D., Sir H. Spicer, Sir E. H. Williams, Sir R. Davies, Richard C. Sennett, Esq. (Sheriff of the City of London), R. A. Austen-Leigh, Esq. (Past President of the Federation of Master Printers of Great Britain and Ireland), Alfred Langley, Esq. (President of London Master Printers' Association), Ralph S. Caslon, Esq., F. W. Bridges, Esq. (hon. secretary), R. A. McQuitty, Esq. (Belfast), Albert Bennett, Esq., A. Dykes Spicer, Esq., A. H. Walker, Esq., A. W. Gamage, Esq., C.C., George Eaton Hart, Esq., Henry L. Bullen, Esq. (Curator, Typographic Library, Jersey City, U.S.A.), James J. Keliher, Esq., the Rev. Arthur Taylor, M.A. (Vicar of St. Bride Church, Fleet Street), Charles W. Durham Jones, Esq., A. Hampden Jones, Esq., Joseph H. Raphael, Esq., C.C., Clifton Tollit, Esq., C.C., J. R. Riddell, Esq. (Principal of L.C.C. London School of Printing and Kindred Trades), T. W. McAra, Esq. (secretary, the Newspaper Proprietors' Association, Ltd.), C. T. Price, Esq., Herbert C. Bolton, Esq., Harry Whetton, Esq. (British Printer), Colonel W. H. Barrell (Portsmouth), K. W. Bridges, Esq., A. E. Goodwin, Esq. (secretary, the Federation of Master Printers of Great Britain and Ireland), A. E. Owen-Jones, (editor, THE CAXTON MAGAZINE), B. Shaw, Esq., W. J. Starkie, Esq., S. E. Bottomley, Esq. (City of Leeds Technical School), Arthur V. Hunt, Esq., Edgar De Buriatte, Esq., A. S. Juniper, Esq., C.C., Frederick Johnson, Esq., Percy Squire, Esq., James Ferguson, Esq., George F. Wilbraham, Esq., T. W. George, Esq. (Associated Newspapers, Ltd.), A. E. Berriman, Esq. (Kenilworth), R. B. F. Randolph, Esq., George J. Maddick, Esq., Howard M. Peebles, Esq., Dudley C. Maddick, Esq., Charles Tennyson, J. W. Arthur, Esq., Ernest J. Day, Esq., W. E. Lott, Esq., Joseph Mortimer, Esq., J.P. (Secretary, Printers' Pension Corporation), George L. Reveirs, Esq., B. J. Fletcher, Esq. (Principal, School of Arts and Crafts, Birmingham), Walter J. Mizen, Esq., C. H. Gee, Esq. (Leicester), William H. Lock, Esq. John W. Northend, Esq. (Sheffield), C. J. Drummond, Esq., M.B.E., J.P., Wm. Marshall, Esq., Ward Cox, Esq., Eric W. Muir-Smith, Esq., D M. Papworth, Esq. (L.S.C. Jobbing Guild), C. Whitehead, Esq. (L.S.C. Jobbing Guild), E. J. Davey, Esq. (L.S.C. Jobbing Guild), H. Naylor, Esq. (Secretary, L.S.C. Jobbing Guild), C. A. Burridge, Esq. (Assist. Sec., L.S.C. Jobbing Guild), James A. Youels, Esq., Maurice G. Chant, Esq., T. Harvey Hull, Esq., A. V. Cox, Esq., J. R. Pakeman, Esq., C.C., C.B.E., J. D. McKechnie, Esq., A. E. Colley, Esq., M. Scales, Esq., Horace F. Higgins, Esq., H. Wilson Howes, Esq. (secretary, Printing Machine Managers' Trade Society), Clement Jones, Esq., Fred Hart, Esq., W. H. Eyre, Esq., Sydney Hart, Esq., Daniel T. Powell, Esq., Henry Maguire, Esq., Sidney Hodgson, Esq., W. Adams, Esq., W. I. Burch, Esq., G. Murdock, Esq., H. Trounce, Esq., Hugh Sheriff, Esq., C.C., James Miller, Esq., J. Grimsdick, Esq., Charles Askew, Esq., Gordon Walker, Esq., A. R. Vaughan, Esq., E. A. Braddick, Esq., H. Pain, Esq., J. D. Dix, Esq., Thomas Darrington, Esq., C.C., Peter N. McFarlane, Esq., John L. Greaves, Esq., W. M. Bower, Esq., Louis W. Hadley, Esq., Frank Colebrook, Esq., George J. Nicholls, Esq., C.C., F.R.C.I., R. B. Sinnett, Esq., W. H. Izod, Esq., Colley Salter, Esq., Charles Crossingham, Esq., A. P. Cattamach, Esq., C. S. Yeates, Esq., G. H. Palmer, Esq. (Keeper of Library, Victoria and Albert Museum), L. W. Oxley, Esq., E. L. Shanks, Esq., Herbert F. G. Wood, Esq., George Bennett Joyner, Esq., George Joyner, Esq., G. B. Pope, Esq., R. B. Fishenden, Esq., M.Sc.-Tech., L. J. Lean, Esq., Geo. J. Day, Esq., H. Chart, Esq., Henry Ives, Esq., Raymond P. Snowsill, Esq., F. Aylard, Esq., Thomas Stakemire, Esq., John Lemon, Esq., Alfred E. Henley, Esq., Harry H. Potts, Esq., J. A. Corey Esq., W. H. Morton, Esq., J. Wylie Patterson, Esq., Charles H. Felgate, Esq., Bernard C. Felgate, Esq., William C. Corke, Esq., C.C., William E. Hebditch, Esq., A. Le Pine Strange, Esq. (Eastbourne), Chas. W. Gamble, Esq., M.Sc.Tech. (College of Technology, Manchester), Sydney Pitt, Esq. (Clerk, Ward of Farringdon Without), W. A. J. Foster, Esq., George Wilson, Esq., A. W. Beville, Esq., W. H. Hartley, Esq. (Sheffield), W. Pershke, Esq., William Will, Esq., Thomas W. Chant, Esq., W. H. Walker, Esq., John D. Wise, Esq., H. C. Goodall, Esq., John Balls, Esq., W. S. Scott, Esq., F. Ashpole, Esq., R. Hewitt, Esq., G. Noble, Esq., C. E. Churchill, Esq.

Appreciations

Messages of regret at inability to be present, and sending congratulations and good wishes, were received from the following: The Right Hon. the Viscount Burnham, C.H.; the Right Hon. Stanley Baldwin, M.P.; Cecil Harmsworth, Esq.; Sir George Fenwick (New Zealand); W. R. Codling, Esq. (Controller of H.M. Stationery Office); W. B. Wykes, Esq. (President of the Federation of Master Printers of Great Britain and Ierland); Alderman Sir Kynaston Studd; George J. Inder, Esq.; Reginald W. Foster, Esq.; Sir William P. Raynor (Huddersfield); H. C. de Lafontaine, Esq., M.A.; W. J. Spratling, Esq., B.Sc., F.S.S., etc.; the Right. Hon. the Lord Mayor of London, Colonel and Alderman Sir Louis Arthur Newton; J. Barcham Green, Esq.; Harold Curwen, Esq. (Design and Industries Association); John Blackie, Esq. (Glasgow); James Sime Waterston, Esq., J.P. (Edinburgh); John Taylor, Esq.; Edwin Unwin, Esq.; G. Williamson, Esq.; G. K. Menzies, Esq., M.A. (of the Royal Society of Arts); J. Albert Cooper, Esq.; Edgar Waterlow, Esq., M.A.; J. H. Williams, Esq.; Percy Hartley, Esq. (Echo, Brighouse, Yorks.); Percy G. Mallory, Esq.; Herbert Jordan, Esq.; C. St. J. Hornby, Esq.; Gustave Tuck, Esq.; H. G. Rosedale, Esq., D.D., F.S.A. (of the London Association for the Blind); A. S. Bell, Esq. (of the City Livery Club); Walter Haddon, Esq.; Sir Robert H. Baird; E. P. Thomson, Esq.; Major Astor; E. H. Dring, Esq.; Alderman Sir John Baddeley; Major D. C. Forman, B.A. (Nottingham); Edmund Dent, Esq. (Alloa); Sir Neville Pearson; Henry Hill, Esq.; (Past Master of the Stationers' Company); Sir James Bell (Town Clerk of the City of London); E. R. Alexander, Esq.; S. C. Roberts, Esq. (University Press, Cambridge); W. E. Harrison, Esq. (Ipswich); E. C. Austen-Leigh, Esq.; Stanley F. Oxley (Windsor); George H. Roberts, Esq.; W. H. Smith, Esq. (of Messrs. B. T. Batsford, Ltd.); A. A. Turbayne, Esq. (of Messrs. Ward, Lock & Co., Ltd.); W. H. Sessions, Esq. (York); Cecil Clay, Esq.; Charles G. Coe, Esq.; Percival Flavel, Esq. (Leamington); Douglas Cockerill, Esq.; Edwin Langley, Esq. (Barrow-in-Furness); Edgar T. Northend, Esq. (Sheffield); Cyril Gamon, Esq.; L. T. Watkins, Esq. (Wellington, New Zealand); Carl Z. Haegstrom, Esq. (Upsala, Sweden); Col. H. K. Stephenson, Esq. (Sheffield); R. G. Blake, Esq. (Sheffield); W. C. Chant, Esq. (Upton-on-Severn); John Kent, Esq.; Sir Adolph Tuck, Bart.; H. C. F. MacDonald, Esq.

Following are some appreciations from letters received:—

The Rt. Hon. Stanley Baldwin, M.P.: "I have to thank you for your letter of June 11. I am afraid that it is impossible for me to be present at the complimentary dinner to Mr. George Jones on June 24, as I cannot be absent from the House of Commons when it is in session. As a Worcestershire man I should like to take this opportunity of congratulating Mr. Jones on the completion of fifty years' service in the printing trade and on the position which he has attained. Would you be so good as to convey this message to Mr. Jones and to wish him every success for the future?"

The Right Hon. Viscount Burnham, C.H.: "It would have given me much pleasure to attend the dinner to Mr. Geo. W. Jones, but unfortunately it is impossible."

Cecil Harmsworth, Esq.: "I sincerely regret that I am unable to attend the dinner to be given in honour of Mr. George W. Jones on Tuesday, June 24. I have a very high opinion of his contribution to the revival of fine printing in London."

W. R. Codling, Esq., Controller of H.M. Stationery Office: "The printing craft is deeply indebted to Mr. Jones, much more indebted than will probably be realised in this generation. I know you will have a good evening (printers always do on these occasions), and I am sorry that I cannot be present in person to wish Mr. Jones long life, health and prosperity, and that he may be spared for many years to the great advantage of the craft to which he has devoted his life."

W. B. Wykes, Esq., President of the Federation of Master Printers of Great Britain and Ireland: "While regrettedly an important engagement in Leicester on the 24th inst. makes it impossible for me to attend the dinner, I cordially endorse the sentiment which has prompted this token of appreciation of one who, associated in his early days with my native city, has rendered such great benefits to the trade. Please convey my apologies for absence."

William Sessions, Esq., York: "I much regret that I shall be unable to be in London on the 24th June, otherwise it would have been a very great pleasure to me to take part in the Jubilee Dinner to Mr. Geo. W. Jones. I should, however, like to congratulate those who have put forward the suggestion of such a gathering, because however much we may talk of our gatherings on the business side of printing (and important as that side is), the craftsman's side is, shall I put it, the soul of printing, and whilst we ought to do material things in a business-like way, still one can but hope the time will never come when the soul of the craftsman will be immersed in merely routine production. It is because Mr. Jones has kept this craftsman's soul of printing so high, that we in the provinces, who are unable to come, can nevertheless join very heartily in welcoming your happy idea in thus honouring Mr. Jones."

E. C. Austen-Leigh, Esq.: "It is with much regret that I write to say that I shall not be able to be present at the dinner to Mr. Geo. W. Jones, as I expect on June 24 to be in Switzerland, but I trust that this gathering will be a very successful one. Mr. Jones is so well known as a craftsman of grat distinction that I feel certain the dinner will be well attended."

Sir George Fenwick: "As one of those who have been connected with the printing trade in the Antipodes for many years, may I be permitted to express my admiration for the splendid service Mr. Jones has rendered to the 'art preservative of all arts,' which in the distant Dominions ranks high in the skilled callings as it does in the older communities in which Mr. Jones's worth is so highly appreciated."

James Sime Waterston, Esq., J.P., Edinburgh: "It is a matter of great regret to me that the date of the dinner is an impossible one as far as I am concerned, because if there is one man whom I would like to have taken trouble to compliment in this way, that man would have been George W. Jones. I have known him personally for many years now, and am in constant touch with him. I am delighted to hear that the trade is going to offer this graceful and kindly recognition of his worth

and personality. They are honouring themselves by so doing, and I am confident that the movement will have the wide support it deserves. Please include my hearty congratulations and good wishes amongst the others when the event takes place."

Edward Unwin, Esq.: "I join with all in appreciation of George W. Jones, as a craftsman worthy of the compliment proposed to be paid to him."

Edgar Waterlow, Esq.: "I have known George W. Jones for many years, and should very much have liked to be amongst those who will be present to acknowledge his influence in the craft and congratulate him on celebrating his Jubilee in connection with the printing trade."

Frank Colebrook, Esq.: "I am most unwilling to miss being present on this occasion. I don't think the craft realises how much it owes to Mr. Jones."

C. Bottomley, Esq.: "I much regret that a previous engagement will prevent me being present at the complimentary dinner to Mr. George W. Jones on June 24. Otherwise it would have given me great pleasure to attend the dinner, as I have a great admiration for Mr. Jones's work. He is certainly one of our foremost craftsmen, and I am glad to think that his record of fifty years in the printing trade is going to be recognised in this way by his fellow printers."

G. Williamson, Esq.: "I have a very great deal of admiration for Mr. Jones's work in connection with the printing industry, and I think that his impress on the work of the past twenty or thirty years will probably be recognised better in twenty or thirty years than it is to-day, notwithstanding the fact that Mr. Jones has innumerable friends and admirers wherever good printing is appreciated."

W. H. Smith, Esq.: "I am greatly interested to learn of the complimentary dinner to our esteemed friend, Mr. George W. Jones, which has been arranged to take place on Tuesday, the 24th inst. I need hardly say that I am in complete sympathy with the object of this gathering, which is to do honour to one who has so worthily upheld the best traditions of good printing. I am the more sorry therefore that owing to a prior engagement I cannot be present on that occasion. I hope the dinner will be a great success."

Gustave Tuck, Esq.: "Had it been possible I should have been only too glad to be present, because I feel that Mr. Jones has done such excellent work for the printing trade generally."

Edwin Langley, Esq., President, North-Western Alliance of the Federation of Master Printers of Great Britain and Ireland: "George W. Jones's Jubilee Dinner. Please apologise for my absence from above dinner. It is about 40 years since Mr. Jones and myself first corresponded, in those far-off 'B.P.' days. But the first time I met him was at Norwich, a fortnight ago, and it was worth going there just to grip his hand and to thank him for all he had done and is doing for the craft. Please convey to him my sincere thanks for his years of devotion to the welfare of his fellow workers; and my sincere good wishes for a happy and peaceful eventide; may he be long spared to continue his work."

Monsieur E. Périer, manager of the Asiles des Soldats Invalides Belges, Brussels, writes under date June 19 to the Hon. Secretary, asking him to read the following letter from Monsieur Henri de Schoonen, President of the Administrative Council: "The Institution, 'Homes for Belgian Invalid Soldiers,' hearing of the manifestation of sympathy of which you are the object upon the occasion of the anniversary of your entry into the artistic industry of printing, hastens to add its congratulations to those of your numerous friends and collaborators. We do not forget that you spontaneously offered your help at the beginning of our undertaking, and that it is to a great extent, thanks to your support, that we have been able to bring it to a satisfactory result. You have been a valuable and sincere friend to the Belgian Invalid Soldiers. In the name of the 562 greatly mutilated ones, to whom you have given a home, of the founders of our Institution, and of the Administrative Council, we send you our best wishes for happiness and prosperity for you and your children, and the firm to which you have put your name."

The Right Rev. Bishop Taylor-Smith, Chaplain-General of the Forces: "Your kind invitation, for which I thank you, met me on my arrival from the North this afternoon. I am very sorry a dedication of a church and a memorial at Lichfield on Tuesday next prevents me from what would have been a great pleasure. I have the warmest affection for our mutual friend, whose work is like his character, attractive and true."

Sir Adolph Tuck, Bart.: "I should have been awfully glad to have attended your dinner which is so deservedly given to you to-morrow, but it so happens that both my sons and I are attending a family dinner given in connection with the engagement of my daughter. So please accept the will for the deed and my sincere congratulations on the happy occasion on which the entire printing trade very properly does you honour."

Sir William Waterlow: "I much regret that at the last minute I am unable to be present at the dinner which is being given this evening in honour of Mr. G. W. Jones. I am sure he will have a great reception, not only in recognition of the good work he has done in connection with the art of printing, but also on account of the charm of his personality which has endeared him to so many in the trade with which he has so long been connected."

Charles T. Jacobi, Esq.: "I am sorry I shall not be present to do honour to our old friend George W. Jones, owing to a prior engagement. I send my heartiest congratulations to him on reaching his jubilee, and my best wishes for his future health and welfare. The craft may well say, 'Well done, thou good and faithful servant.' I have watched his work for nearly forty years, and known him personally for nearly thirty. I recollect many years ago he was styled by one of our trade organs the 'premier printer of the world.' And if that was true in those days, he certainly may now be considered to be a very easy first with many distinctions and honours."

Carl Haegstrom, Upsala, Sweden (telegram): "Still under impression of the enriching power of your personality with soul on fire for beauty in our beloved craft, I send most cordial congratulations with my very best wishes.—Haegstrom."

The Rt. Hon. Lord Riddell

After the loyal toasts had been honoured, on the proposition of the Chairman (Lord Riddell), the toast of "Our Guest" was proposed by Lord Riddell, who said that, though he was not a very modest person, he did not feel equal to the task before him.

I think you will agree (he continued) that we live in an age of disagreement. We disagree on most things. I personally live in an atmosphere of argument. But we are happily agreed on one thing, the necessity for doing what we can to make our daily lives as beautiful as possible—I am not referring to moral beauty, but to external beauty. (Laughter.) We all recognise that beautiful things in our daily lives are what the doctors call prophylactics against mental paralysis. Considering all the troubles of life, it would be impossible for the world long to continue without beautiful things. We are beginning to understand that efficiency and beauty are not incompatible. Once it was thought that if a thing was ugly it was necessarily useful. Now we are beginning to see that ugliness is not a necessity for utility, and that art is not a superfluity. Someone says that art in our daily life is a means of communication with the inhabitants of a superior sphere. I do not know much about other spheres, but I can quite understand that if there is one it is much more artistic and beautiful than our world is to-day.

We have come here to-night to do honour to one who has been a pioneer in the introduction of beautiful things into our daily lives. (Applause.) My friend Jones was one of the first persons to see that it was not essential that a handbill should be an ugly thing. It is as useful, if not more so, if it is a beautiful thing.

Lord Riddell then drew the attention of the company to the specially printed card, each bearing the name of the guest to whom it was addressed, in the top left-hand corner of which was a dolphin—Mr. Jones's trade mark. There was also a star represented above the Dolphin.

I discovered the Star myself (Lord Riddell went on), and when I pointed it out to Mr. Jones he said it was a most remarkable thing that he had not noticed it before. (Laughter.) It is an indication that he is always trying to follow the star. At an early age Mr. Jones, being the son of a craftsman, took a great interest in beautiful things, made by hand—iron work and things of that sort. When at the mature age of 14 he became a printer he continued to be interested in beautiful things. When he adopted the Dolphin as his trade mark, he adopted a Dolphin with a Star on the horizon. (Applause.) I need hardly tell you that if you have a star before you it will lead you in the right direction and will enable you to serve your day and generation, perhaps not only with financial success, but also in the sense of doing really useful work.

Mr. Jones is one of those peculiar men with a double quality—I might say a treble quality. He is an artist, a craftsman, and a business man. (Hear hear, and applause.) I always admire artistic people who make art pay. Mr. Jones has shown us that the highest class of work is capable of commercial success. I think the Almighty has given some people more than, perhaps, any man deserves. *Ab initio,* as the lawyers say, I do not know that Mr. Jones deserved more than anyone else. But the Almighty was kind enough to single him out for special privileges and equip him with a personality, to which is attached a three-fold advantage. Mr. Jones is equipped with the artistic sense. He has the gift of expressing that artistic sense. And he has the capacity to make his artistic sense pay. That is most satisfactory. (Laughter.) There are two classes of men I meet: the man who looks upon work as a necessary evil—(hear, hear)—I am sorry to hear that "hear, hear"—(laughter)—the man who goes to the office in the morning with a sense of oppression, wishing he were doing something else. He finds business a bore. He is always looking for holidays. He feels that Providence has not placed him in the particular sphere best suited to him. And there are the other people—like Mr. Jones and myself—(laughter)—who welcome the morning that gives us another opportunity of doing a day's work. I confess that neither Mr. Jones nor I work because we are under any particular obligation to do so, but because we like it. (Applause.) No one can be more fortunate than the man who loves the work he does. No day is too long for men like Jones, and when he has finished his actual work he relieves his mind by looking at some of the beautiful books he possesses, or discussing with some other master-craftsman the beautiful things of the past, and the beautiful things which will be created in the future.

It is the custom to-day to say unpleasant things about British manufacturers, British commerce, and British working men. But—if I may say so—I think all the classes in our country are equal to their forefathers. There was never a time when better work was done; when more work was being done. A great many of these people talk as they do because they have an inadequate acquaintance with Mr. Jones and his merry men.

All of you, being students of Chinese history—(laughter)—are acquainted with the story of the emperor who passed a law that anyone who referred to anything that had taken place before his reign would be beheaded. I think if we had that rule in this country it would save a great deal of loose talk.

I hold the theory that the work a man turns out is an indication of what lies within him. Mr. Jones must have a beautiful character. I often wish I knew more about it. I should try to copy him. Several of the letters have referred to his character. I have noticed that he is nice even when he sends in his account. Mr. Jones's work is indicative of the man. He is a great master-craftsman. He has an ingenious mind, industry, and, above all, the priceless gift of being able to combine the old with the new—one of the most priceless gifts in art, government, and printing. If the Chinese emperor's edict were brought into operation with regard to printing, and wiped out the wonderful achievements of the past, what a poor thing it would be, what a lot we should have to learn. As it is, we have Mr. Jones delving into the past and looking up things that existed in the old days, and always following the Dolphin's star in the right direction.

Before I was born—(laughter)—Mr. Jones had the happy idea of starting a school for printers. One printer I admire very much was his second pupil—Mr. George, who prints one of those papers which are of an obtrusive character—The Daily Mail—one of the greatest newspaper printers in the world. It is an interesting fact that the head printer of The Daily Mail was Mr. Jones's second pupil.

It is useless for me to describe Mr. Jones's beautiful technique, but Mr. Jones was one of the modern masters who introduced tinted work into typography. We are under a great obligation to Mr. Jones for what he has done.

One of the men who have sent letters of regret refers to what is really Mr. Jones's outstanding quality—his passion for fine printing. (Applause.) In the old days, the printer or craftsman worked himself, with a small staff, and because the work was leisurely done it was beautifully done. Then came the commercial age, in which printing was done by machinery.

This is Mr. Jones's fiftieth anniversary. Considering what life is, it is a wonderful thing, at the end of 50 years' work, to be able to come here to-night, surrounded by friends and admirers from all parts of the country. It is evidence of delight in his craft and of a noble character within. It is a pleasure to me on your behalf to tender him hearty congratulations on 50 years' service in the printing trade with such distinguished success. We all hope, Mr. Jones, that this is only the beginning of your career, that 50 years hence I may be here to preside, and all of you to take part in the one hundredth anniversary. (Loud applause.)

Sir Israel Gollancz

Sir Israel Gollancz, Litt.D., supporting, said: I feel it is somewhat impertinent for me to speak when there are many others better qualified than myself to speak of Mr. Jones's great achievements. I learned much from the speech of his Lordship. One thing that struck me was the statement that Mr. Jones had made, in some way or other, material success also of his art and his craft, and his devotion to it. I know Mr. Jones as a philanthropist who is absolutely reckless when anything comes before him demanding his enthusiasm for the wonderful mystery—represented so adequately and fully in this assemblage—of the art and craft, the wonderful art and craft of printing. What is the mystery of this art and craft? I take up one of these charming notices sent us and I examine a wonderful paragraph mark, and Mr. Jones tells me it has been derived from a printing book, but that the mark was the work of an artist, not the work of the printer. Great artists in printing are striving to retrieve it from the degradation brought about by the multiplicity of books and the passing of the production of them from the sacred art of the caligrapher to mechanical contrivances which turned books out by the hundreds of thousands merely to satisfy the demands of the reader.

I notice that the guest of the evening is described in different ways. "Fifty years in the printing trade," but I am sure it was never to him a trade, and if he has made the practice of his craft pay, it was entirely a secondary consideration to him. With regard to the friendship that binds me to the guest of the evening, it arose through my love of fine books and through my zeal in commemorating those associated, in past centuries, with the production of the greatest books of the world. What a pity it is we cannot commemorate Mr. Jones as having produced, 301 years ago, the first folio of Shakespeare. What a delightful volume he would have given us.

After referring to Jaffard, William Morris, and other great printers of the 19th century, Sir Israel went on: I first met Mr. Jones in 1916, when we were in the stress and strain of the war and were undaunted in our efforts to commemorate the fact that the tricentenary of the death of William Shakespeare fell in that year. There was the publication of a small booklet to be scattered far and wide for a few pence, a booklet produced by Mr. Jones, which is one of the most precious products of our printing press. That is the kind of man we are honouring to-night. One is proud to call him friend. (Applause.) It is idle for me to add to what the Chairman has said. The name is graven on the workmanship. It is true of all art. In his work, art and nature seem to be combined as in the greatest work of the greatest artists of the world. So careful of type is nature. In two ways that might be applied to our honoured guest. (Laughter and applause.)

Sir Israel concluded by expressing his pleasure in supporting the toast proposed by the Chairman.

The Rt. Hon. C. W. Bowerman, M.P.

In calling upon the Rt. Hon. C. W. Bowerman, M.P., the Chairman said he (Mr. Bowerman) struck printing from another angle. He had often struck it—(laughter)—but his blows were good-natured blows. "I can assure him he is universally loved by both masters and men in our trade. It is most fitting that he should be here to-night. A man like him is a credit to any trade. (Applause.) To men like him we owe the solidarity which characterises our country, notwithstanding recent, I was going to say, effusions."

Mr. Bowerman, who was warmly welcomed, said: I have seen our respected Chairman in many positions. But I was not aware until to-night that he was a student of astronomy. (Laughter.) I listened once to a charming piece of music entitled "Songs without words." I am inclined to believe that if no word had been spoken, looking round at the representative character of this gathering, he would have been satisfied. I remember reading of one of the great queens of many years ago, that when a certain province was lost in France, it was said of her that if her heart were cut in two the word Calais would be found graven there. We do not want to lose Mr. Jones for another fifty years, but when the time comes when Mr. Jones's influence in the printing trade is no longer within it, two words, I am sure, would be found engraved on his heart: Printing Art. No man of modern times has devoted so much, not care, not attention—these are not the proper words—but love to the printing craft as our honoured guest to-night. (Hear, hear, and applause.) Many men have been honoured in this great hall; but I doubt if any honour has been more fittingly bestowed than the honour conferred to-night. (Applause.) Mr. Jones has been referred to as an artist, a craftsman and a business man. I do not know anything of Mr. Jones's business capacity apart from the beautiful work he produces. So far as he is concerned, the commercial side is the last consideration on his part. He, I know, will be the first to admit the excellent work produced by the printers of many years ago. He has always endeavoured to live up to the high standard set by the men two or three hundred years ago. That is the man this great gathering is honouring to-night. I should like as a journeyman printer to express my pleasure at being here, and Mr. Jones will understand that it comes from my heart. That pleasure is augmented by this fact: that I have been asked to thank Mr. Jones on behalf of a little group of printers he knows very well, the Jobbing Guilds—journeymen inspired by the teachings of the guest of to-night.

(Applause.) I ask Mr. Jones, through you, sir, to accept the thanks of that small body for the assistance that he has rendered to them. If I could describe Mr. Jones adequately—and it is very difficult for any man to describe him in adequate terms —I would like to suggest these words, to describe him as "The Prince Among Printers." (Loud applause.)

The toast was enthusiastically drunk with musical honours.

The Prince Among Printers

On rising to reply, Mr. Jones, who was deeply moved, was accorded a great reception.

He said: I think I have been set to-night the stiffest task that has ever been placed before me. You, Lord Riddell, and you, Sir Israel, and you, friend Bowerman, and you gentlemen, in your reception—and in your presence here to-night, some of you from long distances—make me feel proud and yet humble; proud because such expressions have been used of my work; humble, because I realise how far short, all down the years, I have come of doing what I had hoped to accomplish. I shall never be able to thank you sufficiently for the kindness you have shown. I am under a lot of obligations to Sir Israel and to Mr. Bowerman. I served under Mr. Bowerman for 15 months on a printing committee. You never understand a man —it is said—until you have been to his chateau. You also get to understand him when you serve under him if he is presiding over a House of Lords Committee. I never want to sit under a fairer chairman, or a more kindly chairman, fair to his own side, to the other side, and also to the great body we were called upon to advise. I am under obligations to every one of you.

I should like—if you will permit me to be personal—to thank the members of the Committee who arranged this gathering. To Mr. Austen Leigh I am under many obligations. I have never received more kindness than in letters from him, the kindest letters that could be sent from one printer to another. (Hear, hear.) I wish to thank Mr. Langley, Mr. Curwen, Mr. Bridges, and especially one of my newest friends upon whom the main work has devolved—Mr. Owen-Jones. (Applause.) He has proved that Lord Byron was right when he said "imagination is near to miracle-working faith." This is a wonderful meeting. Your presence, your kindness to me, are the justification of his faith. But I think he has combined the work with the faith, otherwise we should not have been met as we are to-night. I realise that it is just as much the fifty years as the work of fifty years that has brought us together. I shall ask Mr. Owen-Jones to allow me to let him take home to his wife this Worcester bowl and roses as a small token for the time he has taken from her society in order to organise this meeting.

It is gratifying to me, too, to find Mr. Hartley, of Sheffield, here. Years ago he and I used to get up at five o'clock in the morning to produce our specimens for the Exchange; and Mr. John Northend, of Sheffield, carrying as many years as I, renewing a friendship and proving the continuance of our association. There are men from Manchester who have come to pay a compliment to me, from Leicester, and others. I have met two of my first customers here, personal friends of mine during all the years I have been in business. So I might go on. I want to let them know that I am conscious of their kindness and to let everyone here know I appreciate their kindness.

I am glad it was decided to hold this dinner in this hall. This hall is a wonderful expression of the spirit of printer craftsmanship, because at the time of the great fire some of its fathers risked everything to preserve its papers and its records. But for the wonderful work they accomplished, Sir Israel would not have been able last year to have been here to examine the records with regard to the First Folio. In a few years' time this wonderful building was raised to the honour and glory of the greatest craft God has given to man. It is because this hall stands for one great thing in English craftsmanship that I am glad to be here to-night. It was in places like this, right down the centuries, that those responsible for our crafts met, and maintained them, and saw to it that shoddy and inferior work did not emanate from any of their members. It was through places such as this that the foundation of the reputation of the English merchant and manufacturer and craftsman came to be of world-wide influence.

It is a wonderful calling to which I belong, and it is small wonder, after all, that one has tried through the years to do one's best. Think of it. Visualise a world without the printer's craft. There would be no daily press. Our Chairman would be without "the news of the world." (Laughter.) Sir Israel would look in vain for a copy of the First Folio, imperfectly printed though it might be. Mr. Bowerman would not be privileged to represent thousands of men proud to call themselves printers. The schoolboy would be without his primer, the student without his classic, the maid without her story book, and all of us without that Book which we are told is "a lamp unto our feet and a light unto our path."

Fifty years is a long time. Some time ago a young man of 35 gave me his seat in a 'bus. I felt old. That was a pretty hard knock. (Laughter.) But this jubilee seems a harder one. To go back fifty years in printing—if an illustration had to be printed, it was one piece of wood. Now an illustration requires, not one piece of wood, but consists of 3,250,000 dots. If it is a three-colour illustration, that figure must be multiplied by three. I am sure that Mr. Maddick will be more patient next time when he sends me one of those sheets. (Laughter.)

Many years ago a man said to me, "You are on the wrong lines altogether. You should only produce beautiful things." I have given hostages to fortune, but my children need shoes and stockings like other children. At the beginning of this month there were floods on my own countryside, and even the London papers had pictures of the Severn Floods. In reading the local paper I saw that the editor said one of the most pathetic scenes was that as the floods rose and covered the hedges, it was painful to see the birds wondering about their own brood. My friends would not have thought much of me if I had not shown at least as much parental consideration for my children as the blackbirds' and the thrushes of the Severn Valley. It would not have been fair for me to sacrifice my definite parental obligations to produce beautiful books. My job has been in the market-place, not in the cloister. My job has been to meet the various demands made upon us, to accept new methods when they were good and get the best out of them. In some placid back water, away from London, I might have had a quieter time, but I think I should have had to ask myself many questions sometimes. If the

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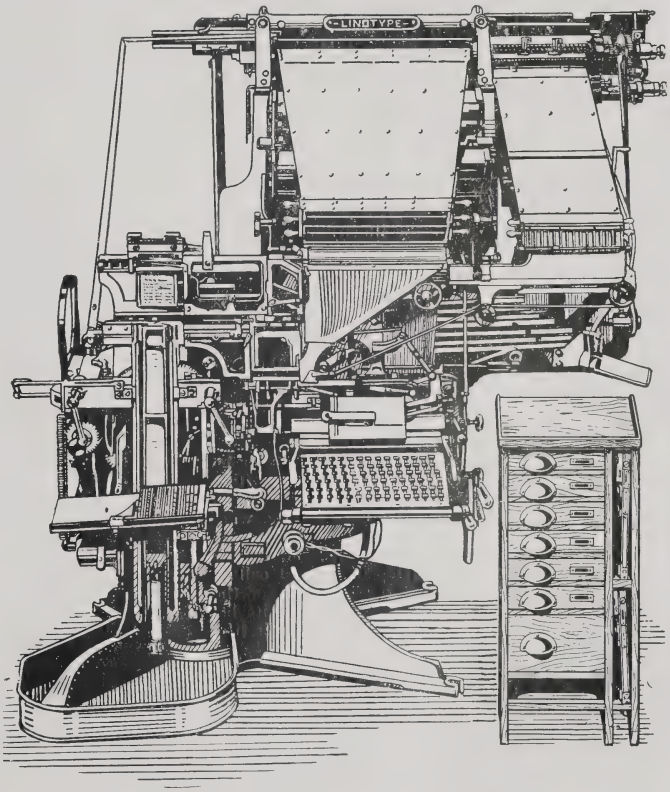

Arrange for a Practical Demonstration

LINOTYPE AND MACHINERY LIMITED

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time should come—it never does to a printer—(laughter)—when he saves sufficient money out of his job to go to that backwater, it would doubtless be delightful to try to produce something after the kind of work produced by great printers. They are ever an inspiration to us. Just as Sir Israel goes back to his beloved First Folio to help him in his work as a professor of English literature, as the painter goes to Italy to study the great masters, so we printers go to the early fathers of our calling to get from them something we can apply to our daily work. We have great things to learn from them, though our work to-day may be simpler, purer, and yet able to meet present-day demands equally with that class of work to which such considerations of artistic quality are not given.

I repeat that my job is as difficult a job as ever I have had. During fifty years it has been my privilege to meet many men who have done good work in our calling. I was privileged to meet William Morris. He was rather impatient and hoped I would not keep him long. Neither of us had any lunch on that occasion, for he forgot to offer me any. (Laughter.) Then there was Thomas Hayling, in the 'eighties, father of modern English printing, who established the international specimen exchange for printers. I remember him writing to me a letter in which, referring to my work, he said, "Your work has come to me like a sea breeze on a sweltering day." One of the strange things of my experience was a visit paid some years ago to me by a man who wanted some halftone illustrations when the halftone method had only been in operation two years. He had tried and failed. I made the illustrations, and he wanted the names in Russian, and he paid for them, and when he was leaving he told me that the portrait of the girl among the illustrations was that of the girl who had engineered and carried through the assassination of the Emperor Alexander. He was employed, you see, in propaganda work, and came to have printed the portraits of the people in the Nihilist movements. Things other than those of an æsthetic character come into our calling. (Laughter.)

I know that, of all craftsmen, the printer must never leave off going to school. He must ever be a student. (Hear, hear.) Every day is calling for new methods, for fresh methods, to meet fresh needs. Our craft cannot exist even on the wonderful reputation made centuries ago unless we keep the fire going. (Applause.) A man cannot live in the intimate relationship of a great calling like printing without getting a great love for the wonderful business which is ours, without its becoming a part of his being, the passion of his life.

If I have been able to accomplish anything, it has been by the help of God and the goodness of my fellows, who for well over forty years have given me so unstintedly of their trust, confidence and encouragement; many of whom are here tonight after so many years of friendship and helpfulness. The knowledge that I have the trust of those with whom my life has been so largely spent, and the joy I get in my daily job, makes me, although a working printer, rich beyond the dreams of avarice.

It is with gratitude and thankfulness that I shall ever remember the debt I owe to everyone in this gathering in keeping that love alive. (Loud applause.)

Presentation from the Dolphin Staff

Lord Riddell at this juncture, and at the request of Mr. Henley (Mr. Jones's manager), made a presentation to Mr. Jones of a 200-year-old silver porringer from the staff at "The Sign of the Dolphin," and Lord Riddell expressed the pleasure it gave him to hand it to Mr. Jones. It was an indication of the happy relationship that existed between him and his men.

Mr. Jones, replying, thanked the staff for their kindness, and paid a high tribute to their devoted loyalty, without which his work would not have been possible. He greatly appreciated this expression of their esteem. His people evidently knew two of his weaknesses—he was rather fond of bread and milk and a predilection for old silver of a simple form. "At the first possible moment I will marry the bread and milk to this porringer."

"The Chairman"

Mr. R. A. Austen-Leigh proposed the toast of the Chairman, and said: I am quite certain Mr. Jones and his friends here are particularly delighted that a man of the public eminence of Lord Riddell has come here to preside over this gathering. With a few brilliant exceptions like Mr. Jones, we English are not an artistic race. In the history of artistic printing, England cuts a poor figure. Caxton's claim was that he was the first printer rather than that he was a printer of beautiful books. You can almost count such printers on the fingers of one hand. The reason is that the English are a practical race, and look upon printing rather as a business than as a craft. We encourage industrious boys to come in, even though they may have no artistic perception. Not even the London School of Printing can turn the industrious into the artistic. That is why we make a lot of Mr. Jones, who is an artist as well as a printer. He is an artist above all things. Whatever profession he had adopted, the artistic sense would have come out. But we cannot all be artists. But those of us who are not artists, the least we can do is to admire the artistic work of others.

Referring to newspapers, Mr. Austen-Leigh said that probably only one paper in its present format would appeal to Mr. Jones—The Daily Herald. (Laughter.) But Mr. Naylor would need all his courage to prophesy that the life of The Daily Herald would equal the life of The Times. Lord Riddell, he said in conclusion, was a great printer. He is responsible for turning out in a year as much as Mr. Jones turns out in fifty. Whether he would wish to put his product side by side with that of Mr. Jones's in the forthcoming exhibition at Wembley he could not say. They were indebted to Lord Riddell for his presence and for presiding as he had so ably done.

The toast was warmly received.

Lord Riddell replied and thanked them for their appreciation. He mentioned the great improvement that had taken place in periodical printing, and drew attention, amid laughter, to the shield on the wall just above him, with a Dolphin and three stars represented, so that Mr. Jones, at the conclusion of the dinner, could add two more stars to his emblem.

Selections were given during the evening by the following artistes: Miss Olive Drower, L.R.A.M., Mr. Neville Campton, with Mr. Geo. Hunt, F.R.C.O., at the piano.

THE

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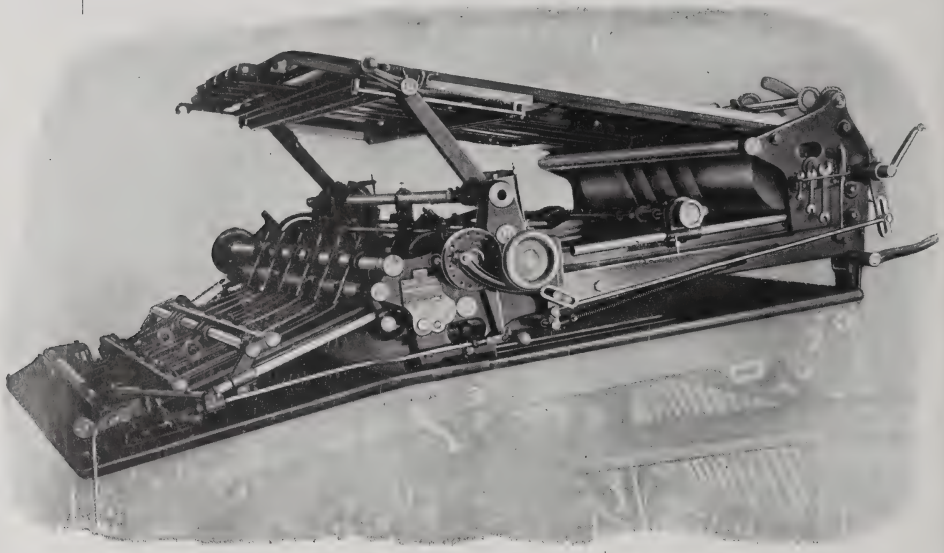

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New Ideas from an Old Foundry

A Review of the New Stephenson-Blake Specimen Book

By THE EDITOR

THE publication of a new specimen book of printing types is always important. Not all our writing and lecturing on type faces can compare in the range of influence with a full catalogue of type which the modern founder places in the hands of a printer. And when such a volume is more than a catalogue, and has been thoughtfully edited, it becomes almost like one of the books of Moses—a law and a lamp. To such a book the average printer turns with real delight and expectation, and it is not too much to say, finds suggestion and inspiration on scores of its pages.

We congratulate Messrs. Stephenson, Blake & Co., Ltd., most heartily on the publication of this book of "Printing Types." It is a handsome volume, beautifully bound, and most judiciously arranged. Little imagination is required to see behind its production years of co-operative thinking, converging in one directing mind whose influence is markedly seen right through the book.

The first thing which strikes one as he turns the pages is that although typefounders remain steadfast to the traditions of their class, they are yet keenly sensitive to the spirit of the times, and bring their products in line with the swift-flowing stream of tendency towards directness and simplicity.

Next one admires the wonderful cleverness with which the various type faces are made to exhibit their own fitness for purpose by being set as in actual jobs. In passing we compliment the writer of these advertisements as heartily as the man who laid them out. This is really the way to judge type. Many printers are not overburdened with imagination. A bare line of letters would convey little, and sometimes nothing, but these same letters arranged in a setting which conforms to the designer's intention of their practical use speak out clearly and distinctly.

The present volume may be regarded as something more than a typefounder's specimen book, to the English printer at any rate. It shows an extremely wide range of printing types, but in addition it gives a remarkably complete series of examples of the best contemporary styles of display, some of which are in advance of the present commercial requirements, but point the way, and will probably be in the full flood of fashion in a few years' time. Type display, after all, has its natural characteristics; and S. B. & Co., in the arrangement of the jobs, as well as in the styles of display that have been adopted, have achieved a distinctly British tone, which, whilst it has the power of much of the American work, conveys more to the English mind than the American models.

Then we took down the last specimen book published by this firm in 1914. That is not long ago counted in years, but a comparison of these books makes it a long epoch, emphasises the enterprise and thoroughness at the back of this book, and incidentally shows the great advance that has been made in the standards that are acceptable to the printing industry. The movement towards purity of form in type design, simplicity and directness in the treatment of display, as well as the replacement of meretricious ornament by decoration which is definitely associated with the type design, are well exemplified. In addition, the choice of paper reflects the tendency of the printing trade to avoid wherever possible the use of coated stock.

The body of the book is printed on what appears to be a fine surface litho printing paper, and our only regret is that a paper possessing more character in its surface was not chosen. The majority of typefounders, both in this country and on the continent, appear to desire to show their customers the actual form of letters, rather than to present them under conditions in which they are usually printed. We cannot but feel that this is a mistake, and although by using a slightly rougher paper the clarity of smaller types might be lost, yet there would be a gain which would be out of all proportion to the loss. Tradition dies hard, but we hope that in printing any new edition of their specimen book this enterprising foundry will go a step further and adopt our suggestion in every case where it may be done with expediency.

The printing of the introductory pages proves the correctness of our contention, this section being printed on a handsome antique paper. The type is for the most part Fry's Baskerville, a series which is one of the most interesting of the present typographical revivals. The comparison between the effect of this type printed under conditions that are suitable for old face, with that when the same series is printed in the display section on the smooth paper, is greatly in favour of the former.

Few of us are able to appreciate the intrinsic beauty in a type face. But we are all susceptible to the beauty of a printed page—its type, its paper, its ink and its margins. We may not know the proportion in which each element contributes to the whole, but we are sure that the type is important.

A book like this works distinctly for the improvement and general advancement of the printer's calling. The skilled compositor will go to this book and return to the use of his type with a new joy and sense of power. There is here a type face for every class and kind of printing. There is here also suggestion for its use.

Good advertising consists of something more than good printing, but good printing adds much to good advertising. Legibility is the first factor of advertising. If matter cannot be read, it need not be printed. And here you have a studied display of the best types for such purposes, touched with the decoration and the little colour which is just the little more which means so much.

While referring to typographical revivals, the historical record of the foundry which precedes the specimens is a most useful contribution to the long story of the English typefounders. This history, with an accompanying genealogical table, traces the descent of the Sheffield foundry from the period of the Incunabula. The connection with Wynkyn de Worde (circa 1500) is not perhaps strong. It is, however, given on the authority of Rowe Mores, and is mentioned in Talbot Reed's classic contribution to the subject. From J. Day 1546, with Joseph Moxon 1659, and

Special Woodcut Number THE *Monday, 18th March, 1928*

CONNOISSEUR

A MAGAZINE DEVOTED TO THE INTERESTS OF THOSE WHO COLLECT ANTIQUES, OLD PRINTS AND ENGRAVINGS

THOMAS BEWICK AND HIS PUPILS

WHITE Line Wood Engraving was first introduced into England by Thomas Bewick who was born in the year 1753, and the books which he illustrated are very highly prized by collectors. *Blossoms of Morality* (1796), *Birds, Land and Water* (1797-1804), and *The Fables of Æsop* (1818), are probably the best known. His work constitutes an interesting study; the early engravings show signs of the struggles of the artist in a new medium, but in the successive volumes published the technique shows a marked though gradual improvement. The

Tailpiece, engraved about 1800

greatest tribute to Bewick's memory is the work of his apprentices amongst whom were Harvey and Jackson; the work of the former is seen to great advantage in an edition of the *Thousand & One Nights*, published by Lane in 1840. Collectors interested in the later development of the art are recommended to search periodicals published during the 'sixties, such as *Good Words*, *Once a Week*, and others that contain examples by many of our great masters of wood engraving.

Illustrated books of poems containing many fine specimens are frequently to be picked up cheaply and may be readily recognised. There is plenty of mild excitement in searching through publications of this period and the prizes are not too few.

Blossoms of Morality (1796)

It is perhaps too much to hope for a revival of interest in this country of this almost extinct art. America, France, and other continental countries have their modern schools of wood engraving; but little is done in England except to emulate the style of the old wood-cut, which, although possessing considerable beauty of line, makes no attempt to give the texture and characteristic treatment which are the great charms of wood engraving.

Blossoms of Morality (1796)

The illustrations in this article are printed from the original wood engravings by Thomas Bewick.

This page is set in the Baskerville Old Face and Titling Old Face Open, with 10 *Point Border No.* 519

A PAGE FROM MESSRS. STEPHENSON AND BLAKE'S NEW SPECIMEN BOOK.

EIGHTEENTH CENTURY FLOWERS AND BORDERINGS

A PAGE FROM MESSRS. STEPHENSON AND BLAKE'S NEW SPECIMEN BOOK.

CHOPIN
RECITALS

By
Professor Lomschakoff
of the Conservatoire
Fridays at 2 30

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THE Runnymede Series is based on the writing of the Italian scribes of the 15th Century. Pen Lettering such as was used in old illuminated manuscripts has always been a basis for type design, but never has the beauty of the original characters been preserved so well as in this fine series, which conforms with the accepted conventions of design and will at once commend itself to every discerning user of type

STEPHENSON, BLAKE & CO. LTD.
LETTER FOUNDERS
SHEFFIELD AND
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A PAGE FROM MESSRS. STEPHENSON AND BLAKE'S NEW SPECIMEN BOOK.

Godfrey Head 1685, the lineage is an ancient one: and the genealogical tree shows with commendable clarity the direct descent of S. B. & Co. from these ancient founders, together with Joseph Fry, Thomas Cottrell, and Joseph Jackson, all in the direct line.

A foundry with such historic connections has in its possession many valuable types that, during the Victorian era, were discarded in favour of "moderns" and others which had many eccentricities and very little beauty. Some of these old types and ornaments in the possession of this foundry have been revived, or have been given more prominence in the new specimen book. Amongst these may be mentioned the Baskerville Old Face, Georgian Old Face, and the Old Face Open, all of which were cut by Fry, and first shown about 1795, with the exception of the first, which Mr. Updike points out was cut by Isaac Moore at Bristol. The Old Flowers, too, have more than a passing interest, and the page which we are glad to print with this review gives a small idea of the variety of uses to which these ornaments may be put.

The Black section, too, is of great interest. The Ancient Black, the origin of which in the dim past has not yet been traced, is a letter of great beauty, and is shown to the best advantage in the title page to the section.

There is no need here to make more than a passing reference to the Script types, designed and cast by this foundry. Some purists may, no doubt, object to the use of Script types, but they fill a definite place in the letterpress printer's armour against competition; and from their own standpoint, the beauty and mechanical perfection of the Scripts makes them of the greatest value to those who use them.

The technical details of the book require no comment in this review. The typefounders of this country, as well as those on the continent and in America, are maintaining and strengthening their position in face of the powerful competition of mechanical composition. For many purposes machine composition must of necessity replace the use of foundry type, but there still remains a wide field where foundry-cast type continues to hold its sway; and we are glad to think that the continued existence of the typefounder is justified on commercial as well as æsthetic grounds.

A final word on the arrangement of the book. The end papers are of exceptional interest. They are made up of one of the Old Flowers, which produces a pleasant diaper pattern that is at once dignified and restrained. The printing is commendable, and the extra care that has been given to this part of the work is more than justified by the effect.

Typefounders' specimen books are not usually prepared in such a way that reference is made easy. In the present case the book is arranged as an ordinary book. Following the introduction is the contents page; and the various sections, such as Book Letter, Display, and so on, begin with sectional title pages specially printed on heavy antique paper. These titles are amongst the best things in the book. The index, we are glad to find, is at the end; and from experiment we find it has been most carefully compiled, and includes ample cross references.

We wish this specimen book the success that it deserves: and that this success may be an encouragement to Messrs. S. B. & Co., Ltd., to continue the policy that they have adopted, and to create a revival in types of purely English design.

A Quick Make-ready and a Short Run

THERE sat in the midst of the members of the L.S.C. Jobbing Guild at its monthly meeting on June 18 one of the greatest assets a printing firm can ever have—a sales manager who has all the rare gifts of securing big business combined with the faculty of carrying through the work he gets by thorough and practical knowledge of how it should be done. This was Mr. W. G. Tucker. He is associated with the great house of Messrs. Spottiswoode, Ballantyne & Co., Ltd., and has been with them for ten years. It was a very refreshing and unusual thing to find a man who had come to lecture to the Guild keep his seat and talk about his job as quietly and confidentially as if he were sitting in his own garden. Thinking himself no sort of a speaker, he started off in his own words "with a quick make-ready for a short run of half-an-hour." Clearly and definitely he dealt with a printing job from the moment an inquiry reached him until the finished product was delivered. There he sat, handling a bit of paper containing the merest suggestion of what the customer required, then a fuller lay-out, then the proof, then the completed job, showing meanwhile a dozen difficulties surmounted, pounds saved by a suggestion of an inch or so less in size which would save an extra run or a great waste in cutting, and illustrating the need for imagination, quick decision, and inventiveness. This defies reporting, but it was thrillingly interesting. Mr. Tucker believes in good profits, big wages, and plenty for it; he would love the blockmaker more if only the blockmaker knew something about printing, and would make his blocks to picas; he thinks, surveying the tantalising re-adjustments which have to be made, that if a thing has to be put right eventually, it may as well be put right initially; he believes in cost-thinking, not price-cutting; and had some cuttingly sharp things to say about the customer who used one printer's dummy to get estimates from others, and particularly about the man who got the job and worked it out on the result of another man's brains.

Few meetings of the Guild can have been more profitable. The interest keeps up thoroughly well. Mr. George W. Jones in the chair was highly appreciative of Mr. Tucker's address, and said what the rest of those present would like to have said.

London School of Printing

An exhibition of students' work, including competition specimens and work done during the past session, will be on view at the School until July 4 from 9 to 5 o'clock, and all interested in craft training are invited to attend.

Printing: Yesterday, To-day and To-morrow

By R. E. BARNETT, B.Sc., Principal, Central Technical School, Leeds

THERE was a time, about the 16th century, when letterpress printing was truly an artistic craft. The printer cut and cast his own types, and could express his soul in their faces as well as in their arrangement on the printed page.

So, too, in the illustrations that might supplement the letterpress, the craftsman was often also the artist. Given the necessary skill, acquired only by long and arduous practice, he could develop his ideas of the subject matter direct on the boxwood surface. Or in old-time lithography, the cunning of his hand would express himself on the stone better than could be done by any mere copyist.

These old-time processes depended for success upon the native talent of the craftsman, developed by long apprenticeship and steady endeavour. He would learn much from his fellow-workers and their successes and failures, but there could be little scope for teaching in the ordinary sense of the word, even if there were any teachers. Technical education was then unnecessary and impossible.

To-day, the position is entirely different. The intervening centuries have brought about a revolution in printing. Except, perhaps, in a few small workshops catering for a very limited demand, it is no longer an art or craft, although some of its workers, particularly those of the passing generation, may still flatter themselves with the pleasing idea. Printing to-day is a highly organised industry, utilising every resource of mechanical invention and of chemical and physical science.

The result is that there is less scope for native talent, but more for cultivated brains; less need for sub-conscious skill, but more for instructed knowledge; a smaller call for long apprenticeship, but a greater one for thorough technical training.

The resources of mechanical invention have been applied to every branch of the industry. The dexterity of the compositor, handling his small types with speed and accuracy, is fast being superseded by the ingenuity of the type-setting machine. Its operation calls only for the simplest manual movements, but these should be directed by a brain equipped with a thorough understanding of the complex mechanism and all its possibilities, especially where the operator has to rely on himself without the assistance of a special mechanic.

The letterpress printing machines of to-day are much more elaborate and efficient than those of a few years ago. Being more accurately made, they do not demand from the machineman so much skill and experience to ensure uniformly good results. But being more complicated and more finely built, they call for more mechanical knowledge and more intelligence if full advantage is to be taken of their potentialities. Even the dexterity of the feeder, which meant so much in output, is becoming superfluous through the rapid growth of automatic appliances. But these, be it noted, make a further demand on the knowledge and mechanical sense of the machineman if they are to be kept working efficiently.

In illustration work, still more progress is to be noted. Halftone process blocks, both monochrome and three-colour, whose rapid improvement at the beginning of this century threatened to displace lithography as they had previously displaced woodcuts, are in their turn being threatened by the growth of direct photo-litho methods. This revival of lithography has been materially assisted in recent years by the offset press, which has given litho printers the speed and flexibility they formerly lacked.

The battle between the older halftone process and the direct photo-litho methods, both assisted by rubber offset printing, has been complicated by the intrusion of photogravure. The last-named, which has effected a striking revolution in newspaper illustration, particularly across the Atlantic, requires costly methods and complex machines of high accuracy. Who can say what will be the prevailing process to-morrow?

The fundamental factor in all these modern illustration processes is photography. This is not the photography of the snap-shot or of the professional studio, but photography as a branch of applied science.

The advanced worker engaged in the production of photographic plates for these processes may have to depend on microscopic methods for examining his screens, on spectroscopy for testing his colour-filters, on optical and electrical instruments for regulating his illumination, and on chemistry for his sensitising and other solutions. In a word, it is *science* all the time.

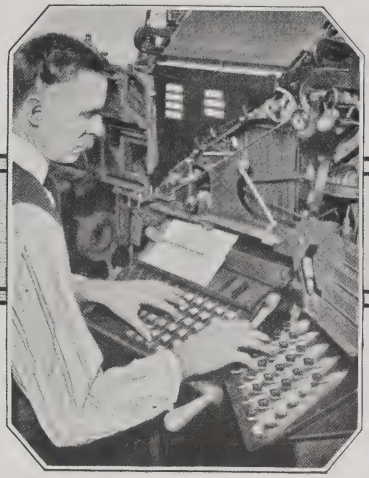
The combination of the camera with the colour-filter killed chromo-lithography. By the end of last century the skill of the litho artist, due to his natural talent, art training and arduous endeavour, had brought the lithographic reproduction of coloured originals to a high degree of perfection, but the process was slow and costly, often involving a large number of successive printings. The photographic analysis of the same coloured original into yellow, red and blue, enabled a similar result to be reached in three printings. The worker needed little art or skill, but much knowledge and care in using the accurate appliances provided. Perfection was only slowly attained with the help of the tinctorial chemist who made possible panchromatic plates and correct colour-filters. Once again science had triumphed in industry.

Mechanical apparatus of the utmost refinement has been applied to the photographic process to enable any number of copies of a small design, or any number of "repeats" forming a single large design, to be reproduced on one plate so accurately positioned that a series of such plates for different colours can be printed successively in perfect register. The art and skill of the litho transferrer is hopelessly beaten by the photographic machine.

So much for the printing of to-day; what of to-morrow?

I do not pose as a prophet, so prefer to quote opinions expressed in public in 1923 by men with more vision than I pretend to. One speaker declared that the machinery for photo-composing was being so steadily improved that probably in five years' time the old type-setting method would begin to be a decaying art. Already work was being turned out which in alignment, sharpness of outline, and other respects, customers frankly preferred to anything done by the type-setter.

Setting Display —
the Expensive Way



Setting Display —
the Intertype Way

Larger Profits in Display Composition

Most display composition is in sizes not larger than 36-point. Display Intertypes, which set all sizes up to full width 36-point bold, offer a wonderful opportunity for substantially larger profits on this class of work.

It is the old story of hand work versus machine work—and the machines always win.

Display Intertypes are very flexible—easy to change from one size or face to another. And the Intertype is the only composing machine which sets 42-em (7-inch) slugs.

The time-savings start with the actual setting of the line—keyboard operation and automatic justification in place of picking up and justifying separate pieces of type.

Then come the advantages of Intertype slugs in handling, make-up, lock-up, and even on the press, the latter because there are no loose spaces to work up during the run. Finally, the Intertype way simplifies breaking up the form **and eliminates distribution.**

An unequalled range of display faces is available to Intertype users.

Send for the "Intertype Book."

INTERTYPE LIMITED

15, Britannia Street, LONDON, W.C.1

Another said that in the printing industry there were growing up new methods of dealing with type in the production of newspapers and other publications, by which type would be produced on a radically different basis from that hitherto adopted. He referred to the extension of the "photogravure" system of the reproduction of type.

There is talk of the electrical light-sensitivity of the element selenium being utilised in appliances for modern printing.

What is the moral of all this?

Surely it is that the printing industry needs more technical education to-day, and will need still more of it to-morrow.

The apprentice needs it because the work is growing so complex and difficult that it cannot be grasped completely by the casual "picking-it-up" usually involved in apprenticeship. The journeyman needs it because of the variety of methods and appliances he may encounter to-day in different shops, and still more because of the new inventions he may meet to-morrow.

Much greater than both of these is the need of the young man who expects to fill an administrative or other leading position in a printing works. It is not enough for him to study a single branch, as he conveniently could in evening classes. He needs to gain a thorough grasp of all the processes, as well as of the chemical, physical and mechanical science underlying the same. He will then be competent, not merely to manage an establishment conducted on modern lines to-day, but also to guide its future progress amidst all the inventions that may be encountered to-morrow.

Students' Work at the Central School of Arts and Crafts

IT has been our pleasure during the past few years to visit the annual exhibition of students' work at the Central School of Arts and Crafts, and we note with the greatest satisfaction that the high ideals for which the school was founded are being maintained in a most efficient way by the policy and inspiration of Mr. F. V. Burridge, the head master.

Mr. Burridge and his staff encourage individuality in the students. We do not find in this excellent school that students are led into the hopeless mistake of aping the mannerisms of their masters in any particular subject, but instead the masters encourage the students to give expression to any originality of ideas of which they may be capable.

The school carries its exhibition of students' work considerably beyond its own walls by the posters shown in the London County Council tramways, which, although they may be difficult sometimes for the layman to understand, have, at any rate, unquestionable power as posters.

In the graphic arts, the exhibition this year contains many items of interest to the printer. The art of wood engraving, which is such a valuable medium for book illustration and for illustration in general, is receiving its proper share of attention, and the examples shown are worthy of the high traditions of the school. The students' work shows widely different styles, varying from that of the cheap book to the rich full-bodied straight letter wood engraving, or the careful detail suggestive of the work of a few decades ago.

Two cuts by M. Haythorne of rain and wind showed great strength and vitality and an appreciation of the quality of the medium, whilst J. Robertson shows in a landscape a fine example of mass treatment of light and shadow. One of the woodcuts that we noticed was some shipping by E. McNaught, also some humorous colour greetings by M. Turbeville.

The instruction in lettering in the school, which is based on the influence of Edward Johnston, continues to yield good fruit, but we suggest that it is somewhat in a rut. The teaching of Johnston should have carried us a little further along the road towards an improvement in the general standard of lettering; we suggest that lettering can be made a personal expression nearly as much as a drawing or a model in clay, and we hope that it may be found possible for the students to utilise the knowledge imparted by their teachers, in evolving styles of lettering that may have a reflection in the ordinary things of life.

Typography at the Central School is a classic exercise. It is refreshing to see type beautifully set and carefully and closely spaced, and it is to be regretted that an equal amount of attention in other schools is not devoted in a similar direction.

The school does not appear to attempt to yield a serious influence towards the improvement of ordinary commercial typography. A lay-out was exhibited showing what could be done in re-setting a page of advertisements in a technical paper, but, although the lay-out was beautiful to look upon, we question very much whether it had much commercial value.

Lithography is sometimes looked upon by the artist as a lost art, and there can be but little doubt that commercial lithography to-day has very little in common with the beautiful chalk work that was done thirty or forty years ago. Lithography used in this way is a beautiful medium, and several examples exhibited are worthy of recording; one particularly, by P. Allward, a sunlit church seen between two dark masses of trees, shows an excellent grasp of the method, whilst a colour print by E. Bishop, representing some Russian players who appeared in London some little time back, in the Volga Boat Song, is a powerful piece of work. In general, however, the colour work in lithography appears to be somewhat lacking in vitality.

As might be expected, the eching school is a very strong one, and here again the freedom of the students to give rein to their own individuality in expression is most apparent.

We hope in our next issue to have an opportunity of printing some of the woodcuts that were exhibited.

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The Composition of Display Advertising Matter

By ROBERT F. SALADE

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THIS article relates to the most improved methods of setting display composition for magazines, newspapers, trade journals and publications in general. The tremendous growth of newspaper and magazine display advertising in recent years has brought with it the necessity of producing this class of typography more rapidly and economically than in the past, and the many changes for the better which have been accomplished in this connection are really remarkable. Brief facts about the most important of these betterments will be presented herein.

Before getting right down to technical points, it may be well to say here that display advertising work offers wonderful opportunities for both hand compositors and operators of composing machines; that is, the class of men who are ambitious enough to make a deep study of this particular line of composition. The fact is that the ordinary hand compositor is not capable of producing first-class display advertising matter until after he has been properly trained in such work. The same may be said of the ordinary machine operator. You have only to look over the display advertising pages in the leading magazines and newspapers to understand the training that a compositor must have in order to produce such complicated matter.

THE CHANCE FOR COMPOSITORS.

The big fields for hand compositors and machine operators who would like to specialise in the setting of display advertising are, of course, the large magazine and newspaper publishing houses. The average "ad-room" in these two fields is always in need of an additional compositor who knows how to set up display matter, either by hand or on a composing machine. It is safe to say that for good machine operators there are as many opportunities in these fields as there are for the highest skilled hand compositors (if not more). Nowadays a great deal of display advertising matter for magazines, trade journals and newspapers is being produced on line-casting composing machines. On the other hand, the display matter that is set up on machines must be handled and made up properly in formes by expert hand compositors. Moreover, in the average composing-room where machines are in service there is always a certain amount of matter to be set up by hand.

At the present time there are three different methods of setting display advertising: The first method is setting an advertisement entirely by hand, using either the regular foundry type, or type that has been made on a casting machine. The second method is to have all the "plain matter" sections of an advertisement set on a composing machine and to set all the display portions by hand in regular type. The third method generally applies to newspaper display, and by this method the major portions of an advertisement—both text matter sections and display lines—are set up on line-casting machines.

NEWSPAPER ADVERTISEMENTS.

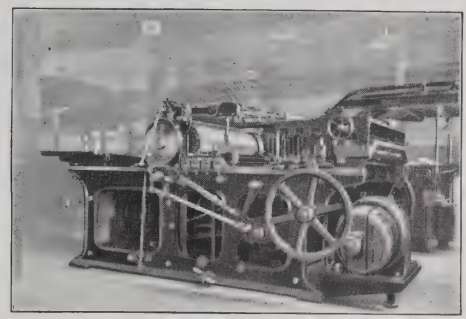
By the third method referred to here a great deal of the big department store advertisements appearing in the daily and Sunday newspapers are being produced. The new-model machines on which this variety of composition is being set are especially designed for display work. A machine of this model is equipped with a number of magazines, these magazines containing matrices for the production of various sizes of type, including lines of display as large as 60-point. The ad-room of a modern newspaper plant is equipped with a battery of these display composing machines, each machine having a special magazine "lay-out," or series of magazines, planned for some particular class of composition. It is on machines of this character that many of the full-page and "double-spread" department store advertisements, seen in the great daily newspapers, are almost *completely* produced. Indeed, it is wonderful to see the unlimited variety of display composition, of the kind used in newspaper display, that is continually being turned out on these multiple-magazine composing machines. Of course, the operators of these machines usually work from typographical lay-out sheets on the margins of which are marked instructions as to the faces of type, sizes of type, borders, rules, etc., to be set. The measure of each section of type-matter to be set is also plainly indicated. After the different sizes and pieces of display matter have been set on the machines, it remains for the "make-up" men and hand compositors to properly assemble them, insert "cuts," place borders and space out the matter.

FULL-PAGE ADS.

In the case of a full-page newspaper advertisement of a department store, and where most of the matter has been composed on line-casting machines, two men are usually employed in making up the matter in the form of a page. These men are experienced in this particular kind of make-up work, and on account of this experience they are capable of assembling the great variety of machine composition in page form in the shortest possible space of time. Now, it may take these men four or five hours to make-up a complicated full-page department store advertisement, even in a case when the greater portion of the matter has been set on machines, but twice that amount of time would be consumed if the same job was to be handled by inexperienced compositors. A man must be trained to produce this kind of work rapidly and in certain "styles" of make-up. Every department store advertisement has a certain style of typography and make-up, and this style is maintained day after day and year after year. It is only by working on the make-up of this class of display for a long time that the compositor can become familiar with the different "styles" referred to. No matter how efficient a job compositor may be in the regular line of typography, he would need several months' special training before he could handle department store display to the greatest advantage.

The ad-room of the modern newspaper plant is especially equipped for the rapid production of display advertising matter. This equipment consists of regular type cabinets, newspaper ad cabinets, ad make-up tables, correcting tables, dumping

The Electric Drive
for the Busy Printer.



AS a means of maximum production combined with excellence of workmanship, no drive compares with the "ELECTRIC DRIVE." By reason of the perfect regularity of turning, higher speeds are permissible, there is less slur, better register, and infinite control of the speed ensures the finest work from forme and paper.

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ANYTHING IN COLOR!

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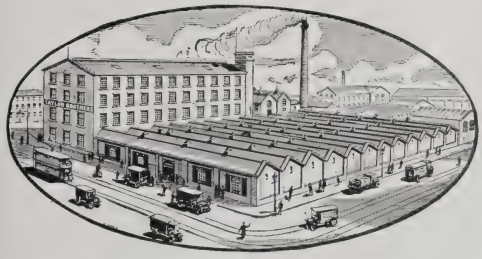

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tables, etc. All of the make-up tables are equipped with overhead banks filled with labour-saving sizes of leads, slugs, rules, borders and other working materials. The new-style newspaper ad cabinets are a great improvement over the ordinary compositor's working stand, combining as they do a flat and sloping working surface, both of which are necessary in modern newspaper ad-work. A cabinet of this character also contains on either side a tier of type cases, overhead lead and slug case, copy drawers, quad and space case and galley dumps. Two compositors work at one of these cabinets, one man on either side of it.

MAGAZINE WORK.

Working conditions in the ad-composing department of a large magazine publishing house are altogether different from those in a large newspaper ad-room. In the magazine composing department practically all of the display portions of advertisements is set by hand in regular type; in fact, a large number of ad-formes are entirely set by hand, and the department is equipped with complete "families" of all the popular type faces to provide for this class of composition. The compositors' stands are designed expressly for the production of hand-set display matter. For example, things are so arranged that a compositor has within easy reach such essential materials as leads and slugs, brasses, thin copper spaces, quad and space cases, and brass rule in the faces and point-thicknesses most used in the office. All of the spacing material used in a composing-room of this magnitude is of the "high" kind made for formes that are to be electrotyped.

The arrangement of one of the largest magazine composing departments is briefly described as follows: Every "alley" in which a compositor works contains several tiers of type cases, these cases filled with certain faces and sizes of type which are continually being used in display composition. In addition to these cases there are hundreds of others placed in separate "alleys," these cases containing various faces and sizes of type which are used by the entire force of compositors. One alley is made up of cabinets holding Caslon Old Style type in complete series; another alley contains the complete series of Goudy Old Style; still another contains all the standard sizes of the Garamond series. This same plan is followed as to other popular series of type such as Caslon Bold, Cheltenham Bold, Caslon Old Style Italic, Bodoni Bold, Bookman, etc. In order that several compositors may work with the same faces and sizes of type at one time without losing time in waiting for cases, there are several *duplicate* cases of each face and size of type, such as 12-point Caslon Old Style, for example.

DISPLAY.

The type borders and ornaments used in conjunction with the display composition are all kept in a separate alley, while another large alley is devoted exclusively to the cases holding the many different styles of brass rule used in the office. All of the leads, slugs, brass rule, 1-point brasses and thin copper spaces used in this department have been accurately cut to labour-saving lengths. Every piece of material in the assortment of 1-point brasses, leads and slugs is notched top and bottom at both ends to indicate that it is of standard size. The compositors are not permitted to cut any of this spacing material to "bastard" lengths. The distribution of type, rules, leads, slugs and other "dead matter" is done by a force of men employed regularly on this work.

In this office a system has been perfected whereby the compositors follow typographical lay-out sheets to a large extent when setting up formes of display advertising. However, a considerable number of jobs have to be set from original manuscript copy, and not a few of the lay-outs are incomplete, so that the compositor following them must apply his own ideas as to the general construction of the advertisement. In some instances the typographical lay-outs are prepared in the advertising department of the publishing company; in other cases they are sent in by the advertising agency handling the account in question. Reprint copy, or a press-proof of a display advertisement to be duplicated, is often sent in by an advertising agency, but it is not always such an easy proposition for the compositor to reproduce such a forme as it may seem. A piece of reprint copy may have been set in certain faces and sizes of type which are not among the equipment of the office where it is to be duplicated, or the forme may have been made up slightly smaller or larger than the column widths of the magazine in which the reprint is to appear. When receiving a job of this character the only thing that the compositor can do is to follow the style as closely as possible. This may also be said of typographical lay-outs. Some lay-outs are very easy to follow, while others are not. Again, some lay-outs from advertising agencies are so far wrong that it is simply impossible for a compositor to carry out the instructions written upon them. In all such cases the best that can be done is to set up a forme that will embody the main features of the lay-out.

THE AGATE-LINE SYSTEM OF MEASUREMENT.

The display advertisements appearing in the average large national magazine range in size all the way from the smallest one measuring seven agate lines by single column to full-length single column, full-length double column, quarter-page, full-page, and "double-spread." Of course, there are other sizes between those which have been mentioned, but all are measured by the agate-line system. The compositor uses a brass gauge marked off into agate lines when determining the proper length of each advertisement, following the figures given on the order sheet for each job. If the order calls for an ad 14 agate lines deep, for example, the compositor must set the matter so that it will be exactly that depth. Were the ad to be set either longer or shorter than the 14 agate lines, the proofreader would discover the error and would mark the proof for the essential correction.

In the average large magazine house to-day the text-matter portions of many of the display advertisements are set by machine before the copy is passed on to the hand compositors. This system has been perfected to a fine extent in numerous offices. When the foreman of the hand composition department gives a compositor the order and copy for an advertisement, and in a case where parts of the copy have been set by machine, the compositor will find the sections of machine composition systematically placed on a galley and ready for insertion. This system applies to small ads as well as to those of large sizes. The plain-matter sections being set up on machines include type as small as 5-point and type as large as 14-point. The 5-point matter for the majority of small-size advertisements now appearing in large magazines, including those which have the type set in mor-

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For every Bookbinding and Stitching purpose, for Flat and Saddle Work, for Hand, Treadle, and Power, from ⅛in. to 1½in.

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Illustration shows our No. 6 'Perfection' stitches from 2 sheets up to ⅜in thick without change of parts, can be equipped with electric motor complete.

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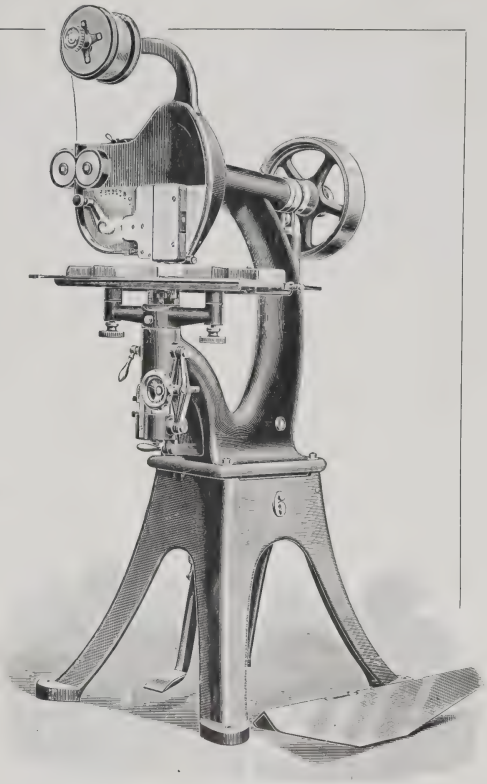

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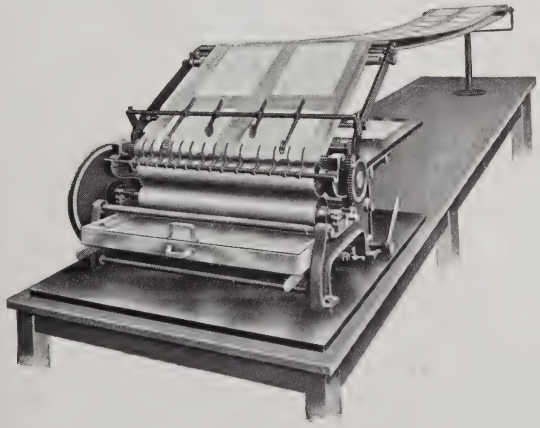
Specialist in Machines for Glueing, Gumming, Varnishing and Coating.



Whole Surface Gumming Machine, fitted with automatic take-off and conveyor for bench.

British Manufacture

For whole surface, label multi strip work, also dealing with paper from the reel and re-winding, with and without drying apparatus.

Machines of solid construction throughout and constructed on the two roller principle

tises, is now being set on machines. In many instances the compositor, upon receiving an order for one of these small-size advertisements, will have nothing to do with it except set up a line or two of display type. In the case of a section of monotype machine composition to be set in an odd-shaped mortise, however, the compositor may find it necessary to over-run the matter and re-space the lines to make everything fit nicely. But, even when this extra work is essential, there is a saving of time over the regular method of setting small-size text matter by hand. When over-running a section of monotype machine composition for insertion in a mortise, the compositor handles *words* instead of individual type characters, and for the occasion he has a sorts' case containing both machine type and standard sizes of machine spaces, which is a great aid to the work in progress.

TYPE-SETTING IN MORTISES.

A new and time-saving method of setting type in mortises is now being followed by several large magazine publishing firms, which will be explained briefly as follows:—

The ordinary method in this class of advertising composition is to first have made a complete electrotype of the mortise to be used, the electrotype being attached to a solid block of lead (type-high) by the "sweating-on" process, then to have the block of lead sawed out for the reception of the type-matter. This method, which is still being followed in many publishing houses, makes the work of inserting the type in the mortise very difficult, especially in the case of setting a solid mass of 5-point type in an odd-shaped mortise. The electrotype borders for small ads of this variety (blocked square, of course) include such shapes as round, oval, triangle, diamond and hexagon, in addition to irregular shapes. For example, one small ad, 28 agate lines by single column, had an electrotype border square with round corners, and the electrotype included the halftone figure of a bathing girl "diving" through the space inside of the border from the upper right corner to the lower left corner. This made it essential to have two odd-shaped mortises cut in the lead block, and to set a mass of 5-point matter in both of these "holes," and to do the job right, was tedious work indeed. There are many other irregular-shaped mortises of this style, and only the highest skilled compositors are capable of handling them to the best advantage.

The new method of handling this class of work is in having the type-matter *set as a separate forme,* this forme to be electrotyped without the border or mortise, and afterwards to be combined with the border. This plan means that it is not necessary for the compositor to set the type inside of a mortised electrotype, as by the old method. Instead of working with a mortised and blocked electrotype, the compositor works with either a proof of the border or the *unmounted* electrotype. A proof of the border is used in most instances, cut out accurately to indicate the exact space and shape to be occupied by the type matter. No matter what the shape of the border may be, the compositor sets the type for it all to the same measure, but quadding each line of type at either end to provide for the shape of the mortise. By this system the work of type-setting for an intricate mortise can be done in about half the time that would be required to set the type, line by line, in the mortise. After a forme for a mortise has been set, read and corrected, it is then locked up in a small chase and sent to an electrotype foundry, with instructions to have the electrotype of the forme combined with the proper electrotype border. Both the electrotype border (properly mortised) and the electrotype of the type forme (trimmed to the essential shape for insertion) are soldered together on a solid block of lead.

TIME SAVING.

Not only does this method save a great deal of time in the composition of the small advertisements, but it is also a means of saving time in both the work of make-up and lock-up. To lock up a page of matter which includes a number of small mortises filled with type is always a difficult job, as it is hard to make all the type fit perfectly tight in the mortises. But, when ads of this character consist of solid, blocked plates, both make-up and lock-up of pages can be done with rapidity.

When text-matter to be placed in odd-shaped mortises is set by machine, there are three different systems to consider: (1) If the matter is to be set on a line-casting machine, a proof of the border, or mortise, should accompany the copy so that the operator can set the lines to occupy the shape of the mortise in question, but it will be necessary to trim the slugs. (2) If the matter is to be set on a monotype machine, the "copy-fitting" system can be utilised by the keyboard operator so that when the complete matter has been set the form will fit the shape of the mortise in the proper manner. When the hand compositor receives the forme he may have to make a few slight changes in the spacing of the matter that it may accurately fit the mortise. (3) This applies to the old system of setting type inside of odd-shaped electrotype borders, and where the text matter is to be set on a monotype machine. Here the plan is to simply have the machine composition set in "square" form—to any convenient length of lines—then to have the matter over-run by the hand compositor as he places the matter in the mortise. Some publishers claim that this plan, in the long run, is just as economical as the "copy-fitting" system, as applied to the majority of small-size advertisements of the class referred to.

LAY-OUTS FOR TRADE JOURNAL ADS.

The following information and practical suggestions are applicable to the work of setting display advertisements for magazines, trade journals, etc., by hand:

The thing to do upon receiving a piece of manuscript copy is to read and study it with the idea of ascertaining the exact message the advertiser is trying to "put across." Otherwise, how could any compositor compose an *intelligent* form of display if he does not really know what the selling features of the copy are? If you get the same thought on the subject as the man who wrote the manuscript, you will be in a position to set up just the right style of display for the occasion. According to the message that is embodied in every piece of copy, and with the use of the type faces, border, etc., most appropriate for the subject, you can give a display advertisement such fine personality that it will suggest by its appearance any one of the following qualities: Daintiness, Dignity, Boldness, Refinement, Antique, Richness, Simplicity, Strength, Modish, Artistic. These are merely a few examples. Study the advertisements in the leading magazines, and you will see that many of them have the right personality, from the standpoint of typography, while many others do not.

THE ORIGINAL BREHMER WIRE STITCHING MACHINES

No. 4a NEW STYLE

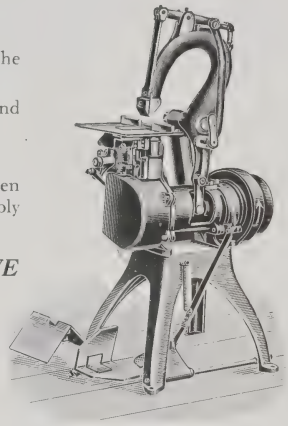
Capacity up to $\frac{7}{8}$ inch, through the side or fold, from the thinnest (2 sheets), with 20-30 gauge wire.

Supplied for power, and fitted with flat table, saddle and trough. Output up to 120 stitches per minute.

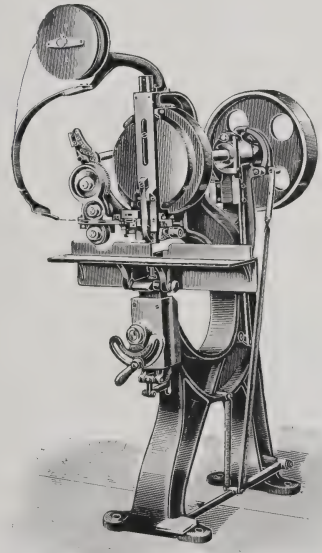
Twelve different depths of stitches.

On the latest models, an improved silent clutch has been fitted, and all the main parts have been considerably strengthened.

OVER 9,650 OF THESE No. 4a's HAVE BEEN SOLD.



No. 4a



No. $17\frac{1}{2}$

No. $17\frac{1}{2}$

Capacity $1\frac{5}{8}$ inches with clenching, $2\frac{3}{4}$ inches by stitching through both sides of the book.

Fitted with flat table and saddle for stitching through side or fold.

Latest machines are fitted with improved friction strap adjustment and silent clutch.

Sixteen depths of stitches can be used.

LOWEST PRICES and Quickest Deliveries.

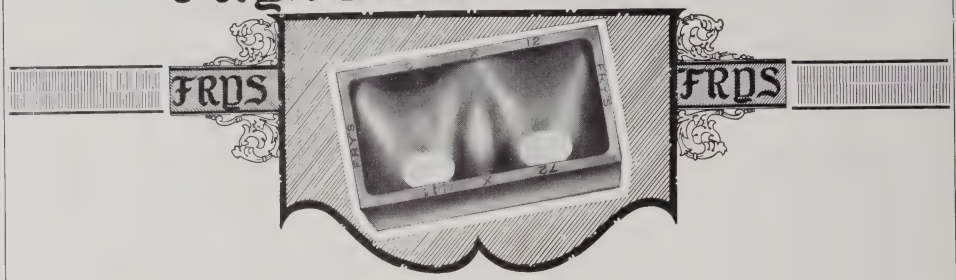
FULL PARTICULARS FROM

Aug. Brehmer's British Successor

OFFICIAL AGENT to GEBRUDER BREHMER
the Sole Manufacturers of the original Brehmer Machines

12, CITY ROAD, - LONDON, E.C.1

IT PAYS TO USE FRY'S Metal Furniture



FRY'S "New Design" Metal Furniture is used by many of the leading Printing Houses in the country—because their use actually **saves time and money** in the following ways :

I. Their **accuracy** saves time in making up.

II. Their **lightness** enables 15 to 20% more white space to be covered with the same weight.

III. Their **strength** gives long life.

IV. Their **price** per lb. is competitive, but the user saves from 1½d. to 2d. per lb. by buying **FRY'S** material owing to its lightness.

FRY'S Metal Furniture

FRY'S METAL FOUNDRY,

25-42 HOLLAND ST. BLACKFRIARS, LONDON, S.E.1

Telephone: HOP 4720. Telegrams: FRYMETALOS, SEDIST, LONDON.

Branches :

MANCHESTER BRISTOL DUBLIN GLASGOW

This *art* of setting display advertising so that each and every typographical form will have its correct personality is, I think, the most important thing for every real typographer to master. It may take years of careful study and practice to master it, but it is something worth striving for. With the right knowledge of typography, you can make a display advertisement about ladies' lingerie express *daintiness,* or a display forme about jewellery express *richness,* and so on with any number of different subjects.

After having studied the manuscript copy to "size up" its possibilities in type, the next thing to do is to take pencil and paper and sketch a few rough "lay-outs," each one a little different as to the arrangement of the display lines, text, positions of illustrations, "white space," and so forth. Five or ten minutes spent in preparing these rude sketches may save an hour or more time in the actual work of type-setting. It is also a good idea to have a carefully-selected assortment of beautiful display ads clipped from the pages of the leading magazines, and to study these specimens from time to time. The collection may be kept in a letter file or in a scrap book.

When ready to proceed with the type-setting for an advertisement, first place on the galley a head slug and a foot slug, with the proper space between them to decide the exact depth of the forme to be composed. The foot slug may be held in position by means of a piece of metal furniture placed at the point where the foot of the ad will be. If the ad is to have a border on four sides, either of brass rule or type-border, set this border in the proper position before setting any type, then insert the slugs and leads which are to form the "white space" around the type-matter, between border and type. The next step is to insert the plates (if any are to be used) in their correct positions, then the main heading, signature and other display lines should be set up and placed in their positions, leaving the remaining space for the addition of text-matter. In this way it is possible to ascertain the amount of space that will be allowed for the text-matter, and the plan is more "safe" than the method of setting the text-matter first, as the remaining space shows precisely the room available for the text.

SUITABLE TYPES.

As to the question of the most suitable type faces for the general run of magazine display ads, practically all of the modern faces are being used, but some are better adapted to this class of display than others. The famous Caslon Old Style in complete series, including italic and "openface," is undoubtedly the most useful face for display advertising. Other exceedingly useful faces are: Goudy Old Style series, Bookman Old Style series, Cheltenham Old Style series, Bodoni series, Garamond series, Scotch Roman and Italic, and the Century Old Style series. For the text-matter portions of large display ads the Modern and Old Style Romans are often very appropriate, even where the display lines are set in some other face of type.

Most magazine ads have a border of some kind, and it goes without saying that appropriate borders for display will always be in vogue. However, a hand-drawn border in electrotype form is often more interesting around a large-size ad than a plain rule or decorative type one. When the compositor sets a border, either in rule or type units, or in a combination of both rule and type, he should carefully select material that will be in harmony with the tone and "colour value" of the typographical matter.

WHITE SPACE.

The tendency in modern display advertising is to have plenty of "white space" surrounding the typographical forme and between the various sections of type-matter. The use of ornament or decorative material should be restricted to the minimum; in fact, the average piece of display should be set without ornaments or "fancy" things of any kind with the exception of the border and possibly a large initial letter. Where there is ample "white space" in an ad for its proper insertion, a large-size italic initial, of the style having a graceful flourish, may sometimes be used with a very pleasing result.

Not only should the average display advertisement possess an artistic appearance, but in every case it should be set up in such a way that the entire typography will be easy to read. Whenever it is possible to do so, the compositor should place leads between all lines of text-matter. A piece of plain reading matter set solid will be harder to read, of course, than the same matter spaced apart with 2-point leads.

Some few years ago it was the custom to underscore the main display lines of an advertisement with brass rule, but this plan is no longer being followed in the construction of the best typography. And in the past it was considered a good idea to set the average ad as "black" and bold as possible, but in these days the finest examples of display have soft, subdued tones. The plain ad that reflects the "beauty of simplicity" is one that will appeal to people of refined taste as well as to the buying public in general.

Proportional System of Composition

MR. JAMES GUTHRIE, who recently published an article on this subject in THE CAXTON MAGAZINE, has now published a book demonstrating the system in progressive and explanatory diagrams. The book, containing six plates designed and hand-printed by the artist at The Pear Tree Press, is now ready. This is what Mr. Guthrie has to say in the introduction:—

"The Proportional System of Composition forms part of a series of studies in typography. Beginning with some devices conceived in a pictorial spirit, I experimented inconclusively with the marginal material (the furniture of the press), but soon turned to what I believe to be the correct method of interior structure upon a basis of simple geometrical proportion, making full use of pattern and repetition, and of suggestions arising in the course of designing the page. I have no information as to the existence of any previous system dealing with this particular subject, although it is obviously of much practical value to establish a single ruling principle for the guidance of typographical composition on structural lines. Distinctly modern settings, which owe nothing to old styles, may be constructed, and the system is also of use in judging how much or little any given book owes to deliberate design in the first instance Further studies will be published from time to time. All rights are strictly reserved by the artist."

THE RELIABLE

ROLLERS and **1809 — 1924** **COMPOSITION**

The most up-to-date plant in the Kingdom for the Manufacture of—

High-Grade MACHINE FINISHED CHASES

A corner of main chase machine shop. STAMFORD STREET WORKS, LONDON.

What the Wise Printer Insists on

One of the Largest Printers writes:—"We must have chases with your specially welded corners and machine finished—as we cannot run the risk of chases giving on expensive machinery."

Insure Against the Same Risk

By using our Guaranteed Chases:—Made of Tough long grained English Wrought Iron—stronger than steel—Specially Welded Corners and Machine Finished.

Book Chases

These are machined perfectly square all round the inside of frame and also on faces of crossbars.

Folding Book and News Chases

are also machined perfectly square and true on outside of folds.

Foundry Chases

Machined all over—both outside and inside, true to height with quick lock-up wedge or Screw Furniture.

Hempel and Wickersham quoins—Steel Furniture—Galleys, etc.

FULL SECTION LISTS ON APPLICATION.

HARRILD & SONS, LTD.

THE PRINTERS SUPPLY HOUSE, Fleet Works, Norwich Street, FETTER LANE, E.C.4

London, July, 1924

THE complimentary dinner to Mr. George W. Jones at the Stationers' Hall, on June 24th, was an event of outstanding importance, as unusual as it was inspired. The celebration took place in the hall of the Company that is the direct descendant of one of our ancient Craft Guilds—a Company which holds in its archives the great story of the growth of the printing craft in England. The gathering was a notable one, and the report on another page gives but a faint idea of the wide circle from which were drawn those who desired to pay homage to their guest.

Opportunity is given to but a few of us to pass through such an extensive range of experience as this Master of our Craft. Some young printers, ambitious to attain prominence, may by sheer perseverance and undaunted hard work, achieve some measure of success; but in many cases they lack the necessary gifts and initiative which make their work an example for others to follow. Again, there are those who are master men from their cradle, but they unfortunately often regard their work merely from a commercial standpoint, and apart from running their business on more or less sound conventional lines, are content to let others devote their energies and skill to enriching the craft to which they themselves owe so much. Mr. Jones has experienced practically every vicissitude of a printer's life, and, through many disappointments, has achieved a position in which his influence is felt in many ways.

We honour George W. Jones for his craftsmanship, influence and example, and above all for his unfaltering efforts to improve and help the printing industry, to which end he has devoted the best part of his life. He is never so happy as when conversing with his brother printers; but we think he is perhaps at his happiest when talking to young compositors, striving to inspire them with as many of his own ideals as they can absorb. No doubt in the old days of The British Typographia the inspiration was of a kind that would not be welcome to-day; equally, the powerful influence which he exerted through The British Printer which he inaugurated, although a fine thing in its time, would by no means be acceptable to G. W. J. standards to-day. He has always been a leader and always an earnest student, and never perhaps have his studies been more closely followed than now, when, from the library of masterpieces of the 15th and 16th centuries he gains inspiration, and applies it to his work in the spirit of the Old Masters themselves. His message has been widely flung, and he has talked to his fellow craftsmen in most of our book printing centres. There are numbers of master printers doing work of outstanding merit, who give George W. Jones the sole credit of shaping their early ideas, and firing them with the ambition and ideals that have lead to their present successes.

Jones recalls with pride his meeting with William Morris, and dates his regeneration as a printer from that happy occasion. From Morris he learnt the lesson of simplicity, and translated it into a form applicable to commercial needs. No doubt it was this meeting that inspired him to pay homage to the great Italian printers of the 15th century, and to Jenson in particular, by commissioning Edward Prince to cut his Venezia type, an undertaking which is sufficiently rare in these days of master printers to make it worthy to be placed on record.

But it is not only by his work as a typographer that he has gained prominence; his nature made him lead and made him do his best, whether it was in the early days of colour printing or to-day, when his machining both of type and colour work sets a standard to us all. He is always in the van: a craftsman and a master printer, and a fine one at that! he is a business man and combines the ideals of the private press with the straightforward commercial routine of a printing office. In a square just at the back of Fleet Street, a square made famous by its one time resident the great Doctor Johnson, Jones has his office—a veritable casis in the Fleet Street desert—an office which suggests repose yet is an incentive to higher endeavour, and it is only those who know him at work who know him at his best. Surrounded by his books, and in close touch with the pulse of the city, correcting or passing proofs, designing or planning jobs that he is initiating, then he is in his element, and even so it is when the pace is hottest, that he appears to extract from life its fullest measure of enjoyment.

George W. Jones is a towering personality, possesses a vivid imagination and unbounded energy, and much as he is esteemed by his own countrymen, perhaps it has been left to America to appreciate him at his true worth. We hope that he may long be spared to help the craft he loves so much, and that others will feel called upon to emulate his fine example and thus continue to assist and ennoble our rich inheritance.

* * * *

THE Norwich meetings of the Federation of Master Printers ought to be memorable for the re-birth of an enthusiasm for fine printing. Costing, estimating, output, efficiency are familiar words. They are all necessary things. But a printer might have them all and yet possess no soul. The appeal for greater devotion to good work and the experience of men who know that good work pays should be a call to the Federation to encourage this side of the craft. To tempt people to use good printing will mean more printing, and we give our hearty blessing to those few men who foregather at the Faculty of Arts to preach and practice this gospel. The printing trade is so diversified that we have ceased to look for united action on great matters like collective advertising—which might only show an indirect result to some who contributed to the funds for its support—and we turn our hope to a few men of vision, enterprise and faith who would attempt great things and expect great things. We still believe it would be a highly advantageous and profitable thing to have a permanent exhibition of good printing of all kinds in London to which the buyer and potential buyer of print could turn for suggestion, information and inspiration. It might not suit some printers to have their customers invited to see what might be better work than they supply them with, or have it suggested to them that a different kind of work might better serve their ends. But it would be better for the printing industry, and that in the end spells greater prosperity for most printers. We look with pleasure and hope to these new beginnings, and will do anything in our power to help to realise such practical ideals.

International Advertising Convention

IN addition to the meetings of a general character relating to advertising in its many phases which will be held in connection with this Convention, a special day has been set apart for a discussion of the subject from the printer's point of view. On Wednesday, July 16, the Graphic Arts Section of the Convention will meet, and be presided over at the commencement (10.30 a.m.) by Mr. W. B. Wykes, President of the Federation of Master Printers. The following papers will be read :—

" How the Printer Helps the Advertiser " : Mr. R. A. Austen-Leigh (London); Mr. John R. Demarest (U.S.A.).

" The Labour Problem in the Printing Industry " : Mr. Charles Francis (New York).

" The Printer as a Salesman " : Mr. W. J. Betting (U.S.A.).

Mr. J. R. Demarest, of Newhaven, U.S.A., takes the chair at 2.30 p.m.

" Collective Advertising for the Printing Industry " : Lt.-Col. H. Rivers Fletcher (Norwich).

" The Colour Note in Advertising " : Mr. G. W. Jones (London); Mr. D. Greenhill (Watford).

" Organisation in the Printing Trade " : Mr John Clyde Oswald (U.S.A.).

This ought to be greatly interesting to printers, any of whom can register as a delegate.

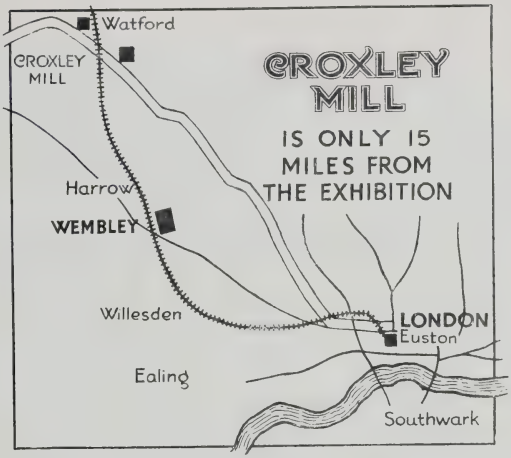
On the general subject of advertising, the following prominent men of outstanding importance in national life and the business world will address the Convention on one or other of the four days of its meetings :—

Rt. Hon. the Lord Mayor of London.
Rt. Hon. Viscount Burnham, C.H.
Rt. Hon. Viscount Leverhulme.
Lord Stevenson.
Lou E. Holland, Esq., President of the A.A.C. of W.
Rt. Hon. Sir Eric Geddes, G.C.B., G.B.E.
Rt. Hon. Winston S. Churchill : " The Responsibility of Trade."
Rt. Hon. Sir Philip Lloyd-Greame, K.B.E., M.C., M.P. : " How the Responsibility of Trade is Met."
Sir Charles Higham : " Educational By-Products of Advertising."
Rt. Hon. Stanley Baldwin, M.P.
Rt. Hon. Sir Robert Horne, M.P.
Sir William Berry.
Sir Herbert Morgan, K.B.E.
C. Harold Vernon, Esq.
John Cheshire, Esq.
Francis H. Sisson, vice-president, Guaranty Trust Co., U.S.A. : " Advertising, the Creator of Public Standards in Business."
Herbert S. Houston, publisher of "Our World" : " Fight for Truth in Advertising."
James D. Mooney, president, General Motors Export Co., U.S.A. : " Building the Biggest Manufacturing Industry Through Advertising."
O. C. Harn, chairman of the Sales Committee, National Lead Co., U.S.A. : " Improving Advertising from the Inside."
Hon. E. T. Meredith, U.S.A. : " How Advertising Welded the U.S. Markets."
E. W. Beatty, president of Canadian Pacific Railway, Canada : " Building an Empire with Advertising."

In our next issue we hope to present a report of these unique meetings, which will be of great interest to all printers.

IF YOU ARE GOING TO WEMBLEY WHY NOT VISIT CROXLEY?

CROXLEY MILLS



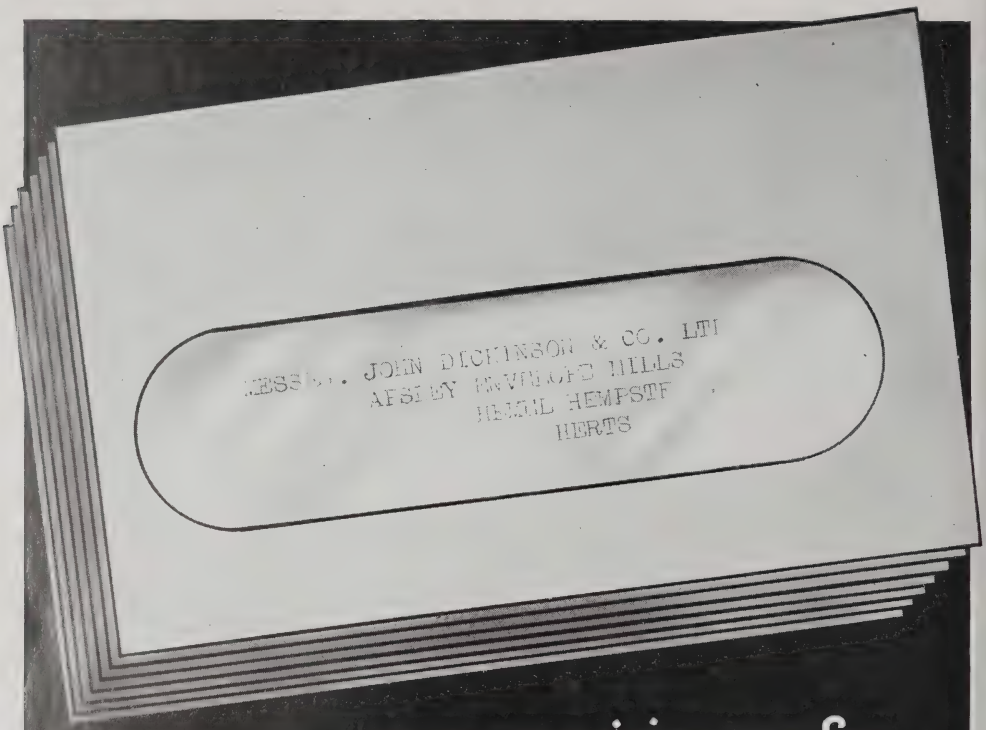
MERCHANTS HAVE CROSSED THE SEVEN SEAS TO VISIT THE FAMOUS CROXLEY MILLS BECAUSE IT POSSESSES AN INDIVIDUALITY PECULIARLY ITS OWN.

IT IS FOR THIS REASON THAT WE COULD NOT TRANSFER IT—OR PART OF IT—TO WEMBLEY.

WHEN VISITING THE EXHIBITION, WE CORDIALLY INVITE YOU TO VISIT CROXLEY MILLS, AND WE CAN ASSURE YOU IT WILL BE TIME WELL SPENT.

JOHN DICKINSON & CO. LTD

CROXLEY MILLS, WATFORD, HERTS.



If your enquiries are for

WINDOW ENVELOPES

IN ANY QUALITY, SIZE, OR SHAPE
AT ANY PRICE.

Write to Apsley

BRITAIN'S LARGEST ENVELOPE MILL
SPECIALISING IN THEIR PRODUCTION
BY THE THOUSAND OR MILLION.

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

SALESMANSHIP by the printed word is one of the most potent factors in modern commercialism, no matter whether it be through the medium of a business letterhead, newspaper advertisement, catalogue, poster, folder, throw-away (handbill), or any other form of printed matter; and the printer who fails to appreciate this, even though he may produce some excellent specimens, may wonder why his fine printing does not succeed in its mission as a strong selling force.

Many craftsmen fail to realise that printing is seldom an end in itself, but is a means to an end! And it may be just as well to add that a work of art is not necessarily a strong selling force; because, in striving to obtain certain effects for their own sake, it is so easy to overlook the real reason why that job was put in hand. A printer need not necessarily sacrifice one iota of good craftsmanship; but his printing should serve primarily the interests which created its being. A thing of beauty may be a joy for ever; but, unless it feeds the body as well as the soul, its usefulness is incomplete.

An interesting misapplication of the line process happened in the footwear advertisement of a very big concern, where a zinco was used to illustrate a fairly expensive shoe; the illustration certainly showed it was a buckle instead of a lace-up shoe, but it told little else. In the next week's advertisement it was supplanted by a halftone illustration!

The lesson to be learnt here is that where a commodity depends upon beauty of shape and sense of comfort to help sales—to reproduce it direct by photography seems more natural and inviting than a cheap-looking line drawing with its cold, hard outline filled in with a mechanical tint. Unquestionably the greater beauty and greater selling force was in the halftone illustration, because it gave a more natural appearance to the shoes and showed them to better advantage.

Example 82 (Your Whitsun Holiday) is an instance of the correct use of a zinco: it suggests freedom of action, and is an appeal to the imagination rather than an actual representation of persons or things—the secret is in the drawing! The whole page is hand-drawn and printed in black, relieved by the girl's frock, cloud lines, man's hair, and the word JUNE in chrome. Actual size 6 in. by 3 in., it forms the front page of a 12-page London transit guide.

I recently received a parcel of specimens from John Macintosh, a director of J. Miles & Co., Ltd., Printers to His Majesty the King, 68-70, Wardour Street, London, W., accompanied by a letter of appreciation relative to Craftsman's Corner. I am grateful for these letters, not only for the encouragement which they contain, but also for the

Example 82

helping hand which they extend through the Corner to fellow craftsmen everywhere who take the trouble to read THE CAXTON MAGAZINE—and I do so wish more of my country friends would take a note of this fact. THE CAXTON MAGAZINE is a *national* Printing Trade Journal—and more—and its columns are open to craftsmen from the North, South, East, West, and the Midlands—master *and* man. (See paragraph at end of these notes.)

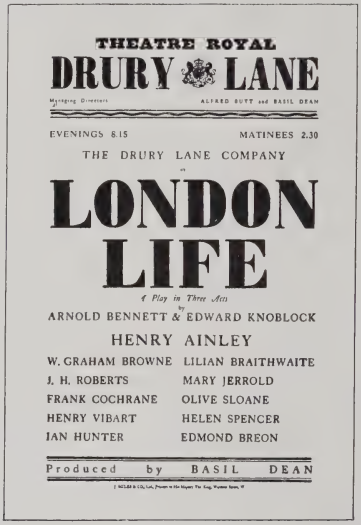
Among the examples from John Macintosh were a number of specimens connected with the new play, "London Life," now running at the Theatre Royal, Drury Lane. There is an old-world flavour about the play title suggestive of Old London which has been enthused into the planning of all the work connected therewith.

Example 83 shows three posters on a hoarding, the centre being the one about which we are most concerned, although the other two also were printed by Miles & Co., their inclusion was quite accidental so far as the photograph was concerned. Popular and useful as Sans Serifs are—and deservedly so—I do not think the other two are so "satisfying" as the Drury Lane example. If this had also been set in Sans, the three of them would have been "fighting" each other, whereas *now* the centre poster actually helps the other two by contrast—by separating them.

The heavy Albion wood type was specially cut for the purpose, the letter-spacing of the main line being a pre-conceived plan. Many will heap coals of fire upon my head when I say that the LONDON LIFE poster so treated scores over its competitors, and easily, too.

(This question of letter-spacing is a highly controversial point, many contending that the letters are perfect in themselves, and need not the help of compositor or lay-out man. But letter-spacing is a very old dodge; and further on in these notes I shall reproduce a title printed by Aldus in 1528, who had possibly no alternative unless he spoilt his job.)

Example 84 is a buff-tinted throw-away card of the same play, on the back of which is a view of the Theatre Royal in the eighteenth century. The type selection is similar to Example 82, with the words "London Life" printed in red, the remainder in black. This throw-away was a zinco reduction of a poster. Our illustration is a zinco still further reduced in size.


THEATRE ROYAL
DRURY LANE
Managing Directors ALFRED BUTT and BASIL DEAN
EVENINGS 8.15 MATINEES 2.30
THE DRURY LANE COMPANY
LONDON LIFE
A Play in Three Acts
by
ARNOLD BENNETT & EDWARD KNOBLOCK
HENRY AINLEY
W. GRAHAM BROWNE LILIAN BRAITHWAITE
J. H. ROBERTS MARY JERROLD
FRANK COCHRANE OLIVE SLOANE
HENRY VIBART HELEN SPENCER
IAN HUNTER EDMOND BREON
Produced by BASIL DEAN

Example 84

Now we come to the programme, consisting of 32 crown-quarto pages. The cover title follows the lines of the poster for general style, except that the

Example 83

type has been printed in brown over a flat buff tint, with a half-inch white margin round the paper. It is not so necessary to reproduce this here; but I should like to show the inside title, because it presents an interesting little study.

Example 85 is the inside title-page of the programme to which I refer. The inspiration was obtained in part from the title page of "Samson, Tragedie Lyrique, par M. Arouet de Voltaire," and printed "a Paris, Rue S. Jacques, chez P. G. Le Mercier, Imprimeur-Libraire, au Livre d'or. M. Lambert, Libraire, MDCCL." Roughly 175 years ago!

PROGRAMME
and NEWS-SHEET *of*
London Life

Being a Play by
Arnold Bennett *and*
Edward Knoblock
in 3 Acts

Theatre Royal
Drury Lane

M C M X X I V

Example 85

But common sense has been directed towards giving a broad translation more suited to modern ideas, and the progress and understanding of the times in which we live. So that, whilst Example 85 still retains old-world characteristics, John Macintosh must have realised that to reproduce in full the original effect would possibly have meant cutting a series of type which would combine a touch of Didot and old roman, with an inclination towards the latter. Would this have been justified? Certainly not! Who on earth would want to be continually using such a series nowadays—the types we have for this kind of work are infinitely better in design and finish, though they undoubtedly owe their origin to early masters.

Where many of our designers go astray is in trying to make our modern adaptations perform the same work as those of 200 or more years ago—and it cannot be done. There was an accidental irregularity in the shape of many of the old letters which gave a quaintness to the finished production, working in conjunction with paper, impression and ink of that period—*to say nothing of environment*—and the man of to-day who tries to get the same results with Baskerville Old Face or Caslon, Plantin or Old Style No. 5, is misdirecting his energies.

I have compared the original with Example 85, and can think of no happier rendering than is shown here. Some of my critics may possibly take exception to the lines being letter-spaced—if that be the case, I would suggest that they refer back about a couple of hundred years to some of the title pages then in vogue, realise the limitations of the types then and now available, and see if they can devise a better page, whilst maintaining the old-world style running throughout this scheme of printing for the Theatre Royal. Send the results along to me, and they will be published if at all possible. Keep to same proportions.

Example 86 (Il Libro del Cortegiano) is the Aldus title to which I made earlier reference. My illustration is a halftone from a collotype copy, and shows the trade mark of Aldus in centre of page. This book bears the imprint "Venetia, Aldo Romano, 1528." The type is of the early Italian school of which Goudy, Kennerley and Verona are modern "translations."

I especially want to draw attention to the grace, dignity and restraint shown in the type arrangement; and I do not think "Uncle Sam" can claim, under the circumstances, to be the inventor of letter spacing. He certainly had a great deal to do with squaring, grouping, and arranging type in tombstone fashion, but it is all modern adaptation. I desire to rob him of none of his glory, for in the June Craftsman's Corner I said that one could not always be opposed to "adaptations," and from this working up a good idea of one's own. This is what our American friends have done—and they have done it well. Some may have rather overdone it, but this does not rob those who adapted old ideas to modern requirements of one iota of the glory deserved by their success.

This Example 86 appears in a catalogue entitled "Shakespeareana," printed by Miles & Co., and published by G. Michelmore & Co., 5, Royal Opera Arcade, London, S.W., in which are to be found other period title pages of the sixteenth and seventeenth centuries.

Among their other interesting catalogues—interesting because each is a study in printing in addition to its contents—may be mentioned "Important Pictures by Nineteenth Century French Masters," wherein the pictures have been reproduced by the halftone process (using a fine screen) in double-tone ink, and edged on to the blank leaves, looking just like photogravures. I am assured also that in this particular instance greater justice was done to the subjects at less cost by this method of treatment.

Then there is a catalogue describing an unrivalled collection of Original Editions of Voltaire, showing eighteenth century title pages, examples of binding and manuscripts—all collotypes—of the same period.

Both catalogues were produced by Miles & Co.—in the production of which John Macintosh "played" his part. Such books are a delight to the student as well as to the connoisseur, for they contain a mass of information otherwise most difficult to obtain.

John Macintosh has the soul of the artist combined with utilitarian instinct. He finds great joy in his hobby, and he has also turned it to good account. It is not possible to reproduce here all

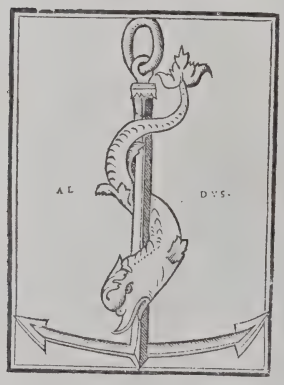
one would like to do; but one or two examples may be helpful to other aspirants who have the ability, and are shy of turning it to practical advantage.

The key block of Example 87 (representing Church Lane, Tooting) was cut by him on linoleum with a penknife. The original is in two printings, blue black and purple blue, maple wood letter (foot as face) being used for the highlights, full advantage being taken of the grain of the wood. The halftone here shown does poor justice to the real craftsmanship displayed in the original, the reflection of the moonlight being very cleverly brought to effect on the bark of the trees.

Example 88 shows a typical pen drawing by John Macintosh. The printing has a pale-blue flat tint for sky, and a tile red flat tint over the roof of the cottage. There is nothing very detailed here; but it suggests the " tranquility and peace " of early Autumn—this issue of " What Cheer " is dated September. Note the sympathetic cohesion between treatment of subject and date of issue.

Example 89 shows a piece of work by John Macintosh, *jun.*, entitled " Hope." Here we have the rising sun (on the earth and in the heavens, apparently !) printed in full chrome on a lighter shade cover paper, the key block being in black. Whatever the day before has held for us, or the future may contain, the bright and enticing atmosphere of a rich and glorious sunrise will invariably infect us—at least, to those of us who are susceptible to the influences of Nature, " Hope springs eternal in the human breast "—and John Macintosh, *jun.*, has hit upon an ideal way of giving

IL LIBRO DEL CORTEGIANO
DEL CONTE BALDESAR
CASTIGLIONE.



Haſſi nel priuilegio, & nella gratia ottenuta dalla Illuſtriſſima Signoria che in queſta, ne in niun'altra Citta del ſuo dominio ſi poſſa imprimere, ne altroue impreſſo uendere queſto libro del Cortegiano per x. anni ſotto le pene in eſſo contenute.

Example 86

Example 87

expression to his feelings in that charming little house organ, "What Cheer." Who does not remember the long and wretched winter we had this year—what a February and March!—and this cheerful picture was issued as a front cover design, in *warm* colours, at a period when depression and chill winter were on the wane.

This house organ had an ideal origin; and I do not think I can do better than close these notes with an explanation by Ralph Frost, the editor of "What Cheer," as to the reason primarily responsible for its publication:

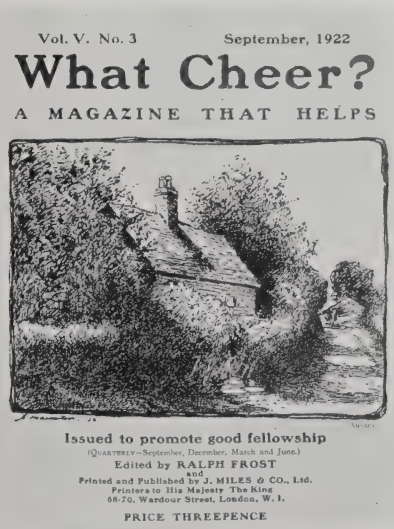
> WHAT CHEER?" (first issued in 1915) was the outcome of a wish on the part of Mr. Ralph Frost to supply some cheerful stories to the men who were serving at the front. It was also intended as an antidote to the depressing atmosphere in which we then lived, and to help those who were inclined to be miserable to a happier frame of mind.

The humorous portion of the Magazine has consistently shown that clean, wholesome stories are usually the funniest; and, although some folks say that the serious pages are merely the powder in the jam, there are many who like to be reminded of the beautiful thoughts and sayings of our Master minds.

The Magazine has never been placed on our bookstalls, but there has always been a steady demand for it, and the editor is constantly receiving notes of appreciation from all parts of the world.

This success has been largely due to the attractive cover. The design has been altered each month, and has included many excellent examples of the art of Mr. J. Macintosh, a director of J. Miles & Co., Ltd.

And now a parting word to my country friends. There are many, I am sure, whose modesty up to now has prevented them from sending along samples of their work. Make a happy resolve *now*, and send them along to H. Naylor, Craftsman's Corner, 8, Aubert Park, Highbury, N.5.



Vol. V. No. 3 September, 1922

What Cheer?

A MAGAZINE THAT HELPS

Issued to promote good fellowship

(QUARTERLY—September, December, March and June.)

Edited by RALPH FROST

and

Printed and Published by J. MILES & CO., Ltd.

Printers to His Majesty The King

68-70, Wardour Street, London, W. 1.

PRICE THREEPENCE

Example 88

Vol. VII. No. 1 March, 1924

What Cheer?

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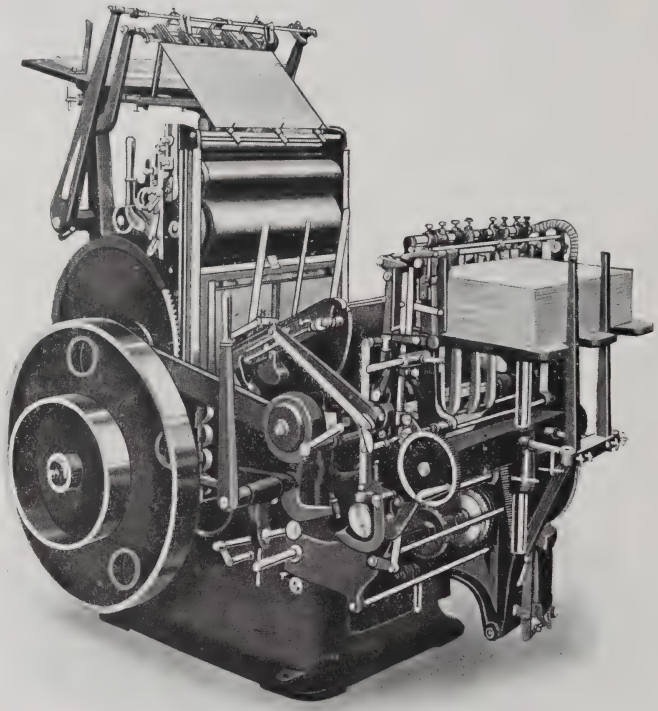
Example 89

The "PLANETA"

WITH AUTOMATIC



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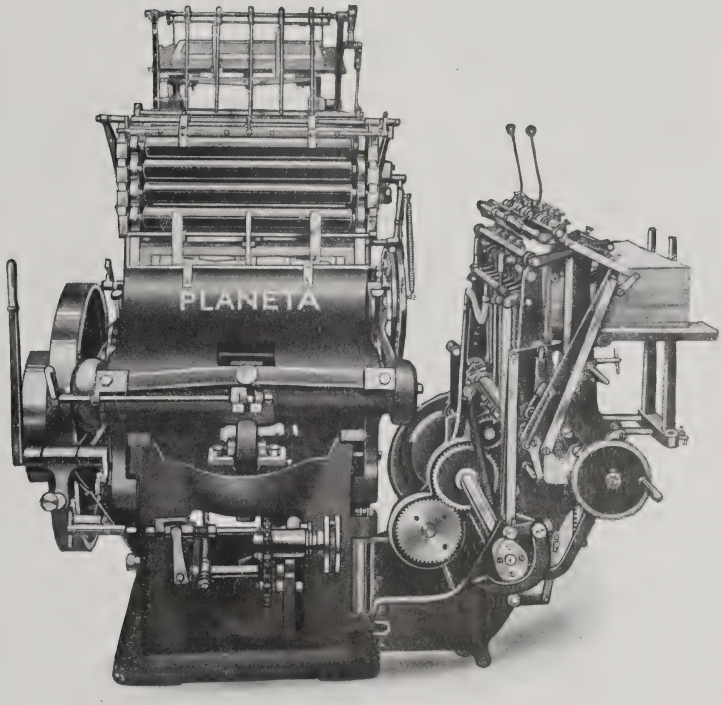

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The Making of Printing Inks

By ALLAN HAFENMAYER, Offset Printer and Chemist

THE graphic arts have attained such a high degree of specialisation that to-day the individual craftsman is no longer in a position thoroughly to familiarise himself with the ingredients of the materials used for reproductive processes and printing, their derivation and their working characteristics. This is especially true as regards paper and ink.

Printing inks, and the methods employed for manufacturing same nowaday, constitute a comparative young industry. Old-time lithographers still remember the days when the inks had to be compounded in the shop. For instance, black ink was made by a very simple process. Lampblack mixed with fine oil into a soft paste produced a black which proved good enough for ordinary letterpress printing. Colours like vermilion and ultramarine were so costly that their introduction into the printing business was greatly hampered and delayed, and that notwithstanding the fact that Gutenberg, the inventor of the movable type, fondly resorted to colours for the printing of the Psalm initials. To popularise the use of colours in the printing remained for the modern discoveries, and especially for the wonderful development of the coaltar industry. This industry, aided by chemistry, has enabled the printing industry to select from a hitherto unknown variety of colours.

The printing ink in the main consists of a colouring body and the vehicle carrying the colouring body or pigment.

Varnish, the vehicle used in the making of printing inks, is obtained from the boiling of linseed oil. The linseed oil is boiled in large cisterns, and the various grades of varnishes result from the addition of driers, such as manganese of lead, and the length of time linseed oil is subjected to boiling. For printing inks the varnishes used are: printing oil, weak varnish, medium varnish and leafgold varnish. Since each of these varnishes possesses its own working characteristics, it is necessary to use such varnish as will best suit the particular ink.

Besides these varnishes derived from linseed oil, substitutes mostly made of mineral oil and resin are brought on the market.

Dry colours, about which we have to say more later on, are ground in such varnish and to such fineness as will conform with the process for which they are designed. For instance, ink manufactured for the use on a rotary press must be so malleable in consistency that it will freely flow out of the can. For flatbed press, the ink used must be of medium strong consistency, while for handpress printing, ink must be of still greater consistency.

In the manufacture of printing inks, the making of dry colours and their compounding plays an all-important part. While the method for compounding inks, regardless of the printing process for which they are compounded, are more or less the same, inks intended for lithographic printing, however, must be made so as to resist water. Inks which are soluble in water would, when coming in contact with the damping rollers, offset on same, and, of course, render clean printing most difficult. Such difficulty is most frequently experienced with ultramarine, miloriblue, and with some of the yellow lakes. Wherever water dissolves miloriblue, it may be taken for granted that a faulty technique has been employed in its manufacture, because miloriblue is and ought to be a water-resistent colour.

There are a number of colours which would, if they are used for heliotype printing, dye the gelatine, making such colours, of course, unsuitable for that purpose. Following are the principal groups of the colouring bodies: Earth colours, mineral colours, lakes (dyes).

Earth colours include all colouring matter as are obtained from the vast treasures the surface of the earth brings forth. By far the largest percentage of colouring matter is produced from mining products and partly from bi-products of ore.

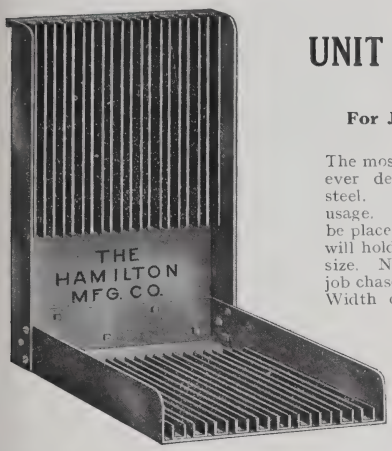
The best known earth colours to printers are: siennas, ochres, umbers, terra verte and cologne earth. These colours are obtained by a process of dissociation, that is to say, these colouring matters must be obtained from the body carrying them, through a water treatment. The colour so obtained is finely ground up and shaded. The colouring matter is burnt on huge kilns, and the longer the burning or rather roasting process continues, the greater the covering power of the pigment gets. Calcine is the name for said process.

Earth colours have the reputation of being fast to light. While light fastness is a very desired quality for any colour, earth colours, however, have the disadvantage of being gritty, which for planographic printing is very detrimental; therefore, earth colours are not very suitable for lithographic printing, unless calcining has been performed with utmost care.

Colours derived from minerals play the most important part in the graphic industry. Artificial mineral colours are partially obtained by the employment of natural processes, unfortunately not in sufficient quantity to meet the requirements of the trade.

The term artificial mineral colour as here used does not mean that a given colour is obtained from a certain mineral, but a given colour may be secured from the substances of more than one mineral. The significant part of the mineral colour lies in the process employed for the procurement of the colour. This process is purely chemical, whereas the natural mineral colours are obtained through mechanical operations. With few exceptions the winning of colours by way of chemical processes is based on dyed or dye-forming precipitates caused by the joint action of two or more liquids. An exception to this method of colour yielding is white lead, zinc white, also the manufacturing of ultramarine and cinnabar. In the making of miloriblue, which as a commercialised colour sells also under the name of parisblue, prussia blue, chinablue and bronzeblue, this referred to chemical process manifests itself with great clearness. To manufacture miloriblue, three large vats are used. For technical reasons, vat one and vat two are placed at an elevated position of vat three. In vat one, 100 pounds of yellow manganate of potash is dissolved in 500 pounds of boiling water. In vat two, 90 pounds of copperas is poured with a like amount of water. After a complete dissolution, the contents from both vat one and vat two are let into

Printers' Composing Room Equipment.



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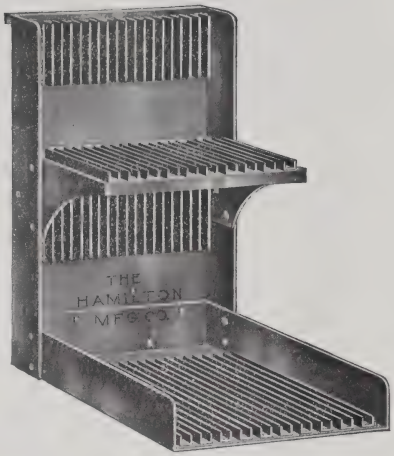

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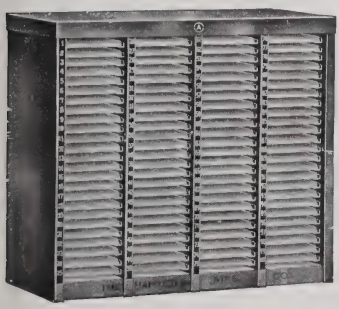

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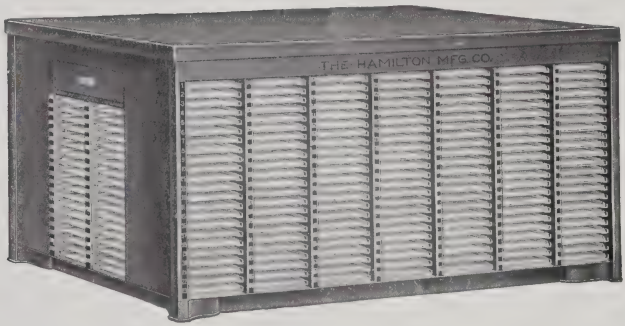

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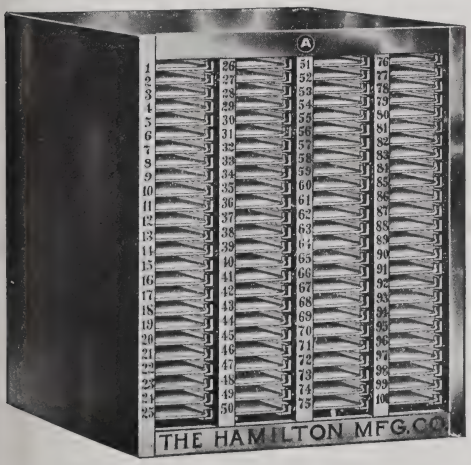

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vat three, which is below vat one and vat two. After that, the water is drained off from said mixture, and then 50 pounds of nitric acid and 36 pounds of sulphuric acid is added to the whole. Result, a blue watery-like paste. This paste is then placed between frames and thoroughly pressed by means of filter-presses, and finally dried in big ovens by a temperature of about 50 deg. C. This colour, besides having excellent printing qualities, is also sunfast. The bad feature about this colour, however, is that it cannot be used for printing labels intended for boxes, cans, or any receptacles containing soap powder or other articles of alkaline nature. Alkaline attacks this colour, causing it to appear old and faded. Chrome yellow, naple yellow, cobalt blue, ultramarine, imperial blue, silk green, chrome green, zinc white, blanc fixe and minium are colours which also belong to the group of artificial mineral colours.

For the procurement of chrome yellow, the process employed is similar to the one employed for the making of miloriblue. Sugar of lead, potash, bichromate, sulphuric acid and sodium are the chemicals used. A great variety of shades and colours may be obtained by changing the chemical combinations. Chrome yellows, obtained by the application of the above-referred-to process, are fast to light, and possess excellent printing qualities. This is well for a printer to bear in mind. Ultramarine, also known as oriental blue, is that blue used in the printing industry more than any other colour; it is besides one of the loveliest colours known to printers. At one time, ultramarine together with cinnabar were highly-priced colours; however, the introduction of and the employment of new chemical processes and advanced technical methods has made it possible to sell these colours at quite a low price.

The chemical structure of the ultramarine consists of silica, earth, natron, lime, sulphuric acid, phosphor and water. Ultramarine is famous for its lustre, its permanency to light, and its superior quality to receive spirit varnishing without the least detriment to its lustre and colour value, which cannot be said about the blues derived from coaltar. White lead and zinc white are included in the group of mineral colours.

Whites, which are conspicuous by their great specific weight, are obtained from the action of acetic vapour and carbonic acid upon lead slabs. This process is a most complicated one.

In lithography, white lead is principally used as a body colour with the object of securing transparency of colours printed upon dyed paper. The covering power of white lead is unsurpassed, and yet to print white lead calls for decided carefulness. Printers should remember that ink containing sulphur should at no time be mixed with white lead. Sulphur acts as a chemical agent, destroying completely the lustre white lead has.

In order that ultramarine, imperial blue, etc., may be made available for colours printed on dyed paper, zinc white instead of white lead is to be mixed with these colours. In fact, zinc white should be kept as a stock colour in every lithographic house. It has a splendid covering power and prints with much more ease than white lead.

Anyone who had the opportunity of witnessing the technique employed in the making of mineral colours cannot but marvel at the fascinating adroitness with which the experienced chemist, magic-like, produces these beautiful and lustrous colours which play such a significant part in lithography. Yes, and when it comes to follow the making of the brilliant lakes or dyes derived from the distillation of coaltar, irresistible rapture enchants one's vision.

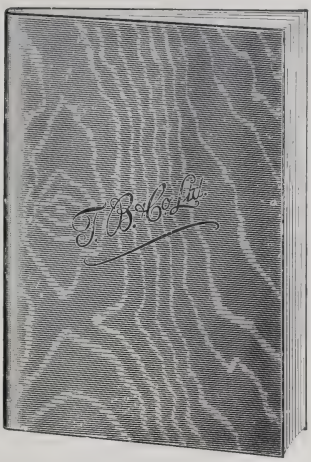
A hundred years ago, hard coal was little more than a nuisance. To-day it is the source of seemingly inexhaustible riches. One important discovery follows the other in rapid succession discoveries which have blessed the world with colours such as it has never known before. By means of repeated chemical changes lakes are obtained, which when subjected to further processes yield printing colours of magnificent brilliancy. For instance, from a dry distillation of hard coal is obtained coke, domestic gas and coaltar. Distilled coaltar segregates benzol, phenol, naphtalene, anthracene. Subjected to chemical processes these four bodies yield: benzol, aniline, benzaldehyde, resorcine, phenol, coralline, aurine, naphthaline, phtae acid, naphtol, naphtolsulfo acid, naphtylamine, anthracene, anthrachinene and soot. These bodies, when again treated chemically and their combination changed, will yield the following colouring matter: Aniline, fuchsine, methyl-mauve, alkaliblue, Benzoldehyde; malachite green, patent-blue. Resorcine; fluorisceine. Phtalacid; fluoresceine, eosine, rosebengale. Naphtol; naphtol-yellow, orange. Naphtolfluoresceine; soot, ponceaulake, croceine brilliant. Antrachinon; alizarine, alizarine-blue. From these colouring matters the following lakes are obtained: Fuchsine, rubine, methyle purple, mauve. Alkaline blue, blue. Machalite green, green. Patent blue, blue lake. Fluoresceine rhodamine, geranium lake. Eosine, geranium lake. Rosebengale, geranium lake. Naphtoyellow, yellow lake. Ponceau, brillian lake. Croseine brilliant, turkey red. Alazarine, madder lake. Alazarine blue, madder purple.

These lakes are made to suit lithographic printing by having them ground in linseed varnish. Lakes derived from the distillation of coaltar distinct themselves by their beauty, brilliancy and broad range of shades. Many of them, however, have the defect in not being sunfast, and for that reason these lakes are admirably adapted for pictorial work in magazines, catalogue, albums, picture books and literary work where sun or artificial light will not reach them sufficiently to damage or fade their brightness. Madder lake is one of the best sunfast colours, and at the same time this colour stands the effect of varnishing quite well; however, to produce a flawless madder lake is the most difficult task.

We have endeavoured to describe the making of printing inks interestingly and as instructively as possible, and for practical purposes the following conclusion may be drawn. The kind of job to be printed alone can suggest what ink is to be used, and for one's guide the nature of the paper to be used for the job and the character of the work must be well taken into consideration.

For printing posters and other display advertising intended for outdoor, light fast colour must be used. When a job is made that calls for a spirit varnishing, it becomes the man's business who proofs up the job to use only such colours as will withstand such a varnish coating without injuring the colours, and for safety sake he should also mark upon the sheets the colours he has used for proofing up the job.

For tin printing, colours must be tested for their heat fastness. Colours used for tin printing further-



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more must be capable of withstanding boiling processes.

The drying tendency of inks is likewise a matter deserving profound attention. Inks do not have similar drying tendencies; the difference sometimes is surprising. Paper, too, is a factor which influences the drying tendencies of printing inks, sometimes very considerably.

As a rule, chrome yellows, miloriblues and chrome greens dry pretty fast; whereas purple yellow and green lakes require driers. The kind and quantity of drier to be used is subject to the prevailing conditions. In other words, experience must serve as one's best judge.

All kinds of driers, in liquid, paste or powder forms, are manufactured and supplied by established ink manufacturers. Upon consulting the kind of paper, the structure of the ink and the atmospheric conditions, it should not be hard to decide on the right kind of drier. This the pressman must attend to, right at the start.

We hope that we have succeeded in impressing upon the pressman how essential it is to be familiar with the printing inks, their derivation, which alone furnishes the key to an inside knowledge regarding the actions of inks under all kinds of conditions. Possessed of such knowledge, many mistakes and worryments will be avoided. Judgment comes from experience; experience comes from doing things and a desire to learn doing things the right way.—Lithographers' Journal.

West and North-West Master Printers' Association Summer Outing

A COMBINATION of circumstances and conditions united to make the outing in connection with the above Association on June 17 one of the most enjoyable functions ever held in the history of the Association.

The weather was ideal—probably at that date the finest day of the present summer; the route through Kentish lanes green from a rainy spring and as yet unspoiled by dust, was a very pleasánt one; the places of call—Messrs. Spicers' mill at Eynsford, the city of Rochester, and Charles Dickens' house at Gadshill—provided a varied, an interesting and an instructive bill of mental fare which appealed to the varied tastes of the company; whilst the arrangements in the capable hands of Mr. J. R. Burt and Mr. Crannis, the hon. secretaries of the Association, were just what would be expected from those who know these gentlemen—perfect to the minutest detail.

The members of the Association and their lady friends assembled at Spring Street, Paddington, at 9.30 a.m., and were soon aboard two well-appointed and comfortable grey motor coaches supplied by Messrs. Rickard, Ltd., of Paddington, and a couple of hours later found them safely conveyed to Eynsford Mill, where Mr. Hussey, on behalf of Messrs. Spicers, Ltd., gave a concise description of the methods employed in the manufacture of paper.

Mr. Hussey followed up his interesting talk by personally conducting the company over the mill and exhibiting in operation the various processes he had described, and a number of ladies and gentlemen at his invitation and under his supervision each made a sheet of hand-made paper which they carefully preserved as a souvenir of the occasion.

At 1 p.m. an al fresco lunch was served in the grounds of the Lion Hotel, the company being the guests of Messrs. Spicers, Ltd.

Ample justice having been done to the repast, a vote of thanks was moved by Mr. Hunger (President of the West and North-West Association) and seconded by Mr. Alfred Langley (President of the London Master Printers' Association).

This was acknowledged by Mr. Higgins and Mr. Oliver, directors of Messrs. Spicers, Ltd., who both welcomed the party and expressed their satisfaction at the good feeling which was growing up between printers and the wholesale stationery trade.

The drive was then resumed, and Rochester was reached about 4 p.m., where the party was taken in charge by Mr. G. E. Dibley, F.G.S., Director of Rochester Museum, who conducted it over the Six Poor Travellers' House, the Museum, and pointed out the remains of the City Walls, Restoration House, and other places of interest. Time did not permit more than a glance at the interior of the Cathedral and Castle, as the party was already due at Gadshill Place when it left the Rochester Esplanade.

At Gadshill Place, for many years the pride of Charles Dickens and his home from 1857-1870, the party was welcomed by Mr. and Mrs. J. R. Burt, the present owners, who with Miss Burt kindly conducted it over the house and gardens and through the tunnel to the Wilderness and Chalet. Dickens' study excited deep interest, as did the novelist's bookshelves and the door lined with dummy books with many amusing titles.

Tea was served on the lawn, and at the conclusion Mr. F. A. Perry expressed the thanks of the visitors to Mr. Dibley for the interesting manner in which he had filled the rôle of guide to the objects of interest in Rochester. Mr. Dibley acknowledged the expression of thanks, and regretted that time had not permitted a longer stay in the city. Mr. Hunger and Mr. Crannis voiced appreciation of Mr., Mrs., and Miss Burt's kindness, and this was further endorsed by Mr. Davies. Mr. Burt modestly disclaimed his share in the success of the outing, but must have noted with pleasure the evident enjoyment of the whole company in being permitted to explore the delightful grounds of the charming house so intimately associated with the immortal author of Pickwick.

A pleasant journey back to London in the cool of the evening marked the end of a perfect day.

Pro-Chancellor of Leeds University

AT a meeting of the Court of the University of Leeds held on June 25, Mr. E. George Arnold was unanimously re-elected Pro-Chancellor.

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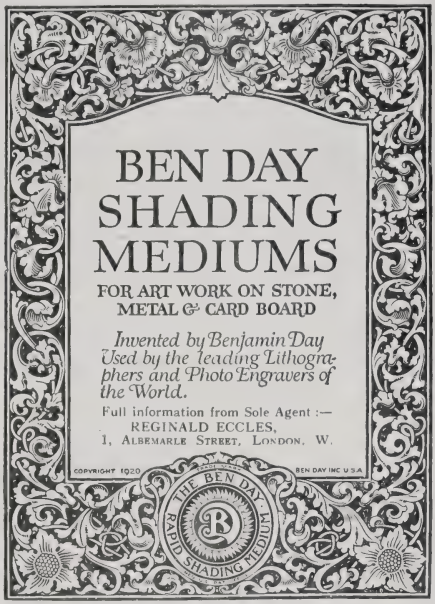

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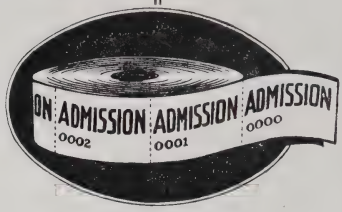

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The Stationers' Company and Printing Industry Technical Board

Examination Results

THE following is a list of results of the recent examinations conducted by this Board :—

COMPOSING.

First Class.—W. P. Ashton, E. C. Bell, H. J. Bennett, E. H. Bligh, J. C. Byford, R. E. Cannon, H. P. Edwards, J. Fincham, W. C. Franklin, W. J. Hay, A. P. Hopper, R. H. Johns, W. D. Rhodes, M. Rowland, C. M. Shepherd.

Second Class.—J. R. Alexander, W. L. Aplin, H. O. Bailey, W. J. S. Bailey, G. P. Ballantine, A. S. Batchelor, W. E. Batchelor, W. J. Batten, J. T. Botten, S. R. Brown, N. Browne, R. E. Brundle, A. V. Burnby, L. Coling, E. F. Collis, H. F. Colombo, E. Cozens, C. H. Cutter, J. S. Dabbs, F. Doherty, D. Edwards, W. E. Edwards, F. H. Fairweather, G. C. Farina, A. Fisher, R. W. Forsyth, E. A. French, H. A. Gardner, S. T. Goode, A. C. Goulden, F. A. Grace, A. S. Guyer, A. L. Hickford, W. H. Hodgskin, H. J. Honour, J. Knaggs, J. T. Knight, W. H. Langford, F. W. Latham, W. Lloyd, E. Lovett, A. R. Lupton, N. Marks, T. S. Martin, L. J. Mathewson, G. K. Moss, L. M. Owston, E. W. Patterson, H. R. Phillips, F. W. Richards, D. W. Riddell, L. E. Ridley, H. J. Roberts, P. J. Schulze, H. F. Scott, J. Shand, H. W. Shea, L. C. Short, A. H. J. Smith, R. H. J. Smith, W. L. Spratt, E. J. Stone, H. F. Storey, C. G. Sturt, C. J. Sweeney, A. C. Toome, J. A. Traxler, A. E. Ward, R. Ward, R. A. J. Ward, E. L. Worsley.

PLATEN MACHINE.

First Class.—H. O. Bailey, D. S. Blades, B. S. Cakebread, E. Cozens, D. Edwards, E. Elms, T. A. Hickmore, R. H. Johns, A. W. May, J. Shand, H. G. Tinsley.

Second Class.—W. W. Bicknell, A. Butler, W. H. Carpenter, J. Gloster, A. Hayden, S. C. Wildsmith.

CYLINDER MACHINE.

First Class.—J. E. Adkinson, H. O. Bailey, S. P. Brand, R. B. Brown, A. C. Clerke, H. A. Cooper, D. Edwards, L. A. Grover, T. J. Head, A. Henwood, T. A. Hickmore, R. H. Jonns, C. Leader, T. B. Newson, J. Shand, G. W. Soundy, H. C. Stagg, T. L. W. Stevens, C. G. Walton, R. A. J. Ward, J. E. Young.

Second Class.—W. H. Bettles, D. S. Blades, B. S. Cakebread, E. A. Carter, C. A. Cassie, E. P. Cordero, H. A. Crawford, R. Draeger, F. G. Eaton, L. E. French, J. Georgovitch, M. H. Goater, J. H. Gray, A. J. Greenaway, G. I. Hanslip, J. W. Hawes, G. Hern, A. F. Hopper, F. Horslin C. Iohnson, A. L. Jordan, H. E. Kidney, R. W. Lambert, G. W. Macklin, A. W. Mason, J. P. A. Page, J. W. Pelling, J. F. Plested, H. F. Potts, G. W. Pyne, F. J. Race, E. S. Rolph, H. W. Shea, W. V. Simmonds, C. A. A. Squires, H. F. Storey, A. Stringer, H. E. Tuppen, F. Wilson.

LITHOGRAPHY.

First Class.—T. A. Hickmore, R. H. Johns, J. G. Shedden.

Second Class.—H. O. Bailey, D. S. Blades, H. A. Burnham, C. W. Burt, B. S. Cakebread, J. T. Chilcraft, A. T. Clarke, R. E. D. Fisher, J. F. High, L. James, J. W. Mahoney, H. G. Palmer, A. Reed, H. W. Shea, R. A. J. Ward, W. J. Warr, L. West.

BINDING (JUNIORS).

First Class.—H. O. Bailey, S. W. P. Barrell, D. S. Blades, S. Clare, G. S. James, R. H. Johns, K. I. Macfarlane, F. Neale, J. Shand, H. W. Shea, J. F. Skinner, A. E. Sparrow, R. A. J. Ward.

Second Class.—T. C. Avery, W. A. Coates, H. Jones, H. Lewinton, H. J. T. Nobbs, R. J. Salsbury, W. A. Spradbrow, H. F. Storey, J. D. Wells.

ORDER CLERKS.

First Class.—Miss D. Bowman, B. S. Cakebread, J. L. Dixon, S. L. Godfrey, H. F. Humphreys, E. J. Simmonds, W. Twitchett.

Second Class.—W. H. Amner, F. Bolt, R. E. Bury, C. E. Callick, Miss W. R. Clark, S. J. Collins, Miss D. Constable, J. S. Deaville, J. B. Drage, L. H. Gann, G. L. Goff, H. D. Goodfellow, S. E. Greene, E. A. Griffiths, Miss I. Hayward, Miss V. Hemsley, L. Howard, S. W. P. Hyem, L. E. Lane, C. A. Maunder, E. Perrin, C. H. Philcox, C. H. Saunders, C. R. Snelling, L. A. Tanner, H. H. Taylor, H. J. Taylor, H. W. Taylor, H. J. Wells, H. V. T. Woods.

ESTIMATING (WINTER TERM).

First Class.—W. J. Bayles, R. M. Bradbury, E. A. Chandler, W. H. Corbin, W. A. Darby, R. J. Dolamore, F. W. Goldsmith, H. J. Hewson, S. R. Hollis, G. A. Hughes, J. D. Papworth, F. J. Raitt, G. J. B. Stagg, A. H. Simmons, W. E. Simmons, F. O. Ward, W. C. Watts, T. E. Whittam, W. J. Wilson.

Second Class.—E. S. Bayles, D. S. Blades, E. J. Daniels, G. Day, G. E. Marshman.

ESTIMATING (SPRING TERM).

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Second Class.—F. J. Barsted, A. Brindle, C. L. Calder, G. E. Dollery, C. W. Gibbs, J. A. Haddock, F. A. Hall, M. T. Hunt, D. W. Irvin, R. H. Johns, W. H. S. Millar, F. A. Morris, J. P. A. Page, F. W. Pullinger, H. R. Radley, J. Ridout, A. Sharpe, H. W. Shea, H. F. Storey, W. G. Taylor.

COSTING (WINTER TERM).

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Second Class.—Miss D. Andrews, L. H. Gann, J. A. Haddock, Miss C. Padgham, F. Seymour, L. A. Tanner, F. Wilson.

SPRING TERM.

First Class.—W. B. Arnold, Miss F. R. Cole, J. L. Dixon, Miss E. Evans, S. Foley, F. W. Goldsmith, F. C. Gould, S. H. Kilbey, Miss H. E. Mason, Miss E. J. Phipps, H. H. Pollard, F. J. Raitt, E. Roberts, Miss D. Taylor, Miss E. Tookey, W. Twitchett, R. G. E. Unwin, A. J Vaughan, L. Waller, T. E. Whittam, W. J Wilson.

Second Class.—H. H. Banks, Miss C. M. Frost, Miss H. M. Frost, H. M. Genders, H. Henley, J. E. Hollings, H. F. Parker, A. Sharpe, V. Staley.

SUMMER TERM.

Results not yet to hand.

WAREHOUSE.

First Class.—H. O. Bailey, S. H. Ballinger, D. Edwards, E. C. F. Green, T. A. Hickmore, J. P. A. Page, W. G. Roberts, J. W. Sealey, J. Shand, H. W. Shea, R. A. J. Ward.

Second Class.—W. H. Amner, B. S. Cakebread, R. H. Johns, S. F. Laws, H. F. Storey.

BINDING (WOMEN).

First Class.—W. Armfield, E. E. Bourne, H. Chapman, N. Chapman, F. Jones, D. R. Fowler, E. E. Griffith, M. A. Scott, V. Taylor, S. Thompson, L. Turner.

Second Class.—I. A. Egleton, B. Jessup.

STEREO AND ELECTRO (SENIORS).

First Class.—C. T. Baldry, A. E. Bausor, A. W. Hunter, W. E. Kelly, W. B. Lee, A. W. Sinclair, F. B. Winkworth, B. W. Wood.

Second Class.—J. D. Berry, H. W. Brown, W. D. Cannon, E. S. Gage, J. H. Horton, W. J. Millar, T. H. Miller, J. Nicol, E. A. Smith.

STEREO AND ELECTRO (JUNIORS).

First Class.—F. Ball, S. H. Grundy, R. C. Withyman.

Second Class.—J. Cooper.

MONOTYPE.

First Class.—A. J. Basson, W. T. Fewkes, H. W. Parr.

Second Class.—R. J. Croft, G. W. Smith, J W. Tilley, E. W. Turner.

LINOTYPE.

First Class.—G. T. Davies.

Second Class.—W. J. Bayles, H. M. Hill, W. Hobbs, P. W. Meakins, H. P. Payne, L. W. Scott

READING.

Second Class.—H. A. Brookes, H. W. Brookes, A. W. Gillard, R. F. Hinings, H. F. Hurd, S. L. Matthews, J. F. Newman, L. P. Rowles.

PAPER.

First Class.—W. G. Eldridge, B. G. Fuller, D. T. Williams.

Second Class.—M. F. Ellis, W. A. Embleton, J. R. Forrest, A. H. Garside, W. Germaine, A. H. Kendall, A. E. Lowe, E. J. Nott, R. Powell, A. P. Pritchard, L. J. W. Salmon, F. J. Taylor.

PRINTERS' ASSISTANTS.

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Second Class.—W. G. Beard, E. G. Blowers, A. E. Bausor, J. H. Brandon, H. W. Burkin, J. A. Bushby, G. Cutts, A. T. Hall, F. W. Lamb, R. W. Murdock, H. Newman, F. Nurse, A. Ruddle, F. W. Scott, W. H. Warwick, F. A. Whittle.

BINDING (SENIORS).

First Class.—G. S. W. Brand, G. Dollery, F. C. Hand, R. J. Janeway, H. J. Wingham.

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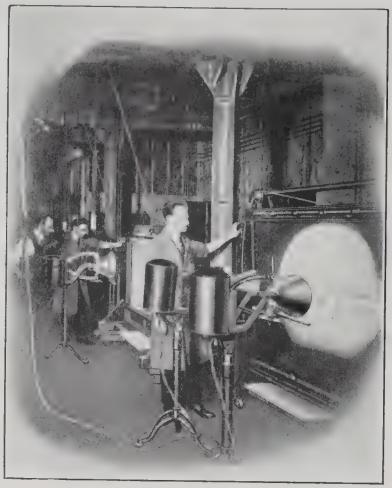

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The Sale of the De La Rue Business

Important Action at Law

JUDGMENT was delivered on Monday, June 30, in an action brought by Messrs. Warrilows, Ltd., printers, Birmingham, against Sir Evelyn Andros de la Rue; Mr. Ivor Andros de la Rue, of Sloane Court, London; and Mr. Stuart Andros de la Rue, of The Hoo, Willingdon, Sussex. The plaintiffs claimed damages for alleged fraudulent misrepresentation and conspiracy on the sale of 490,000 ordinary shares in Messrs. Thomas de la Rue & Co., Ltd. Alternatively they claimed damages for breach of warranty. The same defendants were defendants in three other actions in the same matter brought by Mr. A. G. Gronow, Mr. R. H. Ruddock, and Mr. H. S. Hooper, the last two actions being consolidated.

The defendants denied that they made any false representations or warranty.

The case occupied six days, and was heard in the King's Bench Division of the High Court of Justice before Mr. Justice Swift and a special jury.

Sir Douglas Hogg, K.C., and Mr. Cartwright Sharp appeared for the plaintiffs; Mr. Charles, K.C., and the Hon. G. Lawrence for Sir Evelyn and Mr. Ivor de la Rue; and Mr. Wilfred Greene, K.C., Mr. W. A. Jowitt, K.C., and Mr. A. M. Wedderburn for Mr. Stuart de la Rue. Mr. Hawke, K.C., and Mr. J. F. Eales appeared for Mr. Gronow; and Sir H. Maddocks, K.C., and Mr. R. A. Wills for Mr. Hooper and Mr. Ruddock.

Sir Douglas Hogg, in opening the case for Messrs Warrilows, Ltd., said that Mr. Ruddock, a valuer in the printing trade, acting on behalf of the promoters of a scheme for amalgamating Messrs. Warrilows, Ltd., Messrs. Weir, Ltd., paper makers, and Messrs. Goodall, obtained an option for one month for the purchase of the whole of the shares in Messrs. de la Rue, Ltd., which were said to be worth £700,000, and Mr. Hooper, managing director of Messrs. Warrilows, Mr. Ruddock, Mr. Stuart de la Rue, Mr. Underwood, and Mr. Muir met together to discuss the project. At that meeting Mr. Stuart de la Rue told Mr. Ruddock and his supporters that, although the stamp contract had been lost, the annual pre-war profits of the company totalled £100,000, of which the profits from the "Onoto" pen alone amounted to £50,000. The value of the goodwill of the company was put at £427,000, and on the basis of £100,000 a year profit, this figure was not regarded as too large. A further meeting took place on May 28, 1921, the day when the option expired, and Mr. Stuart de la Rue repeated the figures he had previously given as to the profits. On that Mr. Hooper decided to exercise the option granted to Mr. Ruddock on his behalf, and to buy the whole of the shares of the company for £550,000. It was further arranged that Messrs. de la Rue should buy the share capital in Messrs. Goodalls and Messrs. Weirs, and that Messrs. Warrilows should buy the whole of the existing share capital in Messrs. de la Rue's. The additional capital to be obtained by public subscription. The sum of £25,000 was paid as deposit. After a later rearrangement, it was agreed that Messrs. Warrilows, instead of taking over the whole of the 640,000 shares in Messrs. de la Rue's, should take 490,000, the remainder to be taken up by Mr. Hooper, Mr. Ruddock, and Mr. Gronow, managing director of Messrs. Waterlow & Sons.

In March, 1922, said Sir Douglas Hogg, it appeared that, instead of making £100,000 in 1921, Messrs. de la Rue lost £80,000, but as that year was a bad one so far as trade was concerned it did not occur to Mr. Ruddock that he had been deceived. Later, however, matters became serious. In 1923 accountants investigated the position of the company, and their report stated that the profits from the "Onoto" pen were £6,000, and the total profits of the company £35,000 for the year. As a result of the whole unfortunate and disastrous affair Messrs. Warrilows went into voluntary liquidation, Weirs were in very low water, and Messrs. de la Rue's shares were practically worthless, the company being carried on in the interests of the debenture-holders.

Messrs. Warrilows lost £379,000, and the other plaintiffs also suffered heavy losses. The defence to the action was that any statements made were made in good faith, and that in any case they were not relied upon by the plaintiffs, who had every facility for examining the affairs of the company before exercising the option.

Mr. H. S. Hooper, giving evidence, said that he and his family took over £55,000 worth of shares in Messrs. de la Rue's. It had been ascertained, he said, that in 1921 that company lost £80,000, and in 1922 between £200,000 and £300,000. He heard Mr. Stuart de la Rue make the statement as to the profits of the company.

In cross-examination by Mr. Greene, Mr. Hooper said he knew nothing about the investigation of Messrs. de la Rue's books by Sir A. Whinney's firm. It was not made on behalf of the plaintiffs, and he did not see the report until it was in print.

Mr. Greene said that Sir A. Whinney's report showed that the average profits made by the company for the five years 1916-1920 were £97,000 a year.

The witness said that he never saw the profit and loss account. He repeated his suggestion that the shares were worthless when he purchased them, and he said that if the assets had been ten times the figure quoted by counsel and not profit earning he would consider the shares worthless. They were not buying assets.

In answer to further questions, Mr. Hooper said that if Mr. Stuart de la Rue and the other de la Rue directors who were present on May 10, 1921, when Mr. Stuart de la Rue first made the statements about the company's profits, said that the interview never took place, their recollection was at fault. When he (the witness) went to de la Rue's offices on May 25 with the cheque for the £25,000 deposit that was not the first occasion on which any figures of profits were divulged. Mr. Ruddock, who was with him, had a piece of paper on which figures were written, but he (the witness) did not recollect Mr. Ruddock's saying, "I see that your profits for the last few years have been £100,000 a year." If that had been the first time when figures as to profits were mentioned he would not have had the purchase deposit in his pocket. As to the profits for 1916 onwards, Mr. Stuart de la Rue did

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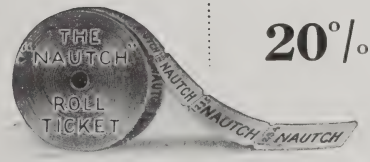

correct a mistake which he (the witness) and Mr. Ruddock had made. It was on May 28 that Mr. Stuart de la Rue repeated his statements that the "Onoto" pen represented a profit of £50,000 a year, and that the pre-war profits of the company were £100,000 a year.

Mr. Robert Hall Ruddock, auctioneer and valuer, of Fleet Street, E.C., said that he obtained the option to purchase Messrs. de la Rue's shares in April, 1921, and he went to the offices of the company on May 10. The directors of the company present were Mr. Stuart de la Rue, Mr. Muir, and Mr. Underwood, and at that interview Mr. Muir said that the profits for 1920 were £90,000. Mr. Stuart de la Rue said that, although they had lost the British Government stamp contract, they had gone "all out" on playing cards and the "Onoto" fountain pen, and their profits were £100,000 a year. At a subsequent interview Mr. Stuart de la Rue repeated those statements, and congratulated Messrs. Warrilows on having secured a bargain.

Mr. Frederick A. Szarvasy, chairman and managing director of the British, Foreign and Colonial Corporation, Ltd., an issuing house, said that in the early part of 1921 he learned that there was a prospect of purchasing Messrs. de la Rue's business for the purpose of amalgamation, and at the end of May, 1921, he consulted his solicitors on a proposal that his company should take some of the shares and sell them to the public. Mr. Stuart de la Rue assured him in general terms that the business had always done very well, and that it had made handsome profits amounting to £100,000 a year on the average. He also said that immediately before the war their profits were equally good, and that they had made as much as £50,000 in one year out of the "Onoto" pen business alone.

Cross-examined by Mr. Jowitt, Mr. Szarvasy repeated that Mr. Stuart de la Rue told him that the average pre-war profits of Messrs. de la Rue & Co. were £100,000 a year.

Mr. Jowitt: Leaving out of account this case, have you anything to say against Mr. Stuart de la Rue's honour?—I have no complaint to make against Mr. Stuart de la Rue so far as I am concerned.

You know that in this action he is charged with being a cheat, a liar, and a swindler?—Yes.

Does he strike you as being the sort of man who would do any of those things?—No; I should say certainly not.

Referring to the witness's evidence that Mr. Stuart de la Rue had told him that Messrs. de la Rue & Co. had made £50,000 in one year out of the "Onoto" pen, counsel asked: Are you clear that anything was said to you about pens?

The witness: Quite clear.

In re-examination by Sir Douglas Hogg, the witness said that, with his knowledge of the case, he did not think Mr. Stuart de la Rue had behaved fairly to him.

Mr. C. J. J. Palmour, partner in the firm of Messrs. Whinney & Co., chartered accountants, said that he made an investigation on behalf of the British, Foreign and Colonial Corporation of the accounts of Messrs. de la Rue & Co. for the years 1916 to 1920 inclusive. The average profits for those years, after providing for directors' remuneration and other charges, was £47,346.

Sir William McLintock, senior partner in the firm of Messrs. Thomas McLintock & Co., chartered accountants, gave figures which he had obtained from the books and accounts of Messrs. de la Rue & Co. For 1904 the profits were £97,500. They rose in the following year to £100,000, and went up to £110,000 in 1908. In 1910 they dropped to £57,000. In 1911 the profits were £19,568; in 1912, £8,779; in 1913, £4,699; and in 1914, £5,020.

The witness added that the average to 1910 was £95,941, and for the three years to 1913 £11,015. On the sales of "Onoto" and other pens the profits in 1910 were £867; in 1911, £5,822; and in 1912, £5,619. In 1913 there was a loss of £136. For the next four years the profits were not shown, but the sales rose from 76,000 to 126,000. In 1918 the profits from pen sales were £22,832; in 1919, £22,510; and in 1920, £12,506. For 1921 there was a loss of £7,197.

Sir Douglas Hogg: Is it true that in any one year the profits on the "Onoto" pen were £50,000, or anything like it?—No.

Is it true that the loss suffered by the disappearance of the stamp contract in 1910 was made up for by profits in other departments in later years?—I don't think so, but I do not know the profit on the stamp contract. The pen profits certainly did not bring the profits back to the normal figure.

This concluded the case for the plaintiffs.

Mr. Charles, opening the defence for Sir Evelyn and Mr. Ivor de la Rue, said that he was speaking for gentlemen whose commercial purity had not been assailed, and who stood before the jury charged with one of the foulest and wickedest things of which a commercial man could be accused. On the most flimsy and uncertain evidence, if the desire of the disappointed plaintiffs were to be realised, these three brothers were to be held up to the whole world as swindling rogues. The transaction was carried out by Mr. Stuart de la Rue because he had been left in charge of the business when his brothers, Sir Evelyn and Mr. Ivor de la Rue, were with the forces during the war. The brothers did not seek to sell the business; they were asked to do so by Mr. Ruddock, it being suggested that amalgamation would be for the benefit of all the parties. The three brothers stood together to face the charge, which they all emphatically denied.

Mr. Jowitt, for Mr. Stuart de la Rue, said that there was not one scrap of documentary evidence which in any way supported the plaintiffs' case, and it would be a serious thing for any man who sold a business, after the books had been open for the inspection of the purchaser's accountants, to have the transaction ripped open at the end of two years on the strength of an alleged statement.

Mr. Stuart de la Rue, giving evidence, said that he was formerly governing director of Messrs. Thomas de la Rue & Co., Ltd. The company had the British stamp contract from 1880 till 1910, and the Indian contract had been with them from 1855 to the present day. The stamp contract was an important part of the business, the profits from the contract being rather more than half the total profits. The business was organised for the performance of that contract, and the years following its loss were not normal, because they had to reorganise and turn round. They turned their hands to the trade side and concentrated on pens and playing cards, but the period of abnormality which followed the loss of the stamp contract knocked their profits right down. The position improved later.

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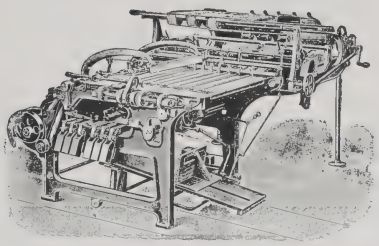

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Mr. Stuart de la Rue, continuing his evidence, described an interview between him and the other directors of his company, Mr. Ruddock and Mr. Hooper. Mr. Ruddock, he understood, was acting in negotiations for the purchase of the shares on behalf of Messrs. Warrilows, Ltd. Mr. Ruddock said to him, "I see that your profits for the last few years are well over £100,000 a year." He (the witness) was very surprised. He told Mr. Ruddock that the profits were nothing like that.

Mr. Greene: Did you ask him where he got the figures?—Yes. He said that he had mistaken the balance on the profit and loss account for the net profits.

Mr. de la Rue added that he explained to Mr. Ruddock that the firm had lost the Government stamp contract in 1910, and that the ensuing years 1911-1914 were abnormal in profits. He sent for the books and read from the balance-sheets the profits for 1906-1910 and 1915-1919. On May 25 there was another interview with Mr. Hooper and Mr. Ruddock, who agreed to a memorandum which he (the witness) had prepared from the agreement, and which stated that Mr. Hooper and Mr. Ruddock had received all the information that they required about Messrs. de la Rue.

Mr. Greene: Did you ever tell Mr. Hooper that £50,000 a year profit had been made out of the "Onoto" pen?—No.

During the negotiations did you ever make any statement about the profits of your company that was not true?—No.

Cross-examined by Sir Douglas Hogg, Mr. de la Rue agreed that in a letter written by him on October 20, 1921, in connection with the offer of the company's shares for sale, he said that the normal annual pre-war rate of profit was about £100,000, the average for 30 years being over £95,000.

Sir Douglas Hogg: Was that a fair statement?—I should not make it again in that form in view of the criticism directed against it. It would have been much better to have put it otherwise.

As it stands it is misleading?—It might be misleading to the public, but I do not think that it was misleading to the man to whom it was addressed.

Mr. de la Rue, later, agreed that while his father was chairman of Messrs. de la Rue £20,000 a year was paid to the managing director of Messrs. Waterlows to avoid competition for Government contracts. The managing director, Mr. Bass, paid other firms who might compete out of the money. The payments continued until 1908. They were then stopped, because they were thought to be illegal under the Prevention of Corruption Act, 1906. After 1908, Mr. Bass was paid £5,000. Messrs. de la Rue presumably lost the stamp contract because Mr. Bass kept all the money himself and made no payments to other firms. He (the witness) considered it a discreditable arrangement. He disliked it exceedingly.

In re-examination, Mr. de la Rue said that Messrs. Waterlows approached his father in the first instance regarding payment to stop competition.

Mr. Greene: Were these payments bribes to the managing director as an individual?—Most emphatically, no.

Why do you say that?—It was not a fixed sum, as I may have misled you into thinking, but a percentage which varied according to the work done.

His Lordship: I do not see why you should try to explain this any more. There is little moral culpability attached to Mr. de la Rue with regard to this matter. However improper it might have been—and no doubt it was grossly improper—there is little to be said about Mr. de la Rue.

Mr. Francis Robert Muir, of Ashley Gardens, S.W., who was deputy-chairman and manager of Messrs. de la Rue in 1921, said that in April, 1921, he gave Mr. Ruddock figures regarding the business, but he told him that Mr. de la Rue had instructed him not to state anything about turnover or profits. On May 25, 1921, he was present at a meeting between Mr. Stuart de la Rue, Mr. Hooper, Mr. Ruddock, and certain directors of Messrs. de la Rue.

Mr. Wedderburn: What happened at that meeting?—Mr. Ruddock said that they were quite satisfied. I am not quite sure whether the total average profit for the past five years was mentioned, but Mr. Ruddock said something about being glad to see that the profits were increasing year by year, and then he began reading figures from a document which was in front of him. When I heard the last two figures I turned in surprise to Mr. de la Rue. They were so big. Mr. de la Rue was also looking very surprised. He asked Mr. Ruddock where he got the figures. Mr. Ruddock said that he got them from the document. Mr. de la Rue at once said that he had given the wrong figures, and Mr. Ruddock accepted it immediately. Mr. de la Rue sent for the figures and read out the trading profits for 1915-19. The figures for 1911-14 were not given, but those for some earlier years were. A hurried consultation took place between Mr. Ruddock and Mr. Hooper. They were obviously very disappointed. They said that the deal could not go on, and they went away. The profits from the "Onoto" pen were not mentioned.

His Lordship: Were you told in April why you were not to disclose the profits?—No. I do not think that I was given any reason. I understood the reason to be that Mr. de la Rue did not know how serious the negotiations were.

On May 25, when they came with £25,000 in their pockets, it was clear that they meant business, and then the profits were given to them?—Yes.

Mr. E. W. Underwood, who was a director of Messrs. de la Rue in 1921, spoke of an interview between Mr. de la Rue and Mr. Ruddock at which he was present. Mr. Ruddock referred to the profits which could be made from the manufacture of Christmas crackers. Mr. de la Rue said that it would be much better if the company stuck to its own specialities. He told Mr. Ruddock that if the "Onoto" pen business were properly run it ought to make £50,000 a year.

Cross-examined by Mr. Cartwright Sharp, Mr. Underwood denied ever telling Mr. Gronow that the profit from "Onoto" pens was £50,000. He remembered a meeting in 1921 between him, Mr. Hooper, Mr. Gronow, and Mr. Ruddock.

Mr. Sharp: Did you discuss the forming of the "Onoto" pen department into a separate business?—I do not remember it.

Did you suggest that you should be made managing director of the new business?—No.

Did you assure them all that it was a magnificent business?—No.

Did you tell them that it had made profits of £50,000 a year?—Never. I did not know the profits until 1924.

Were you not acting for Mr. Stuart de la Rue in negotiating with Mr. Gronow?—Yes.

Did you tell Mr. Gronow that the pre-war profits had been over £100,000?—I think I said that they had been over £100,000 before the loss of the stamp contract.

The witness added that he did not know what induced Messrs. Warrilows to buy the shares. He ceased to be managing director of Messrs. de la Rue when his joint managing director resigned.

Mr. Sharp: Later, did all your co-directors sign a request for you to resign your directorship?—Yes.

Was Mr. Stuart de la Rue one of those directors?—No. He was not a director at that time.

Did you cease to be a director because there was dissatisfaction?—Yes.

Did the dissatisfaction exist because you had tried to enter into secret pacts with other directors?—I am not sure.

Did you suggest to Mr. Rapson that something should be done for Mr. Goodall if he (Mr. Goodall) would vote with you and Mr. Rapson against Mr. Hooper and Mr. Stuart de la Rue?—No.

Mr. Greene said that the witness had an action pending against the company for alleged wrongful dismissal.

The witness agreed that a statement prepared by him might convey that the fair prospect of yearly profit of Messrs. de la Rue before the war was £100,000.

Mr. J. G. Bristow, a partner in Messrs. Bristows, Cooke & Carpmael, Mr. Stuart de la Rue's solicitors, said that his firm acted for the defendants in the negotiations with Messrs. Warrilows in 1921. He was present at an interview on June 14.

Mr. Wedderburn: Did you hear Mr. de la Rue state anything about the profits of the business in 1914?—No. It was not mentioned as far as I know.

Mr. H. B. Charles, who was secretary of Messrs. de la Rue in 1921, said that he was instructed to afford the representatives of Messrs. Warrilows every possible facility to ascertain the true financial position of the company. For 15 months after 1921 there were heavy losses.

The witness said that the loss during that 15 months was £135,000. For the following 11 months that loss was turned into a profit of £20,000.

Mr. Justice Swift: That sounds very nice, but I don't understand it. How did this loss of £135,000 become a profit of £20,000?

Mr. Charles, K.C.: Because the company is now doing a very good business. Its profits are going up and up. The question is directed to the alleged total valuelessness of these shares.

Sir Douglas Hogg (cross-examining): You do not suggest that the £20,000 was net profit?—No. That £20,000 would provide for depreciation. It means that the accounts would balance.

Sir Douglas Hogg: This method of saying that you have made a profit when in fact you have made a loss is new to me.

The witness agreed that depreciation and interest on debentures absorbed £120,000.

Sir Douglas Hogg: To meet that did you have this £20,000?—Yes.

So that the business was £100,000 worse off in March, 1924, than it was in March, 1923?—Yes.

What are the shares quoted at?—They are not quoted.

Are they valueless?—I should say that they were valueless now and that they have been since the debentures were issued.

Counsel addressed the jury on behalf of their clients, and, following a lengthy summing up by Mr. Justice Swift, the jury, after an absence of a few minutes, returned a verdict for the defendants, with costs, and judgment was given accordingly.

At the close of the case Sir Douglas Hogg, K.C., made the following statement: Some misapprehension has arisen from the report of the evidence given on Thursday last, and Sir William Waterlow, the present chairman of Waterlow & Sons, Ltd., has been confused with the former chairman of the company, to whom reference was made in connection with certain payments made to Mr. Bass prior to the year 1910. On behalf of Sir William Waterlow, it is desired to state—

1. That Mr. Bass died in 1913.
2. That Sir William Waterlow only became connected with Waterlow & Sons, Ltd., in April, 1920, when that company acquired the business of Waterlow Brothers & Layton, of which Sir William had been managing director.
3. He was appointed chairman of Waterlow & Sons, Ltd., in 1923.

The Art of the Hoardings

THE London and North-Eastern Railway has just held a poster exhibition in the company's board room at King's Cross Station. The artists employed by the L.N.E. are not of academic rank, but, in a way, this is all in their favour, for their work is that of professional poster designers, with a sound knowledge, not only of the kind of flat decorative effect needed to catch the eye of the passer-by, but also of the economic use of colour for lithographic reproduction.

An exception is Mr. Frank Brangwyn, R.A., who has a life-long experience of practical lithography, and whose stately design of "Royal Border Bridge, Berwick," is one of the most impressive pictures ever seen on our hoardings—and this in spite of the restriction of the colours to black, yellow, and very light blue. He is the only Academician employed by the L.N.E. Another artist who shows an exceptionally sound understanding of the possibilities and limitations of poster design is Mr. Fred Taylor. He never loses control of the broad massing of light and shade and colour patterns in his precise rendering of architectural and other features. The best of his six contributions, "Antwerp," is drawn by his own hand on the lithographic stone, and all the others are designed in a manner to render the translator's task as simple and easy as possible.

Messrs. Graham Petrie, Spenser Pryse, Gregory Brown, Louis Weirter, A. van Anrooy, C. R. W. Nevinson, Andrew Johnson, F. Newbould, W. Spradbury, and Miss Gladys Peto contribute designs that should force the L.N.E. Railway Co. to run additional trains if it is within the power of art on the hoardings to influence the travelling public by the promise of glorious scenery and the delights of country and seaside.

"One and All"

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ASSUREDLY, the time has arrived when printers in general may well consider whether it is not well worth their while to enter more thoroughly into the "spirit of the game." Self-preservation is the first law of nature, and in all crafts and trades it is but natural that the bread-and-butter question should take the first place.

Even so, the butter on the bread will be best secured in the long run by the consideration of quality rather than price. Undercutting for price may serve the turn for the moment, but it is not likely to form the foundation of a sound business.

The excellent costing system now in general use affords an adequate standard for price. The question of quality remains with the intention and temperament of the printer. He should spare no pains to educate his customer up to good work, notwithstanding the fact that it may cost a bit more. Good work implies well-arranged types, properly impressed on suitable paper, and it should be altogether in harmony with the objects for which the work is intended.

This accomplishment and its achievement every day of the working week is not a rule-of-thumb job. Hence the interest and importance which attach to the idea which underlies the formation of the Printing Group under the auspices of the Faculty of Arts.

The members of this group, who meet at intervals, represent large and small firms. Every member is an enthusiast for good work, exchanging ideas and specimens, advancing criticism and asking for it. With the arrangement of exhibitions and the consideration of matters of vital importance, there is a programme sufficiently formidable to engage the energies of the most active members of the great printing craft.

The group is democratically constituted: the member who is in a large way of business has no more power than the member who has a much more limited scope for his efforts. Moreover, there are over one thousand members in the Faculty of Arts, who are in full sympathy with the aims of the group, and are prepared to assist it by every means in their power.

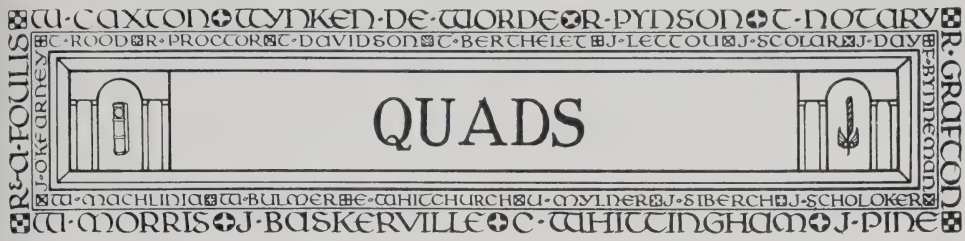
It may be that every reader of THE CAXTON MAGAZINE is not acquainted with the Faculty of Arts, so a few words about it will not be out of place. It was incorporated two years ago, has its offices, with galleries and members' room, in the West End of London (10, Upper John Street, Golden Square, W.), and the business is conducted by a Council under the presidency of Sir Richard R. Terry, Mus.Doc., F.R.C.O.

The fundamental purpose of the Faculty of Arts is "the federation of the Arts and Art Societies and the enlistment of national interest in the Creative Arts," and to further these objects every section of the Arts and Crafts has an opportunity of discussing the specific problems with which it is most concerned. There are now sixteen groups in operation, covering the whole realm of art, from the kinema to etching, and from dancing to sculpture.

Every printer who has the general welfare of the craft at heart should join the printing group. Amidst the efforts of all to earn a livelihood, the discussion of high ideals is both a relief and an advantage. There are moments in the lives of the hardest workers when the spirit of fellowship can be allowed its full activity, and on the principle of all for one and one for all—as indicated in the Cornish motto which I have chosen as my title for this article—printers should come together for the exchange of ideas and for the common encouragement.

Natsopa

THE address of the Eastern District of the National Society of Operative Printers and Assistants is now 26, Blackfriars Road, S.E.1, and that of the Ink and Roller Makers' Branch, Natsopa House, 46, Blackfriars Road, S.E.1.



QUADS

IF Mr. Richard Austen-Leigh should decide to sue Mr. Richard Austen-Leigh for libel, I should think he'd get quite substantial damages against himself.

He had a welcoming cheer when he rose at the G. W. Jones' jubilee dinner at the Stationers' Hall, for he has no mean reputation as an after-dinner wit. Yes, and as a man who can say what we all think, but what we didn't know that we thought it, till he told us, till he laid bare to us his own mind—and ours. So we cheered his rising; and cheered again when he said that George Jones was an artist expressing himself by the medium of print; as he would have expressed his artistic sense by any other medium to whose use he had happened to be committed. Quite true and quite good; and we cheered.

But we didn't cheer when he for a moment lapsed into the lugubrious. He reflected on the fewness of the names of those British printers who had impressed a distinct personal stamp upon their printing. Just one or two very old English printers he could name, and I think did, though the exceptionally bad acoustics of that fine old Hall prevented my catching all his words. Certainly he named Baskerville as he got nearer our own day, and I think he named Whittingham. But, he continued, his own firm had been trading for pretty well two hundred years, and he didn't think people would try to get hold of a book because Spottiswoode's printed it.

Come, come, sir; you're forgetting yourself. I can't have it. I must deprecate deprecation. Distinctive, exquisite, characteristic work has been issuing from the Spottiswoode press for quite a tale of years. It has been fine printing, and more than that: it has been printing studiously made fit to serve in each case the customers' special objective.

It is as important that workmanship shall be particularly fit as that it shall be particularly fine. The printer of to-day has for one especial problem of his time the creation of commercial printing that shall charm the reader's eye, conciliate his goodwill, and by its very aspect, its proportions, its instant clarity, and its restraint shall help the effort of the printed message to convince the reader's judgment.

Among things worth collecting are specially fine specimens of printing fulfilling these conditions; and Spottiswoode, Ballantyne & Co. have conspicuously triumphed in this sphere, as everyone seems to know except "R.A." I can only conclude that he has the ambition to achieve something much finer yet. Well, more power to his elbow and his album. (I hope he has an album containing some of the firm's best work.)

Be the future as it may, I say that the present has its greatness. The book "Cathedrals" is one which surely will both serve its specific business purpose and also will be sought after by collectors. And it is not something which only plentiful money and plentiful leisure could produce. It is actually mono-set. The Great Western Railway commissioned the book. This note is printed at the end:

"This book, published by the Great Western Railway Co., Paddington, London, has been printed by Spottiswoode, Ballantyne & Co., Ltd., One New Street Square, London, E.C., under the typographical direction of William Gordon Tucker, working in co-operation with responsible officials of the Great Western Railway. The photographs excepting fourteen were taken by the Great Western Railway Co.'s photographer, and the pen and ink drawings are by William M. Hendy. The architectural section is by Martin S. Briggs, F.R.I.B.A."

The type is finely selected; as suitably large for the quarto page; and at suitable section ends its setting is V-shaped down; the lines become narrower and to what you may call a point. There are various colour reproductions of Cathedral emblems. The halftone interiors in a sepia, if I remember rightly, are perfection. The title word "Cathedrals" is in a sort of Peacock Blue. The cover is a leather-like rich paper delightful to feel. A book not costly at all, and yet with a certain goodly sumptuousness. No wonder the Archbishop of Canterbury was moved to admiration and wrote a glowing tribute, which in facsimile is produced in the forefront of the book.

And its producer, so lavish of pains, so successful in accomplishment, so just and generous in acknowledgment to the world of the work of his henchman, Mr. Tucker, was yet so abashed and even abased that he could opine that no one would collect a Spottiswoode product. Well, I'll collect "Cathedrals"; and I can; for the G.W.R. sells the book, and doubtless reasonably.

Very hearty congratulations to Mr. George Jones on the tribute paid to his work. I wonder when, if ever before, printers gathered as they did then to pay one of their members such honour. Pynson did fine work, countering some of the effect of Wynkyn de Worde's ignorance and slovenliness. But Pynson's fellow printers mobbed him, and I think they nearly killed some of his men. John Day did good work. "Arise, for it is day," this old Elizabethan adopted for his "mark." I doubt, though, if fellow printers arose to honour him. The Star Chamber and the Stuarts tried to ruin our craft, and Queen Anne being the worst of the lot; it is not surprising that no one stood out grandly and encouragingly.

Baskerville never rallied craft sympathy. He was looked upon, I imagine, as an interloper; a japanner who had late in life stumbled into print. Watson of Edinborough gave a craft lead; but he was an out-and-out Church and King man, and Scots Presbyterian printers in the early 18th century would not be likely to pay him much honour.

The first Whittingham was not simply unhelped by fellow printers; they actually tried to ruin him, influencing the booksellers not to sell the dainty small Chiswick volumes; so that he at one time had to sell them by auction.

The only instance of mutual cheer and heartenment in long-distant days was shown in London when Bensley's printing works in Bolt Court were burnt down. The craft subscribed so much that he was able, mainly I think through this help, to reconstitute a plant. As I write, though, I've a shadowy notion that this was done also in the case of a fire of Bower's printing office, a century or more ago.

It would seem that relations were becoming better; and recognition more ungrudging. Certainly the Stationers' Hall meeting had every mark of sincerity and good fellowship.

The craft did honour to George Jones; and it did honour to itself in so doing.

Mr. Jones's speech was dignified, and was conceived in the large spirit. It was full of mentions of those who had helped him in past years, or whom he had helped in their youth and who had come to that jubilee table; or at least had caused him to know of this happy interest in the occasion.

Mr. Jones was bidden prepare for his centenary. A namesake and relative of mine has lived to 103, and Mr. Jones may, of course, give me a few Quads to write in 1974. If he does, I may be able to say that in 1924 and '25 the craft saw the first creations of the Norwich School of Printing responsive to Mr. Jones's urging addresses to the Federation in its conference; that a Birmingham School of Printing also began to be developed about the same time; and certain other schools; so definitely developed in each case that you quite well and readily recognised any piece of printing of those respective schools.

Just a word of thanks and high appreciation to Mr. Haeggstrom. It is very good to have his cheering testimony to good British influence upon Swedish work. He has done the whole craft good service by his rallying cries at Gothenburg, and now in London. Go on, sir; you have created the possibility of much influence. And that is almost the same as saying that you have imposed a high imperative upon yourself. Go on with your mission.

Long ago I wrote a plea for the poor old art of printing itself. Not its business side. Not its social side. Not its class relationships. All these had been receiving a lot of thought. It was the art itself for which I bespoke a renaissance zeal. Mr. Jones can say the like with the note of authority, and Mr. Haeggstrom in his own way corroborates the declaration and echoes the appeal.

May 1924 date a new epoch. The re-birth of art printing. Simple, strong, beautiful, fit. And very potent for its myriad good purposes.

FRANK COLEBROOK.

Miscellaneous Advertisements

THE Proprietors of British Patent No. 100,729, relating to "Improvements in Matrix bars for Type Bar Making Machines and in the Type Bars produced thereby," desire to enter into negotiations with one or more firms in Great Britain for the sale of the patent rights, and for the grant of Licences to manufacture under royalty.—Enquiries to be addressed to D. Young & Co., 11 and 12, Southampton Buildings, London, W.C.2.

FOR SALE.—A publishing house in the North have for sale approximately 80 reams of azure-laid writing, 35 by 45, 116 lbs., specially made for work which has since been abandoned. This paper will be sold at less than current price, and sheets will be sent to any firm interested.—Apply Box 28, c/o THE CAXTON MAGAZINE, Avenue Chambers, 4, Vernon Place, London, W.C.

NEWSPAPER PROPRIETORS, PRINTERS AND OTHERS. For Sale: Two Goss Three-deck Rotary Presses, Daily Mail size; also Foundry Plant complete.—Full particulars on application from INDEPENDENT NEWSPAPERS, LTD., Dublin.

PRACTICAL PRINTER (Letterpress) with long experience in management and knowledge of all departments, desires appointment. Estimating, Reading, Buying, Interviewing. A reliable man for small or medium printing office. London or suburbs. Excellent references.—Write Box No. 29, c/o THE CAXTON MAGAZINE, Avenue Chambers, 4, Southampton Place, London, W.C.

Offset Machines

MESSRS. R. W. CRABTREE & SONS, LTD., are making considerable headway with their "Ensign" super-offset machines. They have just received what must be one of the very largest, if not the largest, order given out at one time for lithographic machinery. We understand that this order is for twelve machines, six single-colour and six two-colour, and, although we do not know the destination, we are sure that such a row of machinery will make "some" plant.

An Enormous Catalogue

THE catalogue has now been issued of the highly important sale of the freehold real estate of the Government Factory at Gretna from July 22 to July 25 inclusive. The sale is one of the largest sales of real estate ever held in this country, embracing the townships of Gretna and Eastriggs, and the Mossband, Longtown and Dornock areas, there being more than 600 lots for disposal, including factories, distilleries, public institutes, picture houses, post offices, banks, hostels, shops, garages, and 300 dwelling-houses.

The catalogue itself forms a substantial publication, which reflects considerable credit on the printers, Messrs. Chas. Thurnam & Sons, Carlisle. It is believed to be the largest catalogue yet produced of any Government disposal sale up to the present. All the many lots are set out in admirable form, so that a clear idea can be obtained of the range and detail of the sale; and there are illustrations of the more important buildings.

TRADE NEWS

Get Full Value Out of Postage

The Caxton Press, Ltd., have published a revised edition of the "At-a-Glance" postal guide, which gives the weights of postage and charges in simple tabulated form. This is a very useful time-saving guide to the postal regulations, and this new edition carries additional information. Printed on a stout card, it is sold for a shilling; a paper copy will be sent free to any of our readers on application to 13-15, Leather Lane, Holborn, E.C.1.

Nickeloid's Latest

We have received from the Nickeloid Electrotype Co., Ltd., an example of their Ultimatt process work produced by letterpress printing. The specimen is a calendar back, very beautiful in its soft colouring, and as near as possible to "original" effect. Many users of letterpress blocks object to the necessity of having to use art or super-calendered papers, especially when illustrations are to be extraordinarily good, as in the case of rare and limited editions. In this case that objection has been overcome, as the idea of Ultimatt is to make mechanically-reproduced illustrations convey the impression of being the artist's original, painted on hand-made paper.

Type and Advertising

In view of the great International Advertising Convention at Wembley, Messrs. H. W. Caslon & Co. are calling special attention to their fine series of advertising types. These range from the famous Caslon Old Face to Nicolas Cochin Roman and Italic, embracing in the interval three fine Goudy faces, namely, Kennerley Old Style Roman and Italic, Titling Forum, and Ratdolt Roman. Caslon Old Face is primarily, of course, the king of bookwork types, but, with its congeners, Old Face Heavy and Old Face Heavy Compressed, is well seen as a display type. Nicolas Cochin Roman and Italic, although so comparatively recent an addition to the Caslon lists, has already become a popular favourite; and the revived keen interest in the Cheltenham Family induces Messrs. Caslon to put forward the opportunne reminder that it was they who introduced that type to this country.

Caxton Home, Limpsfield

The staff and employes of Caribonum, Ltd., Leyton, who are generous supporters of this Convalescent Institution, having donated £100 to the naming of a bed, a representative company of over sixty visited Limpsfield on Saturday, June 7, to declare the bed open. After a tour had been made of the building, Mrs. C. F. Clark, wife of the managing director, was presented with a handsome bouquet, and invited by Mr. Arthur Fannin, on behalf of the subscribers, to unveil the tablet naming the bed, which was gracefully carried out. The thanks of the Committee of the Home to Mr. and Mrs. Clark and the employes of the firm for their generous support was accorded on the motion of the secretary (Mr. S. J. White), seconded by Mr. C. W. Bowerman, M.P. Mr. Clark, in reply, expressed himself as delighted with what he had seen of the Home, and its bright and cheerful character. It had been a great pleasure to himself and wife to be present that day and to associate themselves with the Caribonum employes in their work for the institution. An adjournment was made for tea in the spacious dining hall, at the close of which a certificate was presented to Mr. Clark entitling him to nominate patients to occupy the bed.

Obituary

The many friends of Mr. W. Ernest Willson, of Leicester, will learn with regret that he died at his residence, 94, Regent Road, on June 12, at the comparatively early age of 57 years. He had suffered for some time from a painful malady. Mr. Willson was a member of Messrs. Willsons, printers, of King Street. He was a prominent Mason and had held high office in several local lodges. In his younger days he took an active interest in sport, and was a member of the Leicester Bowling Club. His decease will be sincerely regretted by all with whom he came in contact, both socially and in his business capacity.

New Model Art "Rapid" Cylinder Machine

The new model of the Art "Rapid" fast-running cylinder machine, is a general utility press, manufactured by Messrs. Harrild & Sons, Ltd., it has geared inkers as well as geared distributors, and, having its rollers of one diameter and interchangeable, should appeal to the trade. These machines are made in two sizes—the No. 1 foolscap broadside (which is of ample dimensions and full capacity, and takes a crown forme, 20 in. by 15 in.) and the No. 2 demy broadside (which takes a royal forme, 25 in. by 20 in.). They are designed not only for general commercial work, but for the highest class colour work, on which they are running at 2,500 per hour hand-fed. These machines occupy no more space than vertical platens of the same size, and the cost is less than half. They are British-made throughout. They are certainly machines that should be closely investigated. It is significant that they compete most successfully on the Continent with German machines, and large numbers have been sold in Holland, Belgium and Bohemia.

The Technical Press

THE rapid growth of industry during the last half century, together with the ever-increasing interests and higher standards of efficiency demanded in all trades, has brought forth the almost imperative necessity for a paper devoted to one or more of the allied industries.

The man interested in his trade or profession demands something more satisfying than the information supplied by the daily press concerning his own particular interests, and the technical paper dealing with the main essentials of his everyday life, will become to him as necessary a factor as a monthly bank report to a financier.

The technical paper devoted to perhaps one trade has necessarily a very restricted area in which to work, but also it has greater opportunities and facilities for acquiring accurate knowledge and information invaluable to the particular trade in which it is interested. Through its medium fresh ideas and discoveries are given to its reading public, and the results of researches, which have, perhaps, taken the investigator years of study to accrue, are published in its columns.

The technical paper lays before its readers the most efficient means whereby industrial waste can be eliminated, by giving the practical experience of foremost business men who are willing to lay their data before the public in order that others may overcome similar difficulties. The employer is able to keep himself informed of conditions existing in his own particular industry, not restricted to his country alone, but practically all over the world, whilst tariff, labour, wages and economic conditions all receive attention commensurate with their importance.

The prevailing prices of raw materials and future forecasts as to possible prices in the near future also receive due regard. The advertisements, too, have an educative effect upon the reader, and a great saving can also be effected by a study of its columns.

It is therefore hardly a matter for surprise that each year shows a growing increase in the number of technical journals published, when an ever-growing demand for knowledge, so essential to success, is sought after both by employer and employe.

At a recent conference in America, Mr. H. C. Parmeloe presented an excellent definition of the functions of the technical press. These are as follows:—

1. The modern technical paper is a magazine of information pertinent to the technology of the industry it serves. This is an important function that cannot be subordinated without jeopardising industrial progress. Economies resulting in cheaper production must be worked out through research and the application of the results in the factory. But this is not service enough.

2. It must treat of the economies of its industry, informing its readers on the relation of finance and legislation to business.

3. It is the newspaper of its industry, gathering the items of personal and business intelligence on which its readers should be informed. Market movements and trade tendencies are reflected in reports gathered first hand.

4. The modern technical paper sets a high standard of business ethics and practice in its industry. Both in its business and editorial departments it subscribes to a code of ethics that has been adopted by associations of business publishers and industrial editors. These standards are high and must be subscribed and adhered to by members of these associations. The technical editor is pledged to consider first the interests of his subscriber. Truth and honesty must characterise his every activity. He is obligated to present the news of the industry free from personal bias and to determine the editorial contents of his paper independently of advertising considerations."

A Newspaper Workers' Bed at Caxton Home

AMONG the several auxiliaries to the News Department of the Society of Compositors is the Permanent Time Hands' Association, through whose benevolence a bed has been endowed at the Caxton Home, Limpsfield. In the presence of a representative gathering, this bed was opened on Saturday, June 14, by Mr. C. W. Bowerman, M.P., who took the opportunity of thanking the Association for the honour done him, as an "old newsman," in asking him to unveil the tablet naming the bed. He was always delighted to visit the Home and take part in functions of this character. As treasurer, he also desired to thank the newspaper workers for their many useful gifts of a bagatelle table, chiming clock, window settee, etc., which, he could assure them, were much appreciated. Thanks were conveyed to Messrs. W. Rodford and A. R. Simons (chairman and secretary) for their efforts to make the gathering a success. After an adjournment for tea, games of billiards and bowls were indulged in, and an impromptu concert brought a pleasant evening to a close.

Map Printing

MAP production still remains something of a mystery to a great number of people, and Messrs. George Philip & Son, Ltd., have just issued a little book which has been prepared mainly with a view to illustrating some of the intricate processes employed, the highly-trained specialisation necessary, and the technical efficiency which result in the product familiar to all in its finished state. The book contains a number of specimens of beautifully printed maps of all sorts, from one of Central Europe to others of particular bits of country. It is as an advertising medium that the greatest expansion, perhaps, in the use of maps has recently taken place; their bright colouring, the appeal they make to the intelligence, and their utility generally, ensure that such a form of advertisement will be preserved, where one of another kind would have been (possibly) read and then cast aside, and probably many printers will be glad of the information which this firm offer in this booklet, which we have no doubt would be gladly sent to any inquirer.

THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

The Advertising Convention

By THE EDITOR

THE great Advertising Convention is over. In an attempt to sum up this wonderful and in many respects unique gathering, the truth, if we can find it, will lie somewhere between the ideas of P. T. Barnum on the one hand and Sir Charles Higham on the other.

The former was a tub-thumper, and a charlatan who instituted the " boost " and the " stunt "; his turnstiles clicked merrily to the tune of his drums. And he left a host of disciples—believers in blatancy and noise.

Sir Charles Higham, on the other hand, talks like this: " We have been handed a God-given gift; let us justify the confidence of the Creator by using it for the good of the world."

Now it is true that Barnumism is dead. But even after the six million words which are said to have been uttered during the Convention, I have failed to find evidence of Divine afflatus.

Five things impressed me beyond all others. One was

The Triumph of British Organisation

There can be no doubt of this side of the Convention. " We have had our eyes wiped," said an American visitor to me; and lots of other U.S.A. delegates frankly said the completion and thoroughness of the organisation completely amazed them. One gathers that there was an idea that " conventions " were peculiarly American. Now the idea is deeply rooted that nothing in the way of a business convention in America has ever approached this, and that it will be difficult to equal it, and impossible to surpass it.

Bishops and Cardinals were preaching sermons about advertising—and in cathedrals, too—the Prince of Wales was opening the Convention; Peers and Ambassadors, Cabinet Ministers, and ex-Ministers were not only attending these advertising meetings, but speaking and praising advertising. Five thousand advertising experts came to Wembley from all corners of the world to attend the biggest business gathering in history—the International Advertising Convention of 1924.

The Convention, swathed in an amazing cloak of banquets, balls, and luncheons—the social functions packed into a few days numbered hundreds—has accomplished a lot of real hard work. It is no joke to attend a crowded session of earnest business men at 10.30 a.m., listen to ten speeches, lunch and digest three or four after-lunch talks, return to an afternoon session and listen to ten more speeches, have an official tea, do a banquet, hear a few more speeches, be officially conveyed to a theatre, and wind up at a dance.

The organisation has been wonderful, and is now the marvel and the despair of our overseas visitors.

Then I was struck with

The Rapid Advance of the Advertising Business

The advertising business has advanced very quickly. It was only as yesterday that advertising was a very simple thing indeed. It was just a matter between producer and consumer or between shopkeeper and the public. The one fellow, so to speak, had something to sell which he desired to unload on to someone else at a profit to himself, and, therefore, he made a noise in order to attract attention. But nowadays advertisement is very much more than that. It is not beating a drum and " boosting." " It is a science. It is an art. It is a profession. It is a high calling. It is a mission. It is a civilising agency. It is a bringer of peace to the world. It is all that and more." All these virtues have been claimed for advertising during the Convention.

Old-fashioned firms used to boast that their goods advertised themselves, and that they preferred to put value into the goods rather than pay for advertisements. The argument is not often heard now. The fact is that old-fashioned firms which do not advertise either fall hopelessly behind or they get bought up by their more vigorous competitors.

Strangely enough, the best sense I read about advertising came from a parson. Father Ronald Knox put the case thus: " To advertise is to call somebody's attention to a fact which he might otherwise be unaware of. Commercial advertisement is, primarily, telling a person who wants a thing where he can get it. It brings the buyer and the seller together without the necessity of going to market. But this is not the whole economic function of advertisement; its office is, further, to find out the man who really needs a thing and persuade him that he wants it. There is no trace of disingenuity here. You advertise your soap, in the first place, in order to catch the eye of the man who is looking out for soap because he knows he wants it. But your further object is to make the man who *needs* soap *want* soap; and to do that is not disingenuity; it is philanthropy. You are

interpreting to the unwashed his own unconscious craving for soap. This is not flippancy; it is an important truth. How many careers have been saved from ending in poverty by the unwelcome persistency of that most obstreperous of advertisers, the insurance tout!"

Lord Waring marked this advance as well as any speaker when he said that twenty years ago such an event as that gathering would have been impossible. He clearly remembered the time when advertising was associated chiefly with "quack" medicines, and when he would have positively shuddered at the idea of approaching the public on behalf of his company through the medium of newspapers. Changing conditions, however, had demonstrated the necessity of advertising, and this had called into being a highly capable and educated class who had not only studied the psychology of the people, but who had grasped the value of, and impressed into their service, art, science, and literature, to a degree that was remarkable.

Another impressive thing about the Convention was its

Idealism

There is no doubt at all that advertising had become greatly discredited. It was blatant, vulgar, and often grossly dishonest. Then the elementary truth of Lincoln's famous epigram, "You can fool some of the people all the time; you can fool all the people some of the time; but you cannot fool all the people all the time," began to be appreciated. Great merchants like Sir Blundell Maple, Mr. William Whiteley, and manufacturers such as Mr. Thomas Barrett, of Pears Soap, insisted that no statement that was not true should appear in their public announcements. Thus there was born the movement that promises to give to advertising the dignity that it deserves: "Truth in Advertising."

At the close of the meetings the Conference adopted a code of ethics for all those engaged in the business of advertising, which contained the following:—

(1) To dedicate our efforts to the cause of better business and social service.
(2) To seek the truth and to live it.
(3) To tell the advertising story simply and without exaggeration, and to avoid even a tendency to mislead.
(4) To refrain from unfair competitive criticism.
(5) To promote a better international understanding based upon a recognition of our mutual responsibilities and our inter-dependence; and
(6) To conserve for ourselves and for posterity ideals of conduct and standards of advertising practice born of the belief that truthful advertising builds both character and good business.

The effect of all this will undoubtedly be to increase public interest and approval of modern advertising methods. Men and women will look upon advertising with a deeper and more personal feeling than hitherto, and will respond to it more freely and with greater confidence. It is well that this should be, for advertising plays a much greater part in the prosperity and happiness of our people than is even yet generally recognised. It is a truth not sufficiently realised that the public may now purchase an article that is branded and advertised under a protected name or mark with confidence in its integrity. No one but a fool would place his name (or what is the same thing, his mark) upon the article that he makes and proceed to make certain statements about it in the public press, unless he possessed a certain confidence in that article. Further, he must believe that it will perform all that he claims it will perform. He will, perforce, see to it that the quality of the article so branded and made known is kept up to its standard.

Mr. Murray Allison, one of the sanest and cleverest of advertising men, summarises the main principles established at the Convention thus:—

1. Advertising is the expression of a manufacturer's confidence in his product, and a merchant's confidence in his wares.
2. It is, when honest (and if not honest it will fail), a guarantee of integrity.
3. By creating a demand it makes possible mass production.
4. Cheapens the cost of production per unit.
5. It lowers the price at which the goods are sold to the consumer.

A fourth impression made upon me in spite of, not because of, this idealism, was that there was

Too Much High Faluting Talk

Naturally enough, an advertising expert ought to be able to advertise advertising. But the sentence I quoted at the beginning of this article from Sir Charles Higham carries the thing a little too high. It must not be forgotten that some advertising can be a mass of blatant vulgarity, which makes you hate the article that is advertised. Mr. Baldwin told the Convention how he had once boiled with rage at seeing a lovely landscape disfigured by a giant advertisement, and had registered—and kept—a vow that he would never buy the accursed thing.

There were eloquent protests that newspapers exercise the greatest care in the insertion of advertisements; yet how many of them have really taken this high course? It is rather unfortunate that one of the greatest sensations of modern times in the advertising world has followed immediately upon the Convention. One speaker said he had seen notice served to every trickster in business, and that his day had passed for ever. That is not quite so. I resist the temptation to say anything about the slogan, "Truth in Advertising," for there has scarcely been a speech where reference has not been made to it. Here and there the necessary note was sounded that it was not wise to talk too much about honesty.

Sir Robert Horne, speaking perhaps more truthfully than he knew, and referring to the slogan, wondered if the advertising experts were like the Scotsman who decided that honesty was the best policy—having tried both policies. It would have been less heroic, but probably wiser, if "Beauty in Advertising" had been presented as an ideal. There has been the most wonderful advance in pictorial advertising, but numbers of posters still find a place on some of the most prominent hoardings in London which are a disgrace to artist, printer, and agent alike.

The last and (naturally enough) most abiding impression left on my mind is that the whole proceedings conveyed a very

Serious Warning to Printers

The emphasis throughout was on newspaper advertising. The most striking thing about the Convention's point of view was the realisation of the value of the newspaper advertisement. All of the speakers who knew anything about the value

of space put the newspapers far ahead of any other form of advertising. Printers will not deny that nothing is likely to supersede newspaper advertisement. This form of publicity has unique advantages. The newspaper therefore need fear no rival as long as it keeps pace with what is expected of it. It is, and will remain, the great national advertiser. Mr. Rankin, of America, gave some extraordinarily interesting figures bearing on this point, saying that while at one time it was considered necessary to spend a million dollars to "advertise nationally" in the United States, he could now organise a national campaign in the first hundred cities at a cost of from 100,000 to 500,000 dollars, and reach from three to ten times as many homes through the newspapers as through the magazines. That is the general view, that the newspaper affords the advertiser the cheapest medium and the best.

But there has been immense development in "direct advertising," and we should certainly like to have heard much more about this. Printers and advertising agents need to have conferred on this subject. British conditions are different from those prevailing in America, and far too little attention was given to this subject, which is of direct interest to the printing trade. I have read that the equivalent of £140,000,000 a year is spent in America on "direct-mail," in the shape of sales-letters, booklets, folders, blotters, price-lists, order forms, etc. A firm gets your name as a possible buyer. It sends you and so many thousand others a "follow-up" of six mailings at weekly intervals. Each letter will be different from its predecessor, and you will need to be encased in brass to resist if the article be good and you are really considering buying one.

All this means print—and more print. Newspapers can look after themselves. Printers in this country would be well advised to explore much further the possibilities of this trade. Even in their own meetings at the Convention printers did not get to grips with this subject. This was no time for generalities. The subject of advertising in relation to commercial printing was big enough in all conscience to have monopolised attention. And little was said that could be of any possible use to the general printer.

The moral of the whole Convention is that it pays to advertise and to tell the truth in doing it, to avoid vulgarity, and to keep on doing it. There will be a great quickening of interest in advertising, and a reviewing of policy on the part of many who have hitherto eschewed advertising.

Printers' Luncheon to Overseas Visitors

THE interval between the printing trade sessions at the Convention was delightfully filled by a luncheon given by the Federation of Master Printers to overseas visitors. Mr. W. B. Wykes presided, and amongst those present were: Messrs. J. R. Demarest (U.S.A.), W. Howard Hazell, J. Clyde Oswald (U.S.A.), R. A. Austen-Leigh, E. J. Elsom (U.S.A.), A. F. Blades, M. R. Metcalf (U.S.A.), A. Langley, H. G. Clarke, B. Zachrisson (Sweden), Col. H. R. Fletcher, J. Petrie (U.S.A.), Sir W. A. Waterlow, Mr. Chas. Francis (U.S.A.), Sir R. H. H. Baird, Messrs. W. Darnan (U.S.A.), Ed. Unwin, A. E. Goodwin, W. Whyte, A. Williamson, J. D. Ruddock, S. J. Fraser, G. F. Hird, W. I. Burch, A. B. Blayney, —. Leman (U.S.A.), —. Higham, J. S. Brunton, R. Hulme, Paul W. Gardner (U.S.A.), E. Langley, J. Johns, John R. Hathoury (U.S.A.), J. Earle, H. A. Bethell, F. Jefferson, E. Jefferson, A. K. Watts, C. Bemrose, W. H. Layng (U.S.A.), R. Tanner, J. Reid Adam, A. E. Owen-Jones, G. W. Jones, Dudley Forman, G. Robinson, C. F. Lezius (U.S.A.), C. H. Lea, J. W. Jack, R. Wilson, R. B. Fishenden, W. A. Clowes, —. Shard, G. C. K. Clowes, H. R. Swartz (U.S.A.), M. Clowes, F. R. Muir, —. Ramschoff (Germany), A. Le Pine Strange, J. J. Keliher, —. Isaacson (Gothenburg), J. Crowle-Smith, —. Bradshaw, Capt. Viney, Mr. S. F. Oxley, Col. W. H. Barrell, Messrs. Vincent Brooks, H. B. Cahusac, Arthur W. Winter (U.S.A.), —. Gibson (U.S.A.), J. Davis, Geo. French (U.S.A.), H. V. Strong, —. Hartley, C. G. Budden, H. C. Bolton, F. Hart, N. Hills, Patterson, Col. Hooper, Messrs. T. McColl Weir, —. Perry, R. F. Hunger, F. Gregory, —. Mason, F. L. Hunt, H. Hanson, W. Townsend, W. E. Harding, W. Reynolds, Ford Shapland.

Wisely, the speaking was limited to gracious words of welcome to the guests, and their response.

Mr. W. Howard Hazell delightfully spoke for his British colleagues in greeting fellow printers from other lands. He was not to be left out of the great majority of speakers who either wished to criticise or amend the Convention slogan, "Truth in Advertising," and ventured a speculation that if the ideal were "Truth and Beauty in Advertising" it would be far better for the printer. Speaking particularly for those British printers who had visited the U.S.A., Mr. Hazell said they had always been treated with the greatest courtesy and consideration, and they were glad to have this opportunity of reciprocating in some measure the kindness shown them. Striking the Anglo-American note, he reminded those present that these two countries were friends when Chicago was an unchartered swamp—yet we had to-day many things to learn from America. He hoped on this visit their friends would survive the great flood of oratory which during the week had poured over them, and return home greatly benefited by new ideas, the cementing of old friendships, and the making of many new ones.

Mr. J. R. Demarest, New Haven, U.S.A., responded, after the toast of the visitors had been heartily drunk. He doubted if it would be possible to have greater cordiality or a more successful convention than the present one, and he looked forward, as did all the visitors, to opportunities in the future to show their appreciation of unprecedented kindness.

Mr. John Clyde Oswald (editor of The American Printer, New York) proposed the health of the Chairman, in a few felicitous sentences, speaking of the convention as the red-letter week of their lives.

Mr. Wykes, who suffered through the week from a sore throat and a hoarse voice, responded, and the company then adjourned to the conference hall.

The Graphic Arts and the Convention

Where the Printer Comes In

WEDNESDAY, July 16, was set apart for conferences between the various sections of the printing craft for the discussion of their relation to advertising. Printers and process workers each had their own section meetings. The printers met in the Britsh Government Pavilion, the morning conferences being presided over by Mr. W. B. Wykes, President of the Federation of Master Printers of Great Britain and Ireland. The hall was well filled with a representative audience, who followed the papers with much interest.

In opening the proceedings, Mr. Wykes said: Hullo, Printers, Ladies and Gentlemen,—It is a very pleasing duty for me to have to perform this morning to welcome a number of overseas printers to this conference. The Federation of Master Printers of Great Britain and Ireland, for whom I am speaking at the moment, would wish me to convey to you at this, the first, opportunity we have had during these international conferences, a hearty welcome and pleasure at seeing you here. As printers we have been asked to take some small part in this great conference; that part we are very willing to do. Our only regret is that it is not a little larger. Those of you who attended the magnificent opening on Monday and heard the speeches that followed His Royal Highness the Prince of Wales, I think, would come to the conclusion that newspapers were the only ones that really counted. Some of you probably attended the conference yesterday, as I did, and with one or two reservations the only conclusion we could come to at that conference was that the direct mail advertising was the one thing that counted. Now, ladies and gentlemen, I am putting it up to you this morning that on Wednesday we have really got to the keynote of this conference. (Hear, hear.) That is that we are going to tell you the truth at last. (Laughter.) In fact, our claim as printers is that we have been telling the truth all along, and in my opinion really it is the printer that counts, irrespective of other ladies and gentlemen. We have very few opportunities as printers in international conferences. I do not know exactly why—probably we cannot spare the time to go long distances. A few from this country attended the international conference last year at Gothenburg, and it is to those members who went over there a delight to be able to renew to-day friendships made with several of our Swedish brother printers. They are here in not very large numbers, but we will give them a special welcome. (Applause.) I do think that it should be possible for us to develop these international gatherings a little more, and I have one very sincere regret this morning because one of our most enthusiastic members from this country who attended the international conference in America last year is unfortunately unable through illness to be present to-day. I have no doubt some of our American visitors remember Mr. Bates. It is a great regret to him not to be present. I should like also to offer to the overseas visitors any facilities, any help, assistance, or information that we can give from our head office at 24, Holborn. They may possibly like to call in and have a chat with Mr. Goodwin, our indefatigable secretary, and may be assured of a very hearty welcome if they will do so. In conclusion, I hope your stay in this country will be a pleasant and enjoyable one, that friendships may be renewed and new friendships made, and that one result of our meeting this morning and this afternoon will be a further step in the direction of international brotherhood of master printers on the lines of the national federation of which most, if not all, of you are representatives now.

HOW THE PRINTER HELPS THE ADVERTISER

Mr. Austen-Leigh, in introducing this subject, said: I must confess that I feel a little nervous at reading a paper at such a large and magnificent conference as that of the twentieth conference of the Associated Advertising Clubs of the World, better known as the International Advertising Convention, and I could wish that the privilege of opening the discussion on the topic of "How the Printer Helps the Advertiser" had fallen into rather more expert hands. However, I propose to console myself with two reflections—one, that in this large congress of advertisement delegates the printer is probably looked upon as rather small beer, or at any rate as comparatively unimportant, and the other reflection is that in a discussion of this sort the initial speaker is not expected to do much more than to trail his coat, as it were, for such a speaker as Mr. Demarest, in particular, to tread upon. At any rate, I propose to treat the subject in my own way and on my own responsibility. Possibly I shall be very unorthodox, and perhaps I shall be rather provocative. The first question is why are we printers here at all? What are we doing in this galley, which can hardly be described as a printers' galley? We are a quiet industrious set of people who have little in common with the advertising gentlemen. Certainly we have not been dragged in because of the fact that printers are large advertisers. How many of us, indeed, advertise at all, except under very considerable pressure from our customers, when we take as small a space as we dare? How often does an advetrising agent come to us and tell us that if we only allow him £10,000 to develop our business for us he will make our fortunes? What sort of a reception would he get? Of course, we printers among ourselves know well that upon us is thrown the responsibility of producing most of the advertisement matter of the world. But you will have noticed in your course through life that the people who do the most work generally make the least fuss about it, and incidentally get least of the world's rewards. Compare the permanent civil servant with the cabinet minister, and the printer with the advertiser.

But if this conference does nothing else for us, it has brought us into touch with master printers from other countries, and I should like here to reinforce what our Chairman has so ably said, that I believe in the advantages of master printers meeting from time to time, and I have benefited so much by the opportunities that have fallen to my lot in attending foreign conferences, and I have

enjoyed them so much, that I want others to have the same privilege. We printers have too few opportunities of meeting one another and talking matters over, but surely we have similar problems to discuss and similar difficulties to meet. Everyone who had the pleasure of attending the conference at Gothenburg last summer must have felt the benefit of rubbing shoulders with fellow craftsmen abroad, and I feel we owe a great deal to the late Mr. Zachrisson, whose recent death we so much deplore, for his courage and foresight in arranging that conference. Cannot we learn at least one lesson from the Convention—the advantage of holding regular meetings of master printers? Such a scheme has already been undertaken by the Swedish master printers in connection with the International Bureau, and may I therefore suggest that if there is anyone here of any nationality present to-day who had not heard of it, he should make himself acquainted with it forthwith.

Now, as to the title of my paper. I do not remember if I chose it myself, but anyhow I do not consider that it is a very good one. It ought at least to include the advertising agent. There are some printers who seem to resent the existence of the advertising agent, and consider that he is filling a niche that the printer ought to be filling himself. May I say that I most profoundly disagree with this idea? It seems to me that the printer might just as well resent the existence of the book publisher. In fact, he might just as fairly say that, because Caxton was originally his own author, publisher, typefounder, papermaker, bookbinder, as well as printer, that printers ought never to have allowed any of these side-lines to have left them. The emergence of the book publisher has meant an immensely increased amount of printing. He has created work for the printer, and so, too, does the advertising agent. For the printer has not time to do everything. I do not mean to say that no printer should be an advertising agent. He may also be a publisher, but let him remember that he is undertaking another line of business, with its separate capital requirements and its attendant risks and drawbacks. And just as a printer who becomes a publisher will find he will not be asked to print the works of many other publishers, so, too, the printer who runs an advertising agency need not expect to do much printing for other agencies.

For most of us printing is sufficient business in itself, and as a matter of fact I very much doubt whether many printers to-day run advertising agencies on any considerable scale. Let me further say what I consider to be true. I believe the advertising agent has been a help to printers in improving the standard of printing in this country. These agents are only satisfied with the best class of work. They have a high knowledge of what is beautiful and possible. After all, they are trained men, and advertising, as we have been told, is both a science and an art. What possibly the printer does resent is the fact that the advertising agent gets often a far better price for printed matter than he does himself. But surely this is the fault of the printer for being a poor salesman, and he should learn a lesson from the advertising agent. I feel myself it is idle to resent the existence of the agent. Rather should we say the more the merrier. But we may fairly ask the agent to do as he would be done by, and, bearing in mind that only good articles are worth advertising, to remember that only good printers are worth going to. Let us also ask them to give the printer his due by allowing the printer's imprint to appear on the product, as it appears on a book, and incidentally as the law demands.

I have already mentioned that printers are very poor advertisers. True, printing has been used for advertisement purposes from the earliest times. The first printed advertisement was made by Caxton as early as 1477:

> "If it should please any man spiritual or temporal to buy any pies of two or three commemorations of Salisbury use, emprinted after the form of this present letter which be well and truly correct, let him come to Westminster into the almonry at the reed pale, and he shall have them good cheap.

This "pies" offered for sale were not, of course, ordinary pies, but were collections of rules to show how to deal with the occurrence of festivals.

Caxton then, one must admit, gave a good start to printers in the way of advertisement, but we cannot say that his successors have improved very much on his methods. Many a printer is satisfied with the advertisement given him by the appearance of his imprint, and too many of us to-day make no serious effort to make use of our right to that imprint. The printer cannot force printing down any man's throat. You can very likely make a man buy a fountain pen he doesn't want, but to make a man who has never had any use for printing give you a printing order takes some doing. Indeed, in printing, as in everything else, the rule seems to be to advertise if you have something special to advertise, but otherwise think twice about it. If a printer possesses facilities for doing a particular class of work, say banknotes, cheques, stamps, stationery, etc., it may be well worth his while to advertise, but for the ordinary class of work few printers find any general appeal is of much service. For the printer knows he will almost certainly be placed in competition, and that at least one of his competitors is likely to quote ridiculous prices, and therefore, if his own price is to stand any chance, he can scarcely load it with any serious charge for general advertising.

No doubt this could be very different if all printers were determined to get a reasonable profit. Unfortunately, we have to accept things as they are. I hope that at some dim and distant date in the future things may be different, and that all printers will both instal the costing system and abide by its results. Meanwhile, we must go slowly with our scheme for collective advertising. But on this point I hope we may get the experience of the rest of the world to-day, especially that of those who hail from the land of the Stars and Stripes, the land par excellence of advertising. We want to induce people to print more, and we should like to hear to what extent they have succeeded and how costly it was.

I come finally to the actual subject. Would it not be almost easier to turn the question the other way and say, How would the advertiser exist without the printer? I do not want to say he would not exist at all. Doubtless he would be equal to the situation. Still, without the printing press, without newspapers and posters, advertisers would be gravely handicapped. This shows you in one sense how the printer helps the advertiser. There is another side to the printer's help. The advertiser constantly uses the brains, the knowledge, and

the ingenuity which the printer lays at his disposal. Let me take one or two instances. The printer may point out to his customer that a particular pamphlet dealing, say, with Old London, should be printed in old face type, or that it is unwise to print a long message in caps, as it is more tiring to read than lower-case. He may point out that a four-page job of 10½ in. by 7½ in. will be very costly in the long run, as it does not cut economically. But it is not necessary among printers to amplify instances of this kind. And, however much the advertising agent knows about printing—and he often knows a great deal—he should not be too proud to consult the printer on methods of production or on any of the thousand details that go to the production of a fine piece of printing. It is well to remember that the best printing can only be done when a man follows the standards to which the best printers have always adhered. Let us therefore in continuing our work for the advertiser remember constantly to din into his ears the fact that the best method of suggesting to the public that the advertiser's goods are well worth buying is through the old-established method of printed matter.

Mr. Demarest: Mr. Chairman, Fellow Printers, Ladies and Gentlemen,—I first bring you greetings of all of our printers overseas who are unable to be with us to-day.

In dealing with the subject "How the Printer Helps the Advertiser," I am assuming that as a Graphic Arts Departmental of the Associated Advertising Clubs of the World, we naturally are more interested in the advertiser from the standpoint of the amount of direct mail advertising which he will use. During the past five years we have seen a great increase in the amount of advertising printing that is being used in every line of business. It is safe to say that to-day no great national campaign of any nature is considered complete without a reasonable portion of the money being spent on direct-by-mail advertising. The reasons for this are numerous, but it seems to me that the principal one is the fact that by the use of direct-mail advertising we are able to individualise the product and call specifically on those whom we hope to interest. Business to-day literally awaits with open arms the printer who can provide service. Every business man appreciates that printing, as an art, is an old and honourable craft. As the industry has grown numerically, however, and as competition has arisen, the printer has laid too much emphasis on price in recent years. In consequence the printer is in the position of selling his equipment at a price. In other words, the prices for printing have always been too low. The average business man rarely understands that the printer sells a service. Indeed, few printers do. Those who do so, however, are usually found to be the printers who have achieved the greatest success. As a matter of fact, the printer whose heart is in his craft, whose motives are to deliver actual expressions of ideas in type, is the printer who is on the same plane with the profession, and, as such, he not only gives advice, but gives reasons for that advice. Many printers offer suggestions, but if their customers attempt to interpose their own opinion the printer is disposed to give in.

Fundamentally there are two chief points of equipment a printer needs to sell direct advertising:

(1) A practical knowledge of his art.
(2) Courage of his own convictions.

And I might add still a third point which I believe to be growing in necessity, and that is, the marketing of the product. If a printer is to succeed in the selling of a service, or in the selling of a so-called advertising printing, in my opinion, he must have a thorough knowledge of the many problems which come up in connection with the marketing of products by mail.

There have been many splendid articles written on this subject, one of which is "The Science of Marketing by Mail," which was printed in Forbes Magazine and written by Homer J. Buckley, of Chicago. Another particularly good article was written by Mr. A. L. Lewis, Toronto, Canada, and printed in The Inland Printer, entitled "Selling Goods for the Customer." I believe these two deal with the printing problem which we here would be interested in. Mr. Noble T. Praigg, who is the secretary of the Graphic Arts Departmental, in a paper written some little time ago, outlined eight specific functions which the printer should be able to perform:—

(1) Help the customer to select a type face which will harmonise with the engravings used, the product advertised, and the class to which the advertising is sent.

(2) He should give advice as to the kind of engravings, the desirable screen of halftones, the number of colours necessary, the measurements, the reductions or the special art treatment necessary to make the illustrations of greatest selling value.

(3) Co-operate with regard to the form of the printed piece, booklet, mailing card, etc., and give useful suggestions with regard to enclosures or methods of checking returns.

(4) Render service in the form of expert advice on paper stock which will cut to advantage, which will present the proper sort of printing service, and which will weigh out to an economy in relation to postage.

(5) He should be able to advise the character of illustration which will be most harmonious with the product or products advertised, whether this illustration should be photographed, a wash drawing, charcoal, pen and ink, etc.

(6) He should co-operate with the customer in selecting those parts of the message most susceptible of *sales-making* illustration; sometimes a business man will have a "pet" idea about illustration which is not at all a strong point when regarded for its influence on prospective buyers.

(7) Make suggestions as to arrangement of copy or phrasing where the phrasing will help promote the effectiveness of the typographical display.

(8) Have access to sources for mailing lists, either local or general—lists which can be guaranteed and which can be expected to produce the maximum of return for persistent and powerful selling efforts.

I believe that any printer who is equipped with the knowledge covered by these eight important points can succeed as an advertising printing salesman.

If you will allow me to speak for a moment from a personal standpoint, I will give you an idea how we, in our business, have built up so-called service in the printing business. Some twelve years ago

our business consisted almost entirely of railroad printing, city directory work, and a cheap class of black-and-white job work. We gradually began to do printing for an advertising agency which was located in New Haven, and through co-operation with them the character of our work improved and we began to turn out quite a good deal of colour printing, what we now call high-class advertising printing. After we had worked with them for two or three years at ridiculously low prices, we awoke to the fact that other printers were running service departments in conjunction with their printing plants. We studied the problem for nearly a year, and then decided to handle the situation by forming an advertising agency, absolutely separate from our printing business, in another building, and under the management of a competent advertising man. We employed two printing salesmen who had had advertising experience, to work in co-operation with our advertising manager, and we began to build up a good class of advertising printing; at the same time we handled a goodly number of national advertising accounts, and in this way we have more than doubled our business. We have always had in mind, however, even though we are selling ideas and advertising material designed to increase the business of our customers, it must be sold at a fair and just price, and we have not tried to get any exorbitant prices for our product; in this way our business has grown in a satisfactory manner, and we have been able to maintain friendship of our customers, as it is not the first order which counts in business, as you all know.

In working at this problem we have co-operated with the advertising managers of large companies as well as with the proprietor of many smaller concerns, and we have endeavoured to give a man what we felt he should have, and have stood on our own feet and have sold him on the basis of what our organisation of trained men knew was the right thing for him to have. I am sure, from the experience I have had, that the large advertising agency of to-day is glad and willing to co-operate with the printer who knows advertising printing, and is pleased to sit down and discuss advertising printing problems with him. I believe that the printer himself was responsible for placing himself on strictly competitive basis for the doing of printing, and in order to correct that evil we must prove by our knowledge and ability that we can render a service well worth paying for. All of the great movements of advancement and improvement in all lines of endeavour are only made possible by co-operation in one way or another.

The average printer has not known how to handle advertising printing, and I believe I am correct in saying that there are still a comparatively limited number of printers, in the United States at least, who are able to give good sound business advertising advice concerning the use of direct-by-mail advertising. We printers must be familiar enough with the advertising business in general to command the respect not only of the advertising agency man, but of the advertising managers of large corporations, many of whom are ready and looking for advertising ideas that will help to increase the business of their companies, and it is a known fact to-day that these buyers of advertising are seeking out and are making their purchases from such companies as are able to give them real advertising service printing.

THE LABOUR PROBLEM IN THE PRINTING INDUSTRY

Mr. Charles Francis (New York): Mr. Chairman, Ladies and Gentlemen,—Regarding this question of advertising in the printing trade, we are supposed to be trying to give medicine to the people who are our customers, and I think it perfectly right and proper that we should take some of our own medicine. I was not of that opinion all my life—I have only been in the printing business for sixty years. I have come to that conclusion during the last twenty years, that if we are going to ask people to advertise, why should not we use it ourselves? I was rather forced into that from the fact that I took on a publication which was a very good medium through which we could reach our customers. They very earnestly requested me to take twenty pages a year in their magazine. We took the twenty. The following year we took a page every week, and never put in the same advertisement twice, because we do not think you can tell the story without changing it. If you put in the bare fact that you have a printing office, it won't draw them. Give them some of the stuff that your customers would like to say themselves. No man can do these things alone. Its success depends very largely, as our friend Carnegie used to say, upon the people you get around you. If you get the right kind of people, who know more than you know yourself, you will make a success of the printing business if you will take their advice. Another thing is this: when the advertising agent came into the business he offered to sell brains. We were offering to sell mechanics. Now he has turned us up. He has done a good job, and at the present time a great majority of successful printers are selling brains as well as mechanics, and I believe that is the only successful way you can run a printing business.

I want to say in starting this subject of the labour problem that it is the greatest problem of the world to-day. We try to shift and turn and twist, but the fact of the matter is that we have never struck at the bottom of the proposition. The labour problem is that condition which has arisen to its present-day prominence by evolution from the days of slavery, in which the selfish few ground down human beings and forced them to fight the battles of the so-called knights, barons and aristocracy of ancient days. It took quite a long time for the worker, or fighter, to realise that he had some rights and some power as well as those who used his services, and for two or three centuries since there has been a controversy between these two great forces which are known to-day as Capital and Labour. This is the labour problem, and takes in all employers and all employes in all industries and businesses.

IS IT PREVALENT IN ALL COUNTRIES, AND HOW IS IT GENERALLY CONSIDERED?

The speaker has visited a large proportion of the known world, and finds that the causes which are at the bottom of this problem are selfishness, lack of consideration for each other, and the machinations and greed of humanity in all classes of society. It is prevalent in all countries and in many different phases. In the best countries, or I should say in those countries who have the best systems of education, it is quite as active as in the countries where less attention is given to education. We find the problem more or less severe, but

always one of the leading subjects of discussion. Unionism, Bolshevism, I.W.W.ism, and all kinds of radicalism have been used by various leaders throughout the world to wrest from the supposed opposition the power to regulate the sale of their labour to the so-called capitalist, and it would be impossible in a limited time to bring to your attention the many phases of the problem in the various countries. In some countries we find force employed by the employer class, which usually is offset by secret societies and endeavours to overthrow the existing governments. In other countries we find the employe governments endeavouring to force upon the rest of the people a government in which the employe will receive the greatest reward for his services; this group merely puts the labour of the hands above the labour of the brain. In the English Colonies we find many forms of compulsory arbitration, and these have some degree of success. In our own country (U.S.A.) we have endeavoured to meet the unions upon the platform of consultation, conciliation and arbitration; this also has had a degree of success, and is followed in many other countries. A large number of countries go along in a haphazard manner until a real issue arrives, and then we find the employe and employer lined up as opposing armies until both sides finally agree to a truce and go on awhile longer, and await further developments from other countries and other conditions.

DOES THIS PROBLEM IN THE PRINTING BUSINESS DIFFER FROM THE SAME PROBLEM IN OTHER INDUSTRIES?

Now we come to the problem as it affects the printing industry. It is all the same problem, but certainly the intelligence of the workers in the printing business, both employer and employe, should be in a better attitude toward a satisfactory solution than any other industry, and I believe that the responsibility for a satisfactory solution should come from the printing industry, and it certainly would so result if we could rid ourselves of the eternal spirit of selfishness and jealousy which is now, as ever, pervading the world.

In this connection I should like to say that as soon as you put the type to the paper it becomes spoiled. You have only one customer for your goods. If you make a misfit suit you can sell it to someone else and get something for it, but when you put the type to the paper you have destroyed it, and it is of no use to anyone but the same customer, and you have nothing with which to retaliate, and it has become the custom with some people who are very selfish that they want to find fault with your product so that they can make a reduction in the bill.

WHY IS IT ONE OF THE GREATEST PROBLEMS OF THE AGE?

It is one of the greatest problems of the age because it extends to all departments of production, and only by production can this great mass of people covering the earth exist, and, should all the unions, labourers and farmers cease to labour, famine and pestilence would very soon decimate the globe. It is therefore advisable to look for the cause, and endeavour to find the remedy for the prevention of so great a catastrophe. It is true that a strike of such organisations as the coal-miners might have as great an effect as a world strike, as it would cause all manufacturing to cease, and if joined to this a shortage of oil (now largely used for transportation purposes) should be made effective, all mankind would suffer. In the modern world, where machinery is so much used in all departments of the world's economic existence, these dangerous results can be easily conceived. Without a doubt, then, it should be the main thought of all the people to attain to the solution of this great problem.

The real remedy lies first in divesting ourselves of that degree of selfishness which makes these conditions, and endeavour to form within ourselves that justice and equity which, when applied to the situation, will engender thoughts by the employers as to how they can help, and thoughts by the employes of the same nature. Rev. Harry Emerson Fosdick says: "It would be hard enough to solve the problem of poverty and wealth, of employe and employer, if it were purely economic, but it is everywhere complicated and encouraged by jealousy." Here is the thought in a nutshell, so there comes the thought of how can we reduce this question of jealousy and start a basis upon which justice and equity may be arrived at, and peaceable, friendly relationship be established everywhere? One of the first moves in this direction is to get rid of the ill-feeling and resentment of individuals and organisations of employers and employes toward one another. Lincoln at one time remarked to a friend: "You have more of that feeling of personal resentment than I have. Perhaps I have too little, but I never thought it paid," and Fosdick says, "Blessed is the life that does not collect resentments."

These sentiments are the underlying thoughts of the writer, who has studied the subject for over half a century, and has come to the conclusion that employers and employes must come into closer and more friendly relationship and work out our great salvation from the impending evil of radicalism and selfishness, and it was with this end in view that the Printers' League of New York was instituted in 1906, giving recognition to organisations of employes by employers, and listening to their then reasonable requests that they be allowed a sufficient wage to give them (the employes) a fair living by means of consultation, conciliation, and finally arbitration, and then in 1909 we endeavoured to go further in establishing the Printers' League of America, aiming to have employers and employes in this organisation, but it was ahead of the times, and the Printers' League of America is in existence to-day as an employers' body representing closed shops (so-called), and enters into negotiation with the various national union heads of the printing industry. Later, in 1919, was also formed by the speaker the International Joint Conference Council for the purpose of the stabilisation of wages throughout the U.S.A., and the standardisation of shop rules and practices through mutual joint conferences. These organisations have been successful only to a certain extent, as it takes much time to overcome the prejudice and jealousy that seems to be inherent in human nature. One thing, however, is sure, and that is that the keynote of friendly relationship exists in these organisations, and when we have more confidence in one another as employers and employes, we shall get down to a foundation of economic security and just dealing that will become more effective with the passage of time. The deterrent to this solution is selfishness of both the employer and employe.

Internally the unions elect officers whom they frequently distrust, and whenever these officers cannot obtain for the employe just what the

MANY PRINTERS HAVE EXPRESSED THEIR SURPRISE

at the wide variety of work which can be set from a single equipment of a Linotype Model 4 with Side Magazines.

If you have not yet closely looked into the matter, we suggest that you send us samples of your regular work so that we can submit proofs of specimen matrix equipments for your information.

Model 4 Linotype with Side Magazines is equipped with—

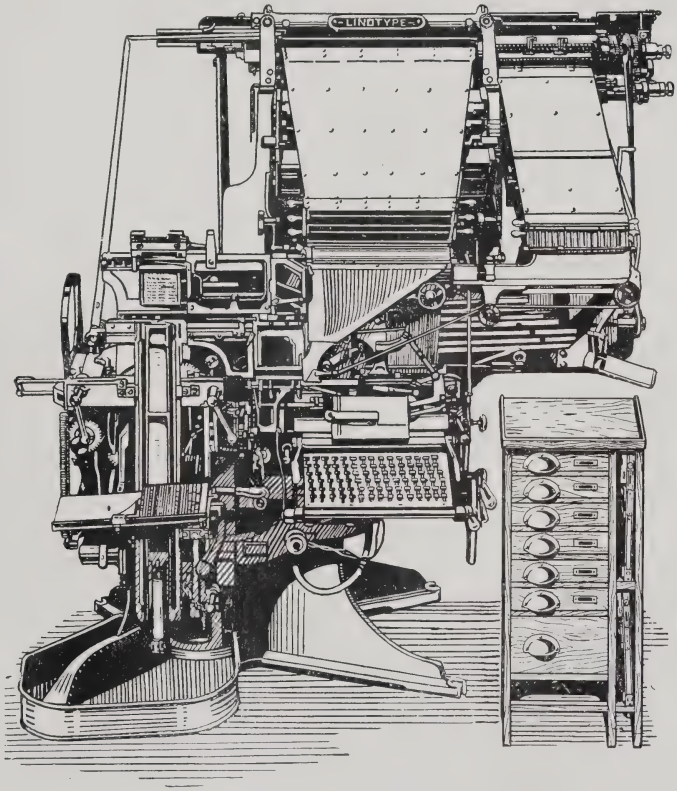
Five (Three Main and Two Side) Magazines complete with matrices.

Controlled by a Single Keyboard of ninety keys.

Automatic Sorts Stacker; Cabinet for extra Side Magazines, Sorts, Tools, etc.

Latest Assembler and other improvements.

All faces from 36-point to 5-point set direct from the Single Keyboard.



Arrange for a Practical Demonstration

LINOTYPE AND MACHINERY LIMITED

9 KINGSWAY, LONDON, W.C.2.

employe thinks he is entitled to, the officers are thrown out for radicals who proceed to use or try to use force with the employers, and thereby bring on a strike to the detriment of all parties, for when the employe fails to produce, he cannot draw any pay, and after some time comes to realise the fact that unless he puts money into the employer's pocket it is absolutely impossible for him to draw it out. Co-operative organisations have met with a modicum of success, but the present system is more economic and satisfactory as a rule.

When the employe is imbued with the proper view in regard to capital and its use, and the employer obtains a correct idea of the needs of the employe, and both try to work out a sensible equitable and peaceable solution, we shall be near to the desirable condition of justice to all. Seldom does the employe differentiate between the employer and the capital which the employer uses. This capital is for the furnishing of machinery for use by the employe, and to maintain the employe during the period from the beginning of manufacturing, and for the sale of the product of the employe, until the returns begin to come in from the product delivered to the customer. Therefore, capital is not the question, but the proper and fair division of the proceeds obtained by the employer through the use of his capital and the labour of the employe, together with the use of the employer's brain and work in management and selling of the product.

On the other hand, it is necessary for the employer to have a due regard for the health and happiness of the employe, for only when the employe is satisfied and happy will he do his best to produce results for the uplift of all mankind. The spasmodic outbursts of passion and selfishness by some employers and employes make futile the efforts of those who endeavour to bring order out of chaos, and the calling for the " pound of flesh " by either party will always be detrimental and destructive to both parties. When employer and employe get into closer communion with one another and evince confidence in the sincerity of one another for the honest solution of the labour problem, the problem will cease, and greater rewards for both will be attained.

ECONOMICS AND OPEN SHOP.

The fear of interruption in the performance of work, especially in printing and advertising, is very disastrous, and many firms decide not to start on a campaign, and what would have been perhaps a tremendous drive, putting much money in circulation, has been stopped by threats of force, causing strikes and interfering with business. Therefore, the deductions are first:

Confidence in one another and an endeavour to look into the fact that whatever has a tendency to injure one party by the other is injuring all parties.

Closer affiliation. Industrial business has grown so great that the employer seldom sees or knows the employe, and vice versa, therefore it becomes necessary that organisation meetings by representatives at least should meet for consultation at intervals, not for controversy, but for consideration of what will be the best interest for all the partners in the business, for the employe is a partner in any business.

Just dealing by employer and employe is desirable and profitable to both.

Let us understand one another and go to work with that old banner before our eyes: One for all; all for one. United we stand; divided we fall.

ORGANIZATION IN THE PRINTING INDUSTRY

Mr. John Clyde Oswald: Ladies and Gentlemen,—My topic is "Organisation in the Printing Industry," and I have to confess that it is self-assigned. When I came to the preparation of the paper, however, I discovered that I had given myself too large an order. We have on our side of the Atlantic organisation in every branch of activity in the printing business. The workmen and workwomen have numerous unions. In New York alone there are eighteen separate unions. Then, in addition to those among employers, there are clubs of foremen and superintendents and of salesmen—one, indeed, of followers of printing whose membership is confined to the Masonic fraternity.

The time at my disposal does not permit me to deal with the broad subject of organisation in the printing industry, and I have therefore decided to restrict this paper to the consideration of practically a single phase of it. I have chosen to deal with our international organisation of employing printers—the United Typothetæ of America—with an incidental reference to one of its local membership branches.

THE UNITED TYPOTHETÆ OF AMERICA.

Organisation among employers in the printing industry in the United States began with the formation of the Typothetæ of the city of New York in 1865. The national association, the United Typothetæ, was formed in 1887. Possibly I should explain that the word typothetæ springs from two Greek words—typo (type) and thetæ (putter or placer), literally "type putter." The United Typothetæ of America was born of labour troubles. By 1887 the typographical union had grown into a powerful organisation, and the employers, who were but little known to one another and had no common point of contact, felt that an organisation on a national basis to oppose the exactions of the typographical union was a necessity. The first meeting was held in Chicago, and annual meetings in different cities have been held continuously since.

The organisation as originally formed had no control over its members and no funds, the annual dues being the equivalent of eight shillings, barely enough to cover the printing of announcements and postage. It had no headquarters, and the services of its officers were entirely voluntary. Its activities were confined to an annual gathering, at which the principal functions were such as had to do with the promotion of acquaintanceship and good fellowship. In 1887 the hours of labour per week in American printing establishments were 59, ten hours five days a week and nine on Saturday, and the typographical union rate of wages was $18 (£4 4s.), or 30½ cents (1s. 4d.) per hour. The unions made demands for increases in wages and decreases in working hours, with occasional strikes, the result being that as the years passed a gradual welding of the local associations of employing printers into a strong international (Canada being included) association took place.

HOW IT WORKS.

At the present time this international association embraces ninety locals. All the important cities in Canada and the United States are included. It maintains headquarters centrally located in Chicago, where a considerable force of experts and other employes is constantly giving service of great value to the industry. This service is directed by

THE

"MONOTYPE"

WHERE a "Monotype" is installed no composing room problem stands in the way of your acceptance of any job, no matter how large or complicated it may be, for THERE IS NO LIMIT TO THE VERSATILITY OF THE MACHINE.

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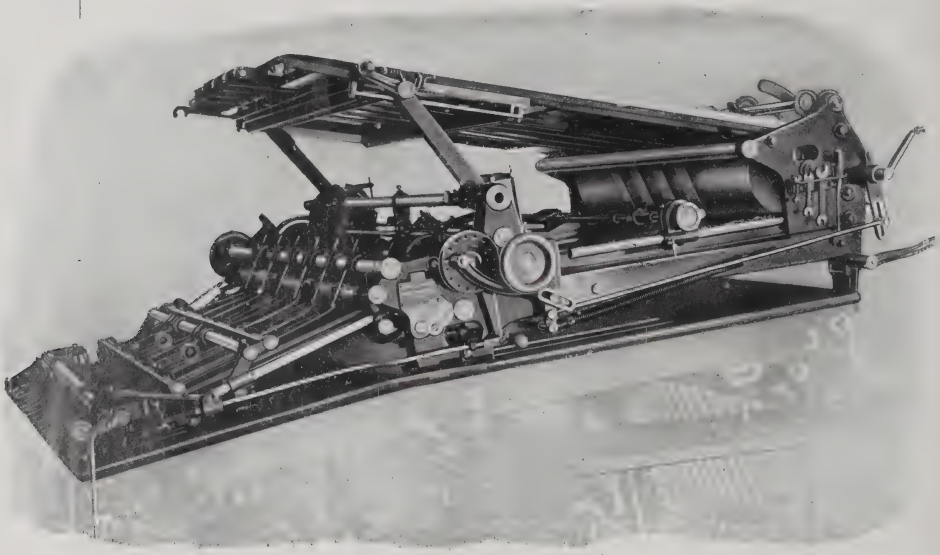

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volunteer committees of members, and perhaps an enumeration of these committees will give an idea of the duties they perform. They are as follows: Cost Commission, Committee on Legislation, Committee on Finance, Committee on Organisation and Credentials, Committee on Trade Matters, Committee on Education, Committee on Standard Guide, Committee on Better Printing, Standardisation Committee, Endowment Fund Board, Auditing Committee, Retail Price List Committee, Committee on Specialised Branches, Committee on Taxation, Committee on Marketing, Committee on Engineering. The names of most of these committees will probably sufficiently indicate their special functions, but there may be some names which are not adequately descriptive. I will endeavour to elucidate with a sentence or two applied to each of these.

FUNCTIONS OF COMMITTEES.

Committee on Trade Matters considers questions mainly that arise between printers and trade suppliers.

The Standard Guide Committee has charge of the compilation and publication of records of production for all kinds and grades of printed matter furnished by a member to his customers.

The Committee on Better Printing counsels the general office on the printed matter sent out by the United Typothetæ in order to ensure its quality.

The Standardisation Committee, through co-operation with representatives of other organisations and with the Government, endeavours to reduce the number of paper sizes, machine sizes, etc., made use of by members.

The Retail Price Committee endeavours to persuade dealers, particularly dealers in paper, to issue price lists affording a preferential discount to printers.

The Committee on Specialised Branches has to do with the relations of the United Typothetæ of America with members engaged in some special phase of printing, such as composition houses, that is, those who operate type-composing machines but no letterpress machines, and others who specialise in some particular line such as tariff work, law printing, poster printing, advertising typography, etc.

The Committee on Engineering directs the attention of members to the advantages to be derived from applying scientific knowledge and practice to printing problems.

Work at headquarters is directed by the president of the United Typothetæ of America, assisted by four vice-presidents, a treasurer and nine other members selected to represent geographically-distributed districts, none of whom receives remuneration for his services. They meet at stated intervals to consider the problems that confront the organisation, and their decisions are carried out by the secretary, who is a salaried official, and who gives all his time to his duties, and his staff of assistants. This work is carried on by the following departments and bureaus:

Executive.—Auditing Bureau, Membership Relations Bureau, Specialised Branches Bureau, Purchase-Shipping Bureau, Publicity Bureau.

Research Department. — Technical Research Bureau, Production Records Bureau, Accounting Bureau, Industrial Bureau, Library.

Department of Advertising.

Department of Education.

TECHNICAL EDUCATION.

An idea of the functions of these may be gained from their titles. I have not time to refer to each, but would like to say something about one department, possibly principally for the reason that it is the one to which I have given the most individual attention the past dozen years. It is the Department of Education.

The United Typothetæ of America maintains a School for Printers at Indianapolis, where practical instruction in typography, presswork, machine composition, estimating, etc., is given to an average of more than 150 students regularly. In addition, advisory relations by the Typothetæ are maintained with 500 local schools throughout the United States and Canada. It publishes textbooks and courses of instruction along specialised lines for classes of local employes. A director of standing in the educational world conducts the department under the general supervision of a committee of members.

The dues paid by individual members to the international association are calculated on a basis of $4.50 (£1 0s. 6d.) per $1,000 (£227 5s.) of the payroll, with a minimum, however, of $18 (£4 2s.) and a maximum of $1,800 (£409 2s.) annually. The computation is made upon the mechanical payroll report for the previous year. The larger cities pay definite sums that are arbitrarily designated. Cities with a combined payroll of four to ten millions (one to two and a half million pounds) pay $17,500 (£3,977 5s.), and cities of ten millions or more (two and a half million pounds) $22,500 (£5,113 12s.).

The constitution of the United Typothetæ of America permits its members to deal with labour union matters as they desire. There are two organisations within the membership formed for this express purpose. One is known as the Affiliated Closed Shop Division and the other as the Affiliated Open Shop Division. Each has its own officers and collects separate dues. The United Typothetæ of America is not bound by the acts of these separate organisations.

HOW LOCAL ASSOCIATIONS OPERATE.

What I have said applies to the United Typothetæ as a whole. You may care to hear a word or two about how our local associations operate. In New York we have an organisation of nearly 1,000 members, 628 of whom at the last count were active members, which means that they operate printing plants, the others being engaged in allied trades. Our annual budget for New York alone at present is $165,000 (£36,666), of which sum $22,500 (£5,113 12s. 8d.) is paid toward the maintenance of the United Typothetæ of America. We maintain somewhat extensive headquarters, where is employed a force of forty executives and assistants. The work is grouped under committees somewhat as at the international office, with some additions such as employment and credit and collection bureaus, that have to do with local conditions only.

In our Employment Bureau the number of registration by workpeople in 1923 was 3,958. The number of calls for help from employers was 3,709, and the number of positions filled was 2,467.

In our Credit Bureau the number of requests received from members for credit information and supplied to them during the year ending April 1, 1924, was 3,539.

DEBT COLLECTION.

In our Collections Bureau the amount of collections made for members during the year ending April 1, 1924, was $114,541 (£26,032 1s.). Accounts are not usually placed with the association until all other methods of collections have been tried and have failed; it is usually a court of last resort. It is therefore interesting to reflect that two-thirds of the annual cost of maintaining the association is represented by the amount of the collection of bad accounts.

The United Typothetæ of America keeps in close touch with its individual members through a printed Bulletin of several pages issued weekly. The great event of the year is the annual convention, where sometimes two thousand delegates and alternates representing the different locals gather to hear and discuss the reports of their officers and to decide questions of policy. District conventions are also held at different places between the annual conventions.

ANNUAL BUDGET.

The individual members number about four thousand, and the annual budget is about $425,000 (£98,000). The United Typothetæ of America has exercised, and continues to exercise an influence upon the printing industry of the United States and Canada that has operated to its tremendous advantage. A score of years ago printing was notoriously an unprofitable business from the investment point of view, and an unhealthy and unattractive vocation for employes. It was done on premises usually secured because considered unsuitable for other purposes; such a thing as location in building with adequate strength, abundant light and controlled ventilation was unknown to printers. The contrary is now the rule rather than the exception. Profits are made by employing printers, employes receive high wages, the rate in my own city of New York, for instance, being $53 (approximately £12) for 44 hours, or $1.20½ (approximately 5s.) per hour.

The millenium has not been reached. There are still problems aplenty that require solution, but conditions are so vastly improved over those that prevailed before the United Typothetæ came into being that its existence has been amply justified, and it is unthinkable that the printing industry of the United States and Canada will ever attempt to get along without it.

DISCUSSION.

Mr. Hyam (Lancashire and Cheshire Alliance) asked if many printers in America ran advertising agencies.

Mr. Demarest said quite a few printers were running so-called service agencies. He thought Mr. Oswald was more familiar with the number of printers running national agencies, but his opinion was that they were quite limited, although they had a good many printers running service agencies, employing three or four artists and calling themselves agencies, but they were not advertising agencies in the term as they understood it.

Mr. Oswald said there were practically no advertising agencies run by printers—placing newspaper copy, etc. He did not know of any who made a business of placing individual accounts.

Mr. Hazell: Ladies and Gentlemen,—I am sure you would not wish to leave this hall without expressing to these gentlemen who have addressed us to-day your appreciation of what they have done. It is well when we are considering the problems before us we should seek to find from these leaders what problems they have, and how they have dealt with them. The speakers to-day have given us their difficulties, and will help us in some of the problems. Therefore, on your behalf, I wish to express to all the speakers our cordial appreciation and our heartiest thanks for the information they have given to us.

AFTERNOON SESSION.

At the afternoon session Mr. J. R. Demarest presided. The first paper was on

COLLECTIVE ADVERTISING FOR THE PRINTING INDUSTRY

Lt.-Col. H. Rivers Fletcher (ex-President of the Federation of Master Printers): Ladies and Gentlemen,—One of the first industries in this country to take up collective advertising was the gas industry, and a remarkable increase in the consumption of gas has resulted from the advertising by an association which now includes over 90 per cent. of the gas concerns of the country. At the outset this association had to contend with some of the difficulties which meet the printing industry in taking up this idea. Many gas companies were not convinced that advertising would increase the demand, and declined to contribute to the cost, whereas the general scheme of advertising adopted could not fail to benefit these concerns as well as those who paid for the advertisements. I believe that the scheme was launched with only 43 per cent. of the companies participating, but now well over 90 per cent. are contributing their quota. Thus the majority of those who were opposed at first to the plan have been convinced, and came into the association.

COLLECTIVE ADVERTISING IN OPERATION.

Then we saw the Scottish manufacturers of woollen goods take up a scheme, and in many ways sought to convince the public of the value of Scotch tweeds and pure wool. These examples were speedily followed by those concerned in the sale of milk, imported oranges, bananas and apples, home-grown tomatoes and cucumbers, etc., and I have reason to believe that the result of these campaigns was most satisfactory. In the case of imported apples, on one occasion the price slumped badly, owing to heavy supplies being greater than the demand. A voluntary levy of a halfpenny per case on the supplies which were known to be in transit from the Colonies to England was spent on an advertising campaign, and had the effect of raising the market price some shillings per case from what had been prevailing. In the case of home-grown tomato dealers, the results have been eminently satisfactory, and it is reported that on one occasion the advertisements raised the price of tomatoes to what the organisers considered a dangerously high level, and it was necessary to suspend the advertisements for a fortnight. Immediately the advertisements were suspended, a noticeable drop occurred in the price, due to the demand falling off, and the advertisements had to be re-commenced, with quite satisfactory results.

At the present time a scheme is on foot for the collective advertising of home-grown roses. Almost all the large British rose growers have agreed to label their rose trees with a special seal to be supplied by the association at ¾d. per copy. This seal,

INTERTYPE

"THE BETTER MACHINE"

for profitable composition.

REPEAT ORDERS

are the best proof of customers' satisfaction.

The Times

LONDON

Purchased :—

3 Intertypes in 1914.
2 Intertypes in 1916.
1 Intertype in 1917.
2 Intertypes in 1919.
4 Intertypes in 1922.

12

St. Clement's Press, Ltd.,

LONDON

Purchased :—

1 Intertype in April, 1922.
1 Intertype in June, 1922.
2 Intertypes in Sept., 1922.
1 Intertype in Oct., 1922.
1 Intertype in Dec., 1922.
3 Intertypes in April, 1923.
1 Intertype in Aug., 1923.
1 Intertype in Sept., 1923.
3 Intertypes in Oct., 1923.

14

South Wales News,

CARDIFF

Purchased :—

18 Intertypes in 1919.
6 Intertypes in 1921.
6 Intertypes in 1923.

30

Send for

"The Intertype Book."

INTERTYPE LIMITED

15, Britannia Street, LONDON, W.C.1

which will brand the rose, will only cost the association about 2s. 6d. per 1,000, and the difference will be spent in judicious advertisements of the advantage of the home-grown over the imported article. Under this scheme, it will be seen that the raisers are contributing directly in proportion to their probable sales, and it is hoped eventually to rope in the whole of the trade.

One of the latest, and a rather remarkable advertising campaign, was that designed to popularise such succulent, but not very fashionable, delicacies known as tripe and cow-heel. The first year's expenditure brought such satisfactory results that the manufacturers have doubled their expenditure on advertisements for the current year. Many other examples could be given, and we find photographers, process engravers, optical instrument manufacturers, and others now embarking on collective advertising schemes.

MEDICINE FOR PRINTERS.

It is not surprising, therefore, that the printers, on whom all the other industries largely depend for the furtherance of these schemes, should themselves be considering whether a dose of their own medicine would not be a good thing for their own industry. During the war economy had perforce to be practiced in the use of paper and printing, and afterwards, when the cost of printing remained considerably higher than in pre-war days, the demand fell off, and to-day the volume of printing in this country is certainly less than pre-war, and how this can be stimulated is a problem of first-rate importance. The recent movement for combined effort in advertising, adopted by some industries, is therefore being watched with considerable interest, and I can say, speaking for the printing trade, that the Federation has been fully alive to the possibilities it offers. A Collective Advertising Committee has been appointed, and many schemes have been investigated, and, although definite steps have not yet been taken to put the collective advertising of printing into practice, I am satisfied that the time is not far distant when the adventure will be undertaken. From the outset we have had to appreciate that to advertise printing for the general benefit of the trade is a very different proposition from that of advertising by collective endeavour—apples, milk, gas, or any of those mentioned. Campaigns such as these apply to goods or products fairly uniform in qualities or characteristics, and are capable of being issued directly to a wide public.

DIFFICULTIES.

Printing, however, depends on something more than supplying goods. Mass production does not apply; each order involves a special production, and more often than not special services to be rendered by the printer. Therefore, when we look round for an inspiring message for potential customers, we have to admit that "Use more printing" is too indefinite and incomplete for the purpose of inducing action. Something more is required—we have not only to tell them "why," but in many cases to show them "how" it should be done. I contend that if we are desirous of seeing an increase in the volume of printing, we must encourage the use and distribution of that kind of printed matter which builds bigger business for the customer; in a word, the greater and more effective use of advertising literature of all kinds. And then we have to face the last and most difficult question in considering this matter in a collective sense, namely, to ensure that the trade as a whole is able to "deliver the goods" which the advertising offers, to the satisfaction of the customer. Anything short of this must obviously spell failure to any scheme, and bring into disrepute the trade as a whole.

ENCOURAGEMENT TO ADVERTISERS.

Are we equipped to provide that service which will in many cases call for the preparation of effective sales-producing booklets, circulars, showcards and the like, or must we depend on some intermediary to carry out this part of the proposition, before the customer is in a position to place his order for printing? It will readily be appreciated that under modern conditions it is to the small advertiser that the printer must look more particularly if he wants to secure a greater volume of printing to the manufacturer or retailer who, if at all, at present advertises only to a limited extent, but on whom with encouragement and help in this direction there are prospects of business building. Can the printer render him the service he needs, firstly by the inspiration to advertise through the collective advertising of printing, secondly by the production of the ways and means of advertising his goods successfully? There I must leave the matter for the moment; suffice it to say that we in this country are formulating a scheme and endeavouring to take these considerations into account. The raising of the necessary funds, the compilation of the best mailing list, and the production of a specimen booklet to demonstrate the power of printing are the main features of this scheme.

In the discussion of this important question which I hope will now follow, I want to say how much English printers will appreciate any suggestions from their American friends, whose experience in collective advertising enables them to speak with a much deeper knowledge of the subject than I have been able to convey in these few remarks.

DISCUSSION.

Mr. Demarest said he thought Colonel Fletcher had opened up a very broad subject. They surely must be able to advertise their own advertising before they advertise for customers. Let them have some of it right now. If anyone had any questions to ask or suggestions to make, they would be very glad to have them. He would like to just give them an outline of a side line. He happened to be in the milk business, and ran a farm of about 900 acres. They produced about 1,500 quarts of certified milk a day. They were producing the milk and selling it at ten cents a quart, more than anyone else in Newhaven, because they advertised what it did and what it would do. They had a splendid time with their milk farm. They didn't make much money with it—(laughter)—but they thought it prolonged the life of anyone who lived in the open, and money was not the only thing in this world.

A British delegate having asked what was being done in America in this connection, Mr. Hathaway, of Philadelphia, said that about twelve years ago they began a system in their shop for getting work for their small presses. At that time everybody had begun to do some kind of advertising—in the magazine or direct by mail. They had in charge of one of their departments an active young man to take from the magazine a copy of each of the advertisements, to make up an advertisement and proof to that advertiser suggesting to him an idea

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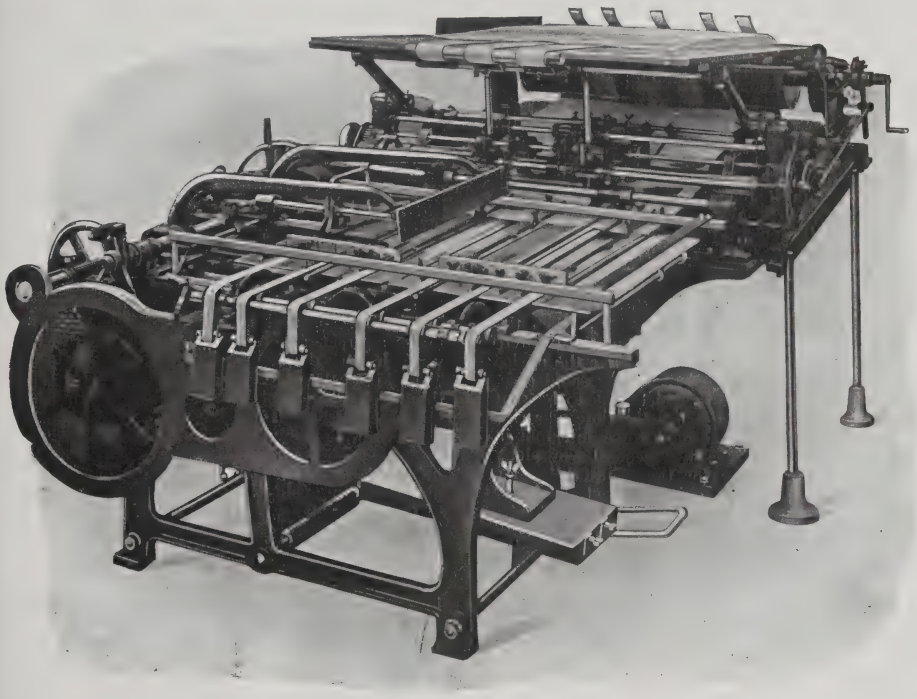

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The Machine is also able to deal with ALL PAPERS, including HIGHLY GLAZED ART, and is fitted with a special arrangement to prevent creasing.

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of what they could make for him. They sent these to India and many parts of the world, and even to this country. A tea dealer in Edinburgh sent them £5 in the mail saying he had seen the job they had done for one of his clients in New Zealand, and had written to this client to find out who the printer was. This was an advertisement they had cut from some magazine, and they had improved upon it. They had got their work to the ends of the earth in that way.

Mr. Austen Leigh said that on the subject of collective advertising they had heard some interesting remarks on the sale of milk, though he gathered this was a purely philanthropic venture on the part of Mr. Demarest and his colleagues. He did not know about prolonging the lives of their customers—(he did not want that reported against him)—but he believed that the United Typothetæ of America did start a scheme of collective advertising, and he would like to know what exactly the success of that scheme was.

Mr. Demarest, in reply, said that they did have a collective advertising campaign in some parts of America, though it had not functioned in Newhaven. Nor did he know where it had worked out. One great objection to the collective advertising proposition as it was handled through the United Typothetæ of America was being able to have all those who subscribed to it to do what that campaign said they could do. First they had truth in advertising in this great conference, and then the beautifying of the advertisements, but the printers were not able to give to their customers the advice and counsel which was advertised they could give, in the advertising literature which was to be sent out. Many of them did not feel the time was ripe to do that. What they had done to some extent in newspaper campaigns was in a general way along the lines of "fair price for the printing." He thought there were some cities, in fact, he knew there were a great many cities in the United States where this campaign had worked very well. But their great trouble seemed to be that the campaign put the cart before the horse—they were not ready for it. That had been his experince, but perhaps there were some other printers present who could tell them more.

Colonel Barrell, of Portsmouth, said it was impossible from a practical point of view to advertise good printing and the use of print without the printers themselves being capable of turning out the work. He felt that if printers wanted to go into collective advertising they would have to create a centre where lay-outs and ideas could be prepared and put out. He was sure that until they had created the power to produce the advertising it was impossible to make a collective appeal to the public.

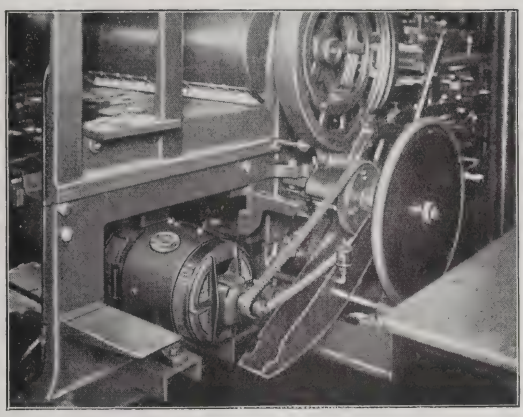
Mr. Dennis, of Scarborough, said he would like to support all that Colonel Fletcher had said. It was not a new movement. The Christmas Card Association for three years had had a collective advertising scheme. It was first found difficult to see how they would benefit. During the war private cards seemed to go out. Mr. Davies, of the "message cards" from America, showed them how the trade in America had got together in this business, and they had subscribed about £5,000 in the first year for advertising Christmas cards, and in about five years there was not a single one of those firms who contributed towards that scheme that were not doing five times the trade they did before. Last year all those firms who contributed were very pleased indeed to send one-third more because the advertising had exceeded their expectations. He could not see why they could not do the same.

Colonel Fletcher said he would like to cross swords with his friend Colonel Barrell. He was free to admit a good deal of what he says, but nothing was going to make them all equal. They were all specialists in one form or another of printing, whether it was the handbill or the poster, and it was not possible for one printer to give everything that every advertiser wanted. The important point was that they could only induce the public to order more printing. It might be that the bulk of it would go to a few large firms, but even then wasn't it worth while to take part in the campaign because it must surely be apparent to everybody that if the big people who specialised were full up with business there was a better chance for the other fellow. They must induce the world to use more print. If they could get more printing sold in this country it would be better for everybody. They mustn't look at it from a selfish point of view. It was not a selfish point of view of Colonel Barrell, because he could do pretty well everything. But if he is busy, the others would have a better chance, and could improve their plant so as to be up to his standard one day.

Mr. Goodwin said he thought it was time to strike an optimistic note. He said he would like to say, especially for the benefit of their friends from overseas, that they did consider they had made a great advance in this country in recent years in the development of a sense of loyalty. They knew they were not perfect. That was one thing they did not claim—(laughter)—in this country, at any rate. (Loud laughter.) But they were improving, he thought, and after this Convention there was no doubt they would reach still greater heights. A great deal had been said about it being no use starting collective advertising until the whole of their members were ready to deliver the goods. Their experience as a nation was to put the responsibility on people. Give them the particulars, and they would find that they would develop. They wanted to go about preaching that there was money in print, and the more demand there was for printers' service the more they would produce it. He wanted a little more information from America about a scheme whereby every member of the Typothetæ was asked to issue a sign and gradually build up the idea that members of the organisation were printers that could be relied upon for fair prices and good work. That had been tried to some extent in America, and he should like to know as to how it had worked out.

Mr. Demarest said that Mr. Goodwin was referring to what they called the "three years' plan." It was now over. They entered into a contract—each local organisation in conjunction with the United Typothetæ which was the national organisation—to have over a period of three years a concentrated campaign of education and cost finding, first because they believed they were the most important things. They all had to be educated along the lines of estimating, bookkeeping and accounting. The price they had to pay to the organisation covered the installation in their plant. There were cost finding and estimating classes over a period of three years. Those who were interested in organisation work would know the difficulties that would surround it. It was a hard job to give something to a printer that was going to help him in his business. They even

The Adaptability of



the electric drive

is well shown by this picture. Not only was floor space very limited, but a large belt pulley could not be used.

We have specialised for many years in the manufacture and application of electric motors to printing machinery and shall be pleased to help solve your power problems.

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Manchester, England.
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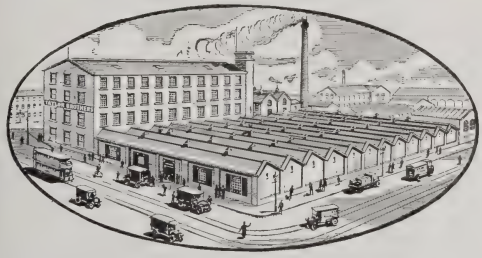

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resisted help that they had paid good hard money for. They had an emblem of the United Typothetæ which was put on a metal sign and projected out from each building, advertising to the public that the printer was a member of the Typothetæ, and they were supposed to be real, honest-to-goodness printers! He was sorry to say not every one of them were, but the majority of them were. He believed that the "three-year plan" which the United Typothetæ of America inaugurated, and which they worked so successfully, was one of the greatest things they ever did.

THE COLOUR NOTE IN ADVERTISING

Mr. Greenhill: Ladies and Gentlemen,—"There is nothing new under the sun," and, although advertising, and more particularly advertising in *colour,* is sometimes looked upon as one of the *very* modern developments of civilisation, I suggest it is really not only of very ancient origin, but that even the colour note in advertising is ancient, too. The greatest of all books records the earliest known advertisement when a mark was set upon Cain to advertise the fact that, although he was a murderer, he had already been sufficiently punished and was not to be slain by others, etc. One likes to think that that particular mark was in monotone, and not in colour.

THE RAINBOW ADVERTISEMENT.

The same great Book in a later but still very distant age, records another advertisement, and this time one in which the colour note was at once its beauty and its glory. I refer to the rainbow, which it is said was set in the heavens to advertise the fact that God would never again destroy the world by flood, and so, according to the old, old Book, the rainbow with its magnificent colour note stands as a promise of hope for the future—a note of optimism and of joy.

Advertising to-day as it is generally understood may for our purposes be divided very roughly into two great divisions: (1) That produced in monotone; (2) that produced in colour. At present—mainly on account of speed and economy in production—monotone is used far more than colour, although advertising in colour is making and will continue to make rapid progress. One has only to look at the meaning of the word "monotone" to realise how unsuitable it is for many advertising purposes. In Nuttall's monotone is given as a succession of sounds on the same pitch—unvaried tone—monotony—and I suggest that monotone advertising, unless relieved by colour, is much the same. Monotone has been helped by the genius of the artist and advertiser, who have frequently used the monotone with such great skill and resource that, in spite of its limitations, good and often wonderfully good results are obtained. But I must emphasise that these good results are only obtained in spite of the limitations of monotone, for who among us would dare to say what we really want for advertising purposes is the same old black and white, and white and black for ever and ever?

TOO MUCH MONOTONE.

No; ten thousand times no. What the advertiser wants is freshness, newness, attractiveness, and truthfulness—something to attract and arouse interest—and the colour note offers this. Monotone is like the drum—you may have big drums and small drums. You may beat them fast or slow; you may use one or many, and you can surely make a lot of noise, and by careful timing you may even produce some more or less attractive and effective results. You can certainly wake people up and make them take notice, but if you want to attract people and make them come again and again in large numbers, you must add to the monotone of the drum the beauty of the stringed instruments, the organ, the cornet, trumpet, and various other musical instruments of the orchestra, perhaps using them singly at times as a further relief to either the drum or the full orchestra; and so the mass of advertising at present done in the monotone must be relieved by the use of the full orchestra of colour in all its glory and power, and perhaps, too, at times we may use to advantage single colours as a relief to either monotone or full colour.

COLOUR AN EVIDENCE OF LIFE.

Colour makes for realism and truth, and, so, is convincing. Colour is generally an evidence of life. Colour is perfectly natural. Birds, beasts and flowers all revel in it, and indeed often use colour for advertising purposes. The absence of colour is deadly—deadly dull, as one would say. A world without colour would surely be the most impossible of all worlds to live in. Colour makes for very joy of life, and the colour note in advertising properly used makes all the time for that pleased interest which is the ideal condition to set up in order to induce sales. I say the colour note in advertising properly used, by which I mean it must be artistic and well-balanced, vigorous, but not garish; it may contrast, but it must not clash. Of great importance is the conception and execution of the design; the reproductions, paper and materials must be suitable and workmanlike, and when these separate links in the chain of colour advertising are all good and sound, then indeed you get the strongest of all advertising chains, and one well calculated to pull in the business.

I referred, Mr. Chairman, to cost of colour advertising. Cost must always be considered in relation to value secured if one pays a higher price for the better article, it is surely better business from every point of view than a much poorer and less effective article at a lower price. Surely, then, it becomes a question from the business point of view: Will colour in advertising sell more goods? Of course it will; it must. Why? Because it is more "truthful."

TRUTH IN ADVERTISING MEANS COLOUR.

I am delighted, sir, to have the privilege of wearing this little badge, which I rather gather indicates that a new and a better era in advertising is at hand. Surely nothing could be better for advertising than *truth in advertising.* Truth is bound to win, and if truth is to be the watchword of new advertising campaigns—and I for one sincerely hope it is—then, sir, the colour note in advertising must and will be sounded loud and strong. For, sir, I suggest that truth in advertising must mean more colour in advertising. For how can you truthfully advertise a seaside or holiday resort in monotone? You must suggest the blue of the sky, the colour of the sea, beach, trees and country, and even to the town you must impart that freshness and brightness which only colour can yield. How splendidly the railway companies and shipping companies are recognising the importance of this. Never has there been such a perfectly splendid array of fine coloured posters shown by these enterprising people as now, and never have artist and printer striven to better

effect. By way of example, this is wonderfully shown by that magnificent poster of York Minster; the interior shown would be dignified if reproduced in monotone, but in colour it is not only dignified, but has a rich compelling beauty and glory of colour that surely increases the advertising power of the poster tenfold. I suggest colour used in this way is not costly, but is economic in the best sense of the word.

Then again, how can you truthfully advertise good foods or fruits in black? Fancy having black biscuits, black meats, black apples. No, the very attractiveness of these things is in the colour, as well as the taste, and the advertising of such goods must be in colour to be effective. The biscuit manufacturers seem to have been among the first to realise the importance of colour in advertising; they seem to study colour, first in the making and baking of the biscuit to a beautiful pleasing colour and so making one want the goods, and I suppose there is scarcely any other business in which colour advertising is more successfully used in catalogues, for labels, and other advertisements. What applies to the biscuit applies to endless articles—food, flowers, furniture, clothing, decorations, and the hundred and one amenities of civilised life. The successful maker or producer of the article aims not only to turn out a sound article, but he aims also to secure a pleasing colour. Why? Because he knows full well that if he can once attract the prospective purchaser by the fine colour of the goods, his sale is well on the way, and so the successful advertiser follows suit, and seizing on this vital point also brings the colour note into his advertisements.

BLACK IS NEGATIVE.

Perhaps one of the best evidences of the real and solid success of the colour note in advertising is the way (the well-tried and proved way) in which printers and publishers use colour on the covers of magazines and books. Practically all the successful magazines nowadays have a coloured cover which is often quite the most attractive feature of the magazine, and its purpose is simply to attract or to advertise. Already the cover inside and out is often taken up by advertisements in colour, and by degrees one sees some of the inside pages of the magazine are also being used for colour, too.

Has it ever occurred to you that one of the reasons why the continuous use of the black becomes so deadly dull and monotonous is that black is negative? White paper reflects all the rays of light in about equal proportions; when we print black on white paper, we simply stop out or obliterate the light on the portions printed, and the result is blackness, or darkness, that is, an absence of light, which curiously enough only becomes visible by contrast with the surrounding white mass; but note the difference when colour is printed—it may be red, yellow, blue, or any one or more of the innumerable colours obtained by combination—we do not obliterate the light; we only separate it and render visible some of the glorious colours of the rainbow or spectrum, and so one of my last points is that colour is positive, and not negative like black.

COLOUR THE TRUE NOTE.

Process engravers, lithographers and colour printers generally are all striving to produce more colour work, cheaper colour work, and better colour work, because all are convinced that colour, particularly in advertising, is the true note to play, and one may reasonably hope that our advertising friends in their campaign for truth in advertising must arrive at the same conclusion. And so, to sum up, one can say that the colour note in advertising is like the rainbow—a note of beauty, hope and promise; and from the business point of view the colour note in advertising is one of realism, of power and of convincing truth. In conclusion, I sincerely hope that what has been said does demonstrate the desirability and necessity, too, of the colour note in advertising. May this note become increasingly strong, popular and effective, because, after all, the colour note rightly used is surely truth in advertising.

DISCUSSION.

Mr. Haywood said he was glad Mr. Greenhill emphasised the note that truth in advertising should be worked into this colour scheme, because it seemed to him that in monotone they had not the same powers of exaggeration as they had in colour. So that if they developed this colour scheme they must bear in mind "truth in advertising." And also if they were going to develop this advertising in colour they must also train their artists to understand the difficulties they were up against. They often got sketches submitted to them by very good artists who were absolutely ignorant of the processes by which the posters were to be produced.

Mr. Bethell then proposed a vote of thanks to the Chairman for the way in which he had conducted the meeting that afternoon. He need not enlarge upon the qualifications of their Chairman. Therefore they who were English would know how they did it, and those from America and elsewhere would show them how they did it, and he would ask them to join with him in showing their Chairman their appreciation for his services that afternoon. (Applause.)

Mr. Demarest rose and thanked the assembly. He said that in closing that very splendid meeting he wished to extend their thanks to the Admiralty and the Department of Overseas Trade for the placing of that hall at their disposal for these meetings. They perhaps did not all realise what it meant, as it had meant a large financial loss by closing it to the public, and they wished to show that they were very grateful for that place of meeting. He hoped they would all remain behind to see the special performance of "The Siege of Zeebrugge," which was to be given for their benefit. In conclusion, he wished to say for all of them who were guests in this country that it had been a very splendid meeting, one of the best meetings of the graphic arts it had ever been his pleasure to attend, and next year the great international convention would meet in Houston, Texas, and he hoped that many of them would meet together there for the sake of the splendid associations they had formed together here.

Blockmakers' Conference

The conference arranged by the Federation of Master Process Engravers was presided over by Mr. Andrew Dargavel, and was very well attended.

The first part of the proceedings consisted of the showing of a film of the making of a block in the works of Messrs. John Swain, Ltd. Mr. Frank Colebrook acted as showman, and made lots of racy comments, particularly illustrating the fact that block-making is of necessity an intricate and expensive process. Any present not engaged in the process trade (and we presume the film show was for their benefit) must have been duly impressed.

This was followed by an address by Mr. W. B. Hislop, of Edinburgh, also addressed to those outside the trade, and which was a strong clear statement of the policy of the Federation. In the beginning of process work he considered they had suffered from the fact that their people were craftsmen first and business men a long way after. They had worked at too low a rate. During the war the supply of metals and chemicals which they depended upon were largely commandeered, and this brought about a necessary co-operation not only with each other, but with their employes. Now the trade was well organised and in a stable condition. This was not to say that they had formed a ring, as was sometimes suggested. The Process Engravers' Federation was not a ring. They had never made the slightest difficulty about any firm joining the Federation provided they would adhere to the fair conditions they had laid down. But engravers now knew the conditions under which they were going to work. They met each other as fellow craftsmen and took counsel together, and the status of the worker had been considerably improved. With regard to the customer, he now had a fixed price list, and this had lifted competition from a price basis to quality and service. The schedule of prices did not by any means give an indication of the service which members of the Federation were able to render and did give to the customer. Ninety-five per cent. of the process engraving firms in the country belonged to the Federation, and those outside were for the most part small firms. It was a fact that, though these outside firms worked at a little less than the schedule rate, they did not grow. The percentage of employes was about the same. They still hoped to do much work for the good of the trade in relation to apprenticeship, technical education, and scientific research. This was certain, that because of the Federation customers were being better served, there was an output of a higher standard of work, and they had established a better standard of business.

Mr. E. Howser (U.S.A.), Mr. Louis Flader (U.S.A.), and Mr. H. C. Campbell (U.S.A.) each spoke emphasising the importance of federation, and pointing out how necessary good salesmanship was, and the importance of getting the customer's point of view.

This conference suffered a little in directness perhaps because one was not sure whether it was for the benefit of the producer or consumer. But it was interesting to both sections, and certainly was greatly enjoyed by all those present.

Printers' Happy Day at Margate

Ideal weather conditions favoured the employes of Messrs. Loxley Bros., Ltd., when, on July 12, a party numbering about 130, of the 300 employes from the three London works at Gough Square, Cursitor Street, and Carmelite Street, journeyed to Margate for their annual wayzgoose. The headquarters for the day was Dreamland, adjoining the station, where immediately on arrival breakfast was served, after which the party separated to amuse themselves in various ways according to their many tastes. Two o'clock saw the party again gathered at Dreamland for lunch. This was presided over by the London managing director, Mr. A. J. Bonwick, M.P., whose short and pithy speech at the conclusion of the repast was appreciated by all present. Having expressed the very great pleasure it gave him to preside at their third annual combined outing, the Chairman said that as they were no doubt anxious to get into the open again, he would not detain them except to say three things. First, he thought they were indebted to the secretary and stewards for the excellent arrangements they had made for the comfort and well-being of the party; secondly, he thought they were also to be thanked for arranging such a glorious day; and finally he said he understood they had had a good morning, he trusted they were going to have a good afternoon, and he hoped they would conclude with a good evening. On the proposition of Mr. S. C. Hunter, London manager, a very hearty vote of thanks, with musical honours, was accorded Mr. Bonwick for his attendance and for his kindly interest in their enjoyment. After this the party again dispersed to enjoy the amenities of Margate and its surroundings. One section went by motor-coach for a trip to Plucksgutter. after some impromptu music and dancing a light tea was served prior to returning. Margate was reached between six and seven, giving time for the party to sample and enjoy some of the amusements before entraining for home. A happy though tired party reached Victoria about eleven o'clock, the consensus of opinion being that they had had a real good time.—W.H.E.

A Clapham Jubilee

Mr. J. I. Hairs, works manager of The Clapham Observer, has had some presentations on attaining 50 years' service with the proprietors.

BUY YOUR

Lithographic Varnishes

Direct from the Manufacturers

91/2, SHOE LANE,
LONDON - E.C.4
HOLBORN 1930.
3 EAST REGISTER
ST. - EDINBURGH
CENTRAL 1126.

DANE & CO.

Established 1853.

Only Pure Calcutta Linseed Oil (well matured) is used in the manufacture of Dane & Co's Lithographic Varnishes.

THE ORIGINAL BREHMER WIRE STITCHING MACHINES

No. 4a NEW STYLE

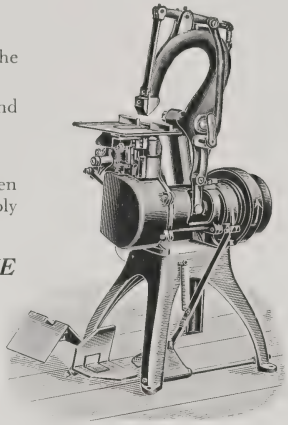
Capacity up to $\frac{7}{8}$ inch, through the side or fold, from the thinnest (2 sheets), with 20-30 gauge wire.

Supplied for power, and fitted with flat table, saddle and trough. Output up to 120 stitches per minute.

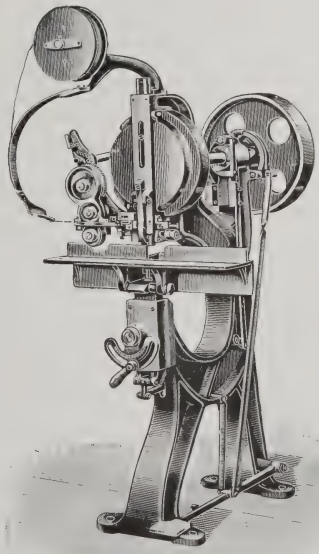
Twelve different depths of stitches.

On the latest models, an improved silent clutch has been fitted, and all the main parts have been considerably strengthened.

OVER 9,650 OF THESE No. 4a's HAVE BEEN SOLD.



No. 4a



No. 17½

No. 17½

Capacity **1⅝** inches with clenching, **2¾** inches by stitching through both sides of the book.

Fitted with flat table and saddle for stitching through side or fold.

Latest machines are fitted with improved friction strap adjustment and silent clutch.

Sixteen depths of stitches can be used.

LOWEST PRICES and Quickest Deliveries.

FULL PARTICULARS FROM

Aug. Brehmer's British Successor

OFFICIAL AGENT to GEBRUDER BREHMER
the Sole Manufacturers of the original Brehmer Machines

12, CITY ROAD, - LONDON, E.C.1

Keep your type metal always at 100% EFFICIENCY

DON'T work your type metal until it becomes impoverished and produces bad type or plates!

The accumulative effect of skimming off dross—containing more tin and Antimony than the original metal—is to reduce its strength below the safety limit.

Keep your metal at the correct standard by the *regular* addition of *small* quantities of "Fryotype" REVIVING METALS which will add Printing Quality to your Printing Metals.

For Monotype Metal and high-quality Stereotype Metals— *use* **"FROMO"**

For Linotype, Intertype, Typograph Metals and Medium quality Stereotype Metals— *use* **"FRILO"**

A good plan is to place a standing order for

FRY'S

Reviving Metals

to be sent in exchange for Dross collected.

WE are prepared to ASSAY *your* Printing Metals and to *report and advise* you FREE of CHARGE

FRYS METAL FOUNDRY

25-42, Holland Street, Blackfriars, LONDON, S.E.1.

Telephone: HOP 4720. Telegrams: "FRYMETALOS, SEDIST, LONDON."

Branches:

MANCHESTER :: BRISTOL :: GLASGOW :: DUBLIN

Process Engravers and the Convention

Reception Banquet

IT is doubtful if any section of the Convention made more complete and satisfactory arrangements for the entertainment of their particular guests than did the Federation of Process Engravers. An informal supper of welcome awaited all overseas process workers shortly after their arrival at the Hotel Cecil. This offered a splendid opportunity for acquaintance-making and renewing, and made a very jolly beginning to a very happy fellowship.

This was followed on Tuesday by a banquet at Hotel Victoria. Mr. Andrew Dargavel received the guests, and members of the Council and Federation did everything they could think of to give their visitors a hearty time. The King Edward VII. Room was beautifully decorated with the flags of allied nations, and each table also had its emblem of international friendship, together with choice floral decorations.

The President of the British Federation was in the chair, and those present included: Mr., Mrs., and Miss Atkinson, Mr. G. Alexander, Mr. Kimber, Miss M. Armiger, Mr. B. Arnold, Mr. E. W. Ashworth, Mr. T. S. Barber, Mr. W. Booth, Mr. and Mrs. N. R. Bird, Mr. N. T. Bergstrom, Mr. W. Bruck, Mr. P. J. Bailey, Mr. W. H. Blatchly, Mr. and Mrs. W. Brandenburg, Mr. J. R. Bickford, Mr. and Mrs. A. J. Bull, Mr. Roy Clark, Mr. F. and Miss Colebrook, Mr. Marcus Crahan, Mr. E. E. Cutts, Mr. J. A. Corey and party, Mr. and Mrs. H. C. Campbell, Mr. and Mrs. A. Craske, Mr. H. H. Clarke, Mr. and Mrs. L. W. Dalton, Mr. and Mrs. A. Dargavel, Mr. L. Dyer, Mr. A. E. Dent, Mr. A. Dix, Mr. and Mrs. Edward Epstean, Mr. T. C. Eamer, Mr. T. J. Eamer, Mr. W. G. Eade, Mrs. Embert, Mr. and Mrs. Louis Flader, Mr. A. Fryers, Mr. D. Greenhill, Mr. W. and Miss Gamble, Mr. A. Grout, Mrs. Goodwin, Mr. Carl Hentschel, Mr. E. W. Hunter, Mr. H. N. Hunter, Mr. G. N. Hunter, Mr. J. A. Hughes, Mr. and Mrs. E. Houser, Mr. W. Holt, Mr. W. B. Hislop, Mr. and Mrs. G. G. Huggins, Mr. C. W. Harness, Mr. and Mrs. E. Hamel, Mrs. E. M. Klinger, Mr. A. Knighton, Mr. A. Laurent, Miss M. Livingstone, Mr. O. Lehmann, Mr. G. Mansell, Mr. and Mrs. Elbert Morley, Miss A. Murphy, Mr. and Mrs. H. Mawicke, Mr. A. E. Owen-Jones, Mr. J. Metcalf Philipson, Mr. and Mrs. F. E. S. Perry and guest, Mr. and Mrs. Louis A. Peters, Mr. F. Pepe, Mr. and Mrs. Rawsthorne, Mr. Rickard, Mr. Tom Rhodes Roberts, Mr. and Mrs. J. T. Scrivens, Mr. F. P. Stoddard, Mr. and Mrs. W. F. Sedgwick, Mr. and Mrs. L. P. Sedgwick, Mr. and Mrs. C. Stinson, Mr. Southworth, Mr. Thorp, Mr. A. Takol, Mr. F. W. Thomas, Mr. and Mrs. J. B. Titchener, Mr. and Mrs. Van Alstyne, Mr. R. Vincent, Mr. S. Widenfoot, Mr. W. G. Vokes, Mr. R. Weevil, Mr. and Mrs. Guy Wilson, Mr. D. Wace, Mr. H. G. Chambers.

After " The King " and " The President of the United States " had been duly honoured, the toast of " The International Advertising Convention " was proposed by Mr. Joseph Thorpe. One of the distinctive differences between the printer and the engraver is that the one is an artist in words, the other in pictures. That may be the reason why the Process Federation had to call upon Mr. Thorpe to speak for them. Another reason, suggested by Mr. Thorpe himself, is that engravers, like clergymen, suffered from chronic sore throats, due (in their case) to telling so many untruths over the telephone explaining why promised blocks were not ready for delivery. Mr. Thorpe had something to say also about the acid blast that came from the other end of the telephone. Three parts of the speech which followed was very eloquent fooling. Mr. Thorpe is a practised after-dinner speaker, and greatly amused both the guests and the hosts. But he had his serious moments toward the end of his speech when he put in a plea for more beauty in work, and congratulations to those present that they were privileged to be distributors of this wonderful thing known as beauty.

Mr. A. Grout responded to this toast. Like hundreds of other speakers during this week, he found a text in the slogan " Truth in Advertising," and like most other lay preachers, wandered away from it to make a very beautiful plea for a greater and truer Anglo-American friendship.

The Chairman is a man of deeds rather than words, but in giving the toast of " Our Overseas Guests " nothing could have been better done than the simple, sincere welcome which he offered them. He acknowledged the boundless hospitality which British engravers had always received on their visits to America and other countries. He believed the Convention would create a greatly enlarged interest in advertising, and therefore in their own work. Process workers in this country were proud of their work, and had persistently resisted attempts which had been made to make them mere adjuncts to the printing trade. They were far too jealous of their individuality as a trade for that.

To this toast Mr. C. W. Howser responded. His speech was very unconventional, and if designed to baffle pressmen was an admirable success in this respect also.

Mr. Louis Flaver (U.S.A.) proposed the health of the Chairman, and this concluded one of the most delightful functions of a very full and interesting week.

It should be added that Madame Barry's Orchestra played during the meal, and afterwards musical selections were rendered by some pupils of the Guildhall School of Music, and Messrs. Harrison Hill and Arnold Stoker.

Home Counties Group Meeting

AN interesting meeting of the Southern Group of the Home Counties Master Printers' Alliance was held at Eastbourne on July 26, addressed by Mr. George W. Jones (London) and Mr. R. J. Byland (Reading).

Change of Address

THE MARSHALL PRESS, LTD., (formerly the printing department of Marshall Brothers, Ltd., incorporating Robert Banks & Son), have removed to Milford Lane, Strand, W.C.2.

The Printing Exhibitions at the Advertising Convention

A SELECTION of examples of American advertising art was shown in one of the galleries of the Stadium, and, although the gallery was not so fine as those allotted to British and Canadian work in the Palace of Arts, yet, in some respects, it had advantages. Certainly the visitor was not disturbed by the constant clicking of turnstiles, neither did he, as a member of the Convention, have to pay sixpence admittance, as was necessary to view the Convention exhibits in the Palace of Arts.

The American exhibits were well shown, but it cannot be suggested that the collection was by any means a representative one. The advertisement pages of American journals and newspapers that come into this country are in many cases superior to the examples that were exhibited, and the packed goods, some of which are everyday commodities in this country, carry designs which are better than those of a similar class that were on view. America has many skilful designers in the advertising world of a very high calibre; amongst them men who have gained an international reputation, but unfortunately we were not privileged to see any of their work at Wembley. From the "beauty" point of view, the American exhibit was disappointing, but from the technical standpoint it had many lessons to teach us.

Many of the examples were purely commercial in their purpose, but the standard of printing in each case was of a much higher order than would generally be the case in work of a similar nature in this country. The three- and four-colour letterpress printing was as good as we anticipated it would be, and the offset printing in monochrome and in colour showed an equally high standard. Some facsimile reproductions of suitings—tweeds, cheviots and the like—produced by the Deutsch Lithographic Co., of Chicago, have not, we think, been equalled here. The best show of colour offset was undoubtedly that of the United States Printing and Lithographic Company, Cincinnatti, whilst in commercial colour offset the Niagara Lithographic Company, New York, took an almost equally prominent place. An unusual effect was shown by the Knapp Company by some specimens of gravure printed on a gold paper, as well as some colour offset calendars. A novelty which appears to have possibilities of wide application was exhibited by the Poster Advertising Association Inc., New York. This novelty consisted of designs, pictures, landscapes and streets, built up in different planes of Beaver board cut to the requisite shapes, the outlines and the various planes being picked out in colour; the maximum thickness of the board would be perhaps ten or twelve layers, and the effect of these relief pictures when viewed at a distance of a few feet was really most striking.

The posters seemed largely to run in one vein, and the majority seemed to pick the familiar Palm Olive posters as their model.

We should like to suggest that the British exhibit should be sent to America to be shown at the next Advertising Convention which is to be held at Houston, Texas, and in return we should appreciate a thoroughly representative collection of American examples to be exhibited in this country at some suitable opportunity.

The exhibition of British and Canadian posters, printing and advertising in connection with the Convention was shown in the Palace of Art. This alone marks the Wembley Exhibition of 1924 as one of special interest to printers. Even at the time of the White City Exhibitions—and those are not so very long ago—it was never suggested that commercial printing should be shown in the Palace of Fine Arts, and it is evident from this fact alone that printing is making progress in being recognised by those who are responsible for the direction of our art galleries and art exhibitions that it is an art craft. The examples that are chosen for exhibition have to be approved by a Selection Committee, and in this way the standard of printing generally must be continually improved. It must be admitted that the general high level of the exhibits will justify them being placed in the Palace of Art rather than in the Palace of Industry, where on previous occasions such an exhibition would undoubtedly have been relegated.

A first glance round the rooms showed that the works had been well hung, and were displayed on simple mounts with narrow black frames. Those who are engaged in the hanging of such exhibits will appreciate the difficulties that have to be met, but it was unfortunate that some of the good small work had to be "skied," whilst other specimens that were broader in character found a place in the sight line. The exhibits were grouped under the following heads: British posters; Canadian posters; British printing exhibits; British press advertising; Designs by British artists; and examples submitted by the Federation of Master Process Engravers.

The section devoted to the work of British posters included some original drawings by well-known artists for advertisement purposes, amongst them being some by Edmund Sullivan, in black and white, the familiar Lewis Baumer girl, in pastel, some coloured fans by George Shepperson, and the Fred Pegram Kodak Girl.

If we may venture to speak a word on behalf of the artists, we feel that in such an exhibition the name of the artist should at least have equal prominence with the name of the agent who handles his work: in quite a few cases only the name of the agent was decipherable on the label.

It is always interesting for a printer to compare original drawings by well-known artists with reproductions and the drawings that have been used in advertisements, and in the posters particularly the comparison of the originals with the reproductions is most instructive.

Original drawings of the L. & N.E.R. posters, by Frank Newbould and Graham Petrie, as well as some notable lithographs by Frank Brangwyn, were also exhibited. The powerful lithographs of Spencer Pryce, designed for the British Empire Exhibition, were exhibited, including one which for reasons best known to the censors has not been allowed to appear on the hoardings: surely one of the most fatuous pieces of conventional folly that

has been perpetrated in modern times under the mantle of decorum! An original by F. C. Herrick of the Baynard Press was instructive in showing the methods of this advanced poster designer. Another original of the Underground, the subject Mark Lane, drawn by Dorothy Hutton, and the lettering and decoration by Kruger Gray, calls for commendation.

The Canadian posters seemed to hold their own well with the English designs, and it is evident that Canada has created for herself a school of poster designing on the same high level as the pictures produced by her artists.

The British Press Advertising exhibit was a large one and of outstanding merit. All the examples, without exception, displayed real power as advertisements, and in addition were meritorious as designs, the results being achieved by the happiest combination of the work of the designer with the lay-out man and the man who wrote the copy. Results such as these can scarcely be achieved in any big advertising scheme of which the examples mostly form parts, without the dominating influence such as is found in a first-class agency; but as printers we cannot help regretting that some of the best things that were shown were familiar to us as the work of printers in London who had without question a very large share in the successes which the particular advertisement achieved, yet in every case in the press advertising section the name of the agency was given, but that of the printer was not mentioned.

The printers of this country have every reason to be proud of their exhibits, which showed the considerable progress that has been made in raising the standard of printing for commercial purposes. It is not possible here to mention all the work that was shown, but the care that had been bestowed on the mounting of examples is worthy of some reference. In the majority of cases plain mounts were chosen, and the specimens were by no means crowded, so that each one would hold its own. The Baynard Press chose a gold paper mount in most cases, whilst the Curwen Press washed a plain mount with a grey colour, which gave a pleasant variety and texture to their frames. The work of these two presses is too well known to require further comment in this notice. Plain straightforward typography was not much in evidence, the majority of printers preferring to show designs reproduced in colour. G. W. Jones showed a number of excellent proofs produced for typefounders and the Linotype Co., in which he excels, as well as some of his own distinctive productions. The Pelican Press and the Morland Press, too, we were pleased to see well represented. The Monotype Corporation showed several fine broadsides of their latest series.

Formans, of Nottingham, were well represented by a collection of offset lithography, the most notable specimen being a photographic reproduction in colour of a water-colour drawing, with the original in the same frame, which gave convincing proof of the excellence of the firm's work in this direction. Sir Joseph Causton & Sons, Ltd., Haycock, Cadle & Graham, E. S. & A. Robinson (of Bristol), and Hudson & Kearns also showed some excellent examples of chromo offset printing.

Good lettering was well distributed among the examples, but we noticed particularly the headings drawn by Fr. Gayton, of Leicester, and those of the Curwen and Pelican Presses, and also some work by Alfred E. Taylor, of Essex Street, Strand.

The British Engravers' collective exhibit was a good one, but it lacked any fresh inspiration, and we feel sure that a better show could have been made if the field from which the examples were selected had been a wider one; there appeared to have been some form of restriction on the class of work that was on view which exempted much of the best photo-engraving that is done.

British artists showed to the best possible advantage in the small collection of originals prepared for commercial purposes, and gave ample proof that they have solved the difficult problem of applying their art to commerce without by any means debacing it.

This small collective exhibition of some of the best printing and illustrating that is being done in this country at the present time indicates that the time is ripe to have an exhibition of a similar character on a larger scale, and we hope that it will not be long before a suitable opportunity will occur for the industry as a whole to show the enormous strides that have been made in perfecting both the art and the craft of printing in all its sections.

Aberdeen Printer Honoured

Mr. James E. Wilson, secretary of the Aberdeen Branch of the Scottish Master Printers' Alliance, who is leaving for America, was entertained to dinner last month by the master printers of Aberdeen, and presented with tokens of their esteem and appreciation of the services rendered to the trade in the city. The gifts consisted of a silver cigarette box, with inscription, and a wallet of Treasury notes. Mr. James Blair presided, and the company included: Mr. George Cornwall, of Messrs. George Cornwall & Sons; Mr. R. F. Stephen, Messrs. Milne & Stephen; Mr. W. D. Davidson, Mugiemoss; Mr. Geo. D. Gray, Messrs. Edmond & Spark; Mr. J. R. Sutherland, University Press; Mr. William Whitson, Messrs. John Avery & Co., Ltd.; Mr. J. A. C. Coutts, joint manager, Aberdeen Press and Journal; Mr. Theodore Watt, M.A., Rosemount Press; Mr. G. A. Gowans, William Jackson, Ltd.; Mr. George Campbell, Cornwall & Sons; Mr. J. G. C. Stewart, Aberdeen Press and Journal; and Mr. William Hustwick.

Harrow Government Printing Works

The Comptroller and Auditor-General, in a Blue Book of trading services conducted by Government Departments, shows that the Harrow Printing Works' balance sheet discloses a profit of £49,434 for 1922-23, compared with a loss of £21,093 during the preceding year. "This very satisfactory improvement," it is stated, "appears to be due directly to reduction in staff effected, without loss of output, under the new management of the works installed at the beginning of 1922."

A New Strong Envelope

Messrs. Smith & Young, Maiden Lane, E.C., are manufacturing a new strong envelope suitable for documents, securities, etc. It is made from "Tux" manilla, a British paper of astounding strength, at a cost less than the common grades of cloth-lined papers, and considerably less than the better grades, while the strength is incomparably greater than either.

P. M. SHANKS & SONS, GENERAL TYPEFOUNDERS,

WISH to call the particular attention of all advanced *Printers & Advertisers* to the fact that their very extensive selection of specially designed Modern and Old Style Book and Display faces is cast on the now generally accepted British-American Point System of Bodies,

¶ That they have recently devoted a great deal of time and care to the designing of a number of beautiful letters intended to assist in the production of up-to-date *Art Booklets and Catalogues,*

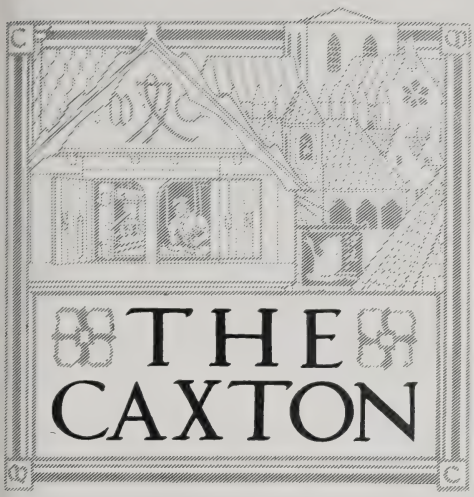
¶ That they are frequently adding to their already numerous series of thick, thin, wide and condensed faces of Sans-serif, Gothic, and Doric,

¶ That the maintenance of their established reputation for Hard Metal and accuracy of workmanship receives their constant and unremitting attention, and

¶ That the large stocks kept enable them to execute promptly all orders sent to the Foundry in Red Lion Square, London, W.C. 1.

Phone: Central 2438. Telegrams: Patent Type, London.

TYPE USED IS DOLPHIN OLD STYLE
CAST IN TWELVE SIZES (6 to 60 POINT).



London, August, 1924

LOOKING back in a somewhat short perspective on the International Advertising Convention, one is struck most of all by the enormous power and ability of advertising to advertise itself. It should be noted, however, that, whilst the success of the Convention is a matter for the widest and most complete satisfaction, whether considered from an organisation or a social point of view, yet, at the back of it all, we cannot but feel that there was something lacking. In all the hundreds of addresses that were delivered, how little there was of help of hope beyond advertising advertising and making advertising honest—sufficient, we must admit, to justify even a convention on this scale.

But many of the speakers were by no means practised orators, and, whilst in writing up their copy or planning their advertisement campaigns they give great thought to "attention value," they had not realised that attention value is equally necessary when addressing an audience. This may seem unimportant; but, as delegates have to listen for days on end to innumerable papers, it is only fair to them that the papers should be of real value and they should at least be given in a proper way. We suggest that papers to be given at a convention should be previously submitted to a committee, and that only those that are considered to be of sufficient general interest should actually be read; otherwise a considerable waste of time is inevitable.

Mr. Howard Hazell, speaking at the luncheon to the overseas delegates, deserves our warmest thanks for reminding us of just those things which the other speakers missed. He suggested that the motto—we prefer not to call it a slogan—of the convention should be not merely "Truth in Advertising," but "Truth and Beauty in Advertising." In this journal it is our constant aim to improve the standard of printing of every kind, including printed advertisements of all descriptions. The power of advertising to-day, as shown by this convention, is so immense that it is high time that a steadying note was sounded: advertising is a force that will continue to grow, and, if it is properly handled and controlled, it can make of our cities, our books, our magazines, our newspapers and our railway stations things of beauty; but if this power gets out of hand, we may be confronted with sheer ugliness in the vulgar endeavour to attract the public eye at every moment of the day and night—a possibility too serious to contemplate. Let us keep in mind Mr. Hazell's "Truth *and Beauty* in Advertising," and carry the message to our clients.

Mr. Hazell made another welcome and no less necessary comment, in relation to printed advertisements other than those appearing in the daily press. The Convention has shown the great influence of the daily press to impress its claims on advertisers for the largest share of their appropriations. It must be admitted that this aspect of the Convention accounted in a large measure for the magnificent "press" which the Convention received. Mr. Hazell reminded the jobbing printers of this country that it was for them to see that they secured their proper share of the money that was expended here in advertising, and that too large a proportion did not go to the daily press. There cannot be a greater argument advanced for the perfecting of some plan of collective advertising in the printing industry in order that the advantages that accrue to advertisers by this form of publicity may receive the fullest consideration. The reminder has another aspect, which is that printers must keep constantly in mind the improvement of their product, and when they do their part in preparing advertisement matter for their customers, the printed word that they produce should never fail to carry the message of "truth and beauty in advertising."

CONSIDERING the close relationship of advertising, printing, and process work, the conferences held at the Advertising Convention ought to have been among the most important in the programme. They were not that. Most of the speaking was off the target, and might have been given anywhere and at any time. The contribution which the printer can make to advertising is a very valuable one, and it would have been very helpful if those who know had told those who do not know the lines along which development is proceeding.

The average printer has looked quietly on while the advertising agent has taken from him the most interesting part of his work—the layout of his jobs. This is humiliating enough when the men who do it know how to do it; it is positively painful when men who have never been inside a printing office or handled type lay down the most minute instructions for the printer to follow.

Printers have the remedy in their own hands. The agent who had the audacity to tell Geo. W. Jones, or Spottiswoode & Ballantyne, and Mr. Simnett, of Sanders Phillips, how to do their work would have a bad time of it. Printers must talk this matter out with much greater frankness and at much greater leisure than crowded programmes offer opportunity.

We give the papers which were read at these meetings. Those which are related to the subject of advertising at all might well afford the basis for discussion, for which we would gladly find space in this journal.

Stationers' Company & Printing Industry Board

Examination Prize Winners

THE following is a list of the prize-winners in the technical examinations. These awards were not made when we published the examination results last month:—

Composing.—First prize (£3 3s. and silver medal), E. C. Bell; second prize (£2 2s. and silver medal), C. M. Shepherd; third prize (£1 1s.), A. F. Hopper.

Cylinder Machine.—First prize (£2 2s. and silver medal), H. O. Bailey; second prize (£2 2s. and silver medal), R. H. Johns; third prize (£1 1s.), R. A. J. Ward.

Lithography.—First prize (£2 2s. and silver medal), T. A. Hickmore; second place, but ineligible, having obtained medal last year, J. G. Sheldon; second prize (£1 1s. and silver medal), R. H. Johns.

Binding.—First prize (£2 2s.), H. J. Wingham; second prize (£1 1s. and silver medal), G. S. W. Brand. Juniors: First prize, R. H. Johns; second prize, H. O. Bailey.

Stereo and Electro.—First prize (£2 2s. and silver medal), C. T. Baldry; second prize (£1 1s. and silver medal), A. E. Bauser. Juniors: First prize, R. C. Withyman; second prize, S. H. Grundy.

Order Clerks.—First prize (£2 2s.), H. F. Humphreys; second prize (£1 1s.), divided, B. S. Cakebread and E. J. Simmonds.

Estimating.—First prize (£2 2s.), W. C. Bunn; second prize (£1 1s.), H. O. Bailey.

Costing.—Winter Term: First prize (£2 2s.), Miss C. F. Geary; second prize (£1 1s.), W. H. Clift. Spring Term: First prize, F. C. Gould; second prize, S. Folley. Summer Term: First prize, E. J. Daniels; second prize, W. J. Cowen.

Platen Machine.—First prize, R. H. Johns; second, T. A. Hickmore.

Warehouse.—First prize, S. H. Ballenger; second prize, T. A. Hickmore and H. W. Shea (tie).

Binding (Women).—First prize, F. E. Jones; second prize, A. A. Scott.

Paper.—First prize, D. T. Williams; second prize, W. G. Eldridge.

Printers' Assistants.—First prize, L. W. Comber; second prize, A. J. Hall.

Monotype.—First prize, W. T. Fewkes; second prize, A. J. Barson.

Linotype.—First prize, C. J. Davis; second prize, P. W. Meakin.

Wm. ASHTON & SONS, Ltd. NEW AND SPACIOUS PREMISES. GROSVENOR WORKS, SOUTHPORT.

CALENDAR TEAR-OFFS

Free Samples on application.
45 Kinds. Better than ever.

for 1925

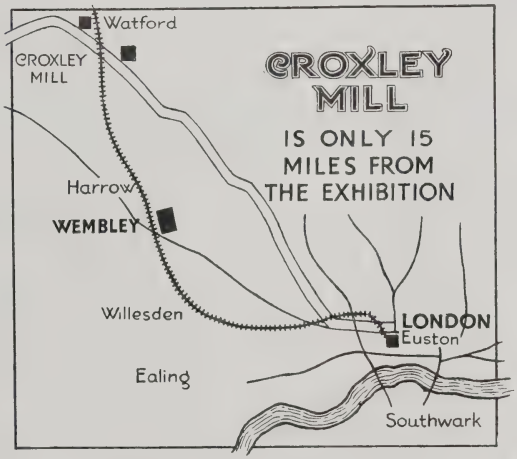
Sample Book of selected mounted Business Tear-off Calendars. Invoiced at 4/-, post paid, and credited on £8 value of orders.

Competitive value in 2 sizes Daily Blocks.

WM. ASHTON & SONS LTD.
CALENDAR PRINTERS - - - SOUTHPORT

IF YOU ARE GOING TO WEMBLEY WHY NOT VISIT CROXLEY?

CROXLEY MILLS



MERCHANTS HAVE CROSSED THE SEVEN SEAS TO VISIT THE FAMOUS CROXLEY MILLS BECAUSE IT POSSESSES AN INDIVIDUALITY PECULIARLY ITS OWN.

IT IS FOR THIS REASON THAT WE COULD NOT TRANSFER IT—OR PART OF IT—TO WEMBLEY.

WHEN VISITING THE EXHIBITION, WE CORDIALLY INVITE YOU TO VISIT CROXLEY MILLS, AND WE CAN ASSURE YOU IT WILL BE TIME WELL SPENT.

JOHN DICKINSON & CO. LTD

PAPER & BOARD MAKERS

CROXLEY MILLS, WATFORD, HERTS.

MESSRS. JOHN DICKINSON & CO. LTD
APSLEY ENVELOPE MILLS
HEMEL HEMPSTEAD
HERTS

If your enquiries are for
WINDOW ENVELOPES
IN ANY QUALITY, SIZE, OR SHAPE
AT ANY PRICE.
Write to Apsley
BRITAIN'S LARGEST ENVELOPE MILL
SPECIALISING IN THEIR PRODUCTION
BY THE THOUSAND OR MILLION.

The Lloyd Memorial (Caxton) Seaside Home

Opening of New Wing

THIS Home is a convalescent institution on model lines, and the freehold property of the subscribing employes in the printing, bookbinding, stationery and allied trades. It was founded by employes of the London morning newspapers in 1887, for the benefit of those employed in the printing and allied trades, and the funds have been administered continuously by representatives from those trades right up to the present time. The whole of its accommodation is at the disposal of men and women engaged in any section of the printing and allied industries; but when its accommodation is not wholly occupied by members of the craft, the vacancies are filled by convalescent friends and others willing to pay for treatment at the Home. By this means the beds are fully utilised for convalescent care, thus enabling the subscribers' money to be spent on benefits elsewhere, including massage treatment at the various Spas, and medical specialist advice.

This useful and beneficent institution for men and women workers had its small beginnings thirty-seven years ago as the Caxton Wing of the Morley House Convalescent Home at St. Margaret's Bay. A small body of compositors employed on daily newspapers formed a committee in 1887. Pioneer work was slow. Future years of usefulness, envisaged by the few, were not foreseen by the many. Ailments of industrial life, and the need of institutional provision for them, were then less thought about, by workers and employers, than they are to-day. But the welfare idealists were also spade-workers. They plodded on, and on May 11, 1895, a new wing with twelve beds was opened by the Hon. W. F. D. Smith, the present Lord Hambleden.

More than a dozen years later, when unfortunate circumstances had led to the closing of Morley House, temporary provision was made for Caxton Wing subscribers needing convalescent care, until, with the generous help of the Lloyd family, the freehold of Deal College was secured. The Caxton Wing Committee was reconstituted under a trust deed, and on September 16, 1911, the Lloyd Memorial (Caxton) Seaside Home was opened by the Mayor of Deal. From that time the Home has been extended to meet the growing needs of more strenuous years in a rapidly developing industry. Among printing trade employers the institution was steadily finding new friends and supporters. Workers in the various offices were going ahead with the weekly contribution scheme. Wise benevolence and real thrift were working hand in hand. Benefits, too, were extended. Every sum of £4 4s. received in weekly contributions of a penny or more entitles the subscriber, his wife or dependent to three weeks' stay at Deal, with voucher return fare from London. Free sanatoria or convalescent treatment is found in eighty institutions and homes in different parts of the kingdom. Among these are the Royal Baths at Bath, the Droitwich Brine Baths, and the Victoria Hospital at Deal. Advice by specialists is also free.

It was decided to erect a new wing of the Home to commemorate the Peace of 1919, and in remembrance of those members of the printing and allied trades who fell in the Great War. The foundation stone was laid by Lady Violet Astor in December last, and so expeditiously has the work of building been carried through that the new premises are now open and occupied.

The opening ceremony took place on Saturday, July 19. A special train was run from London to carry a large number of visitors who desired to take part in the proceedings. A luncheon was given in the Winter Gardens, presided over by Mr. Charles H. Roud, Chairman of the Committee, supported by Mr. Harry Lloyd, the Mayor of Deal, Mr. A. Langley (President of the London Master Printers' Association), Mr. Charles Drummond, J.P., Mr. McAra, J.P., Mr. Tanns (Mayor of Deptford), Mr. Joseph Mortimer, the members of the Committee of Management, Mr. A. E. Holmes, and representatives of nearly every trade union connected with the printing craft.

Mr. CHAS. H. ROUD
(*Chairman of Committee.*)

After the loyal toast Mr. Roud proposed the toast of "The Visitors," and in the course of his speech said: It has fallen to my lot as your chairman to propose a toast, and in the presence of the chief magistrate one has to be very careful what one says, as it might be brought up in evidence against you. The toast is that of "Our Visitors" to-day, and that seems to me to be somewhat of an anomaly, because how can the mayor of any municipality be considered a visitor in his own territory? And I think particularly in the case of the Mayor of Deal it is more of an anomaly still, because he is not a visitor in the ordinary sense of the word, for from my personal knowledge he has been a warm supporter of the Deal Home, and for that reason we are doubly glad he is with us to-day. We welcome him first of all as the head of the borough in which our institution is situated, but we also welcome him perhaps the more fervently because he has for a long time evinced a keen interest in the institution we have so much at heart, and therefore for that reason we are delighted to have him with us to-day. We thank him most

heartily for being here. Then we also have quite a number of other distinguished visitors. I must not forget the Town Clerk, and the Mayor of Deptford, who if he were not Mayor of Deptford would at all events claim our consideration from the fact that he is a poor printer like myself. Then we have quite a number of gentlemen who have come down from London, and we are delighted to welcome them here to-day. We hope, after they have seen the institution which we shall escort them over presently, they will go back to London convinced of the greatness of the Home at Deal, and they will say in the case of those who are already subscribers, "We will double our subscription at once," and those who have not already subscribed, they will go back and say, "We must do something handsome for this place."

We have with us to-day a relative of the Lloyd family. We all very much regret that Mr. Frank Lloyd is not with us. His absence under any circumstances would be regretted, but when that absence is due to illness we are all the more sorry because this institution owes more to Mr. Frank Lloyd and other members of this family than possibly many in this room realise. Without the kind support which the Home has always received from the Lloyd family it would scarcely occupy the proud position it does to-day. Therefore, gratitude alone demands we should recognise this to-day. We desire to thank Mr. Harry Lloyd for his presence, and through him we would convey to his brother our deep regret at his inability to be with us, and assuring him of our good wishes for his speedy recovery and grateful appreciation of great benefits he has bestowed upon us in the past. And in that connection I will read you a telegram our Secretary has drafted which we suggest should be sent in the name of this assembly: "The company assembled at the opening ceremony of the Peace Memorial Wing send sympathetic greetings to Mr. and Mrs. Lloyd and regret their enforced absence here to-day. Parker." I will ask you to drink with me the toast of "The Visitors," and coupled with that the names of Mr. Harry Lloyd, the Mayor of Deal and the Mayor of Deptford.

The Mayor of Deal in reply said: It seems somewhat anomalous to me as Mayor of this borough to be standing up among a company that comes largely from London as a visitor. But both I and those attached to the borough are fully aware that you are taking charge to-day, and we are in every sense of the term visitors, and we thank you and members of the Committee for the kind hospitality. This is the third time I have had the opportunity of attending one of the Deal Home functions and have partaken of your hospitality. The first time was when the new ladies' department in Sandown Road was opened. The second occasion was when Lady Violet Astor laid the foundation stone of the new building. We inhabitants of Deal very much appreciate the existence of the Home in our midst. We do not begrudge the fresh air, and we are only too glad to have your members here to partake of it. Everybody can see that a large building of that sort, bringing down the large number of visitors it does in the year, cannot fail to benefit the borough which I have the honour to represent. May I again thank you for your hospitality, and may I, on behalf of the visitors, express the hope that this institution which you are opening this afternoon will have every success which you hope for.

Mr. Harry Lloyd: Thank you for the very kind words of welcome. I need not say what great pleasure it gives me to be present here to-day with such a large company to support this Home. I only regret that my brother's illness has prevented him from coming here to-day, because nothing else would have kept him away. I shall be very pleased to convey the message which the Chairman has given me to him, of regret at his not being present. It is a very great pleasure for me to be present on this occasion of the opening of this Wing, because it will be a very great addition to the Home, and Mr. Parker tells me from time to time that the waiting list shows it is very necessary to open these additional beds.

The Chairman: I haven't quite finished with our visitors. There are two ladies here, sisters of one who took a very keen interest in this Home. I have only to mention the name of Mr. Niel Turner. (The Chairman then read a letter sent by Mrs. Turner regretting her inability to be present and enclosing a cheque for £20, with every good wish.) I ask you two ladies to take back to Mrs. Turner our very keen appreciation not only of her kindly thought in being represented here as

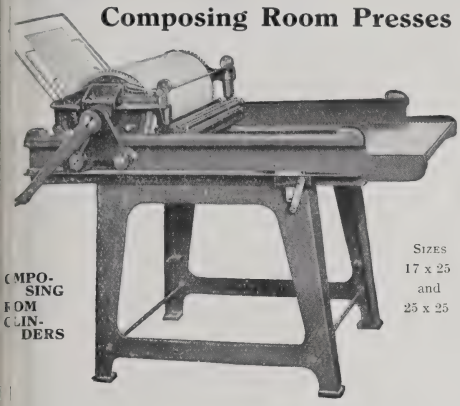
Mr. HARRY LLOYD
(Trustee).

she is to-day, but also for the very handsome contribution she has sent.

The Chairman then went on to say that several ladies had interested themselves in furnishing rooms in the new wing. The cost of furnishing a room was £84. The Committee had also received from Mr. Harry Lloyd a cheque for £2,000. He then went on to say: The Committee are proud to say that we are opening that new extension to-day free of debt. I do not want any of you to think there is no further need of money. (Laughter.) That Home has to be kept. You will see what the upkeep of the Home means. We want to carry on in the spirit in which we have been going on in the past. Our year's expenditure shall be met by the year's income, so that when we get those handsome contributions we are able to put that by as a safeguard—as a nest egg. The success of any institution depends on making both ends meet each year.

Mr. Parker said he had not meant to speak, but was just going to slink out. But he wanted those present to know that out of twenty-three bedrooms they had actually got the money for twenty, so therefore they must not lose heart, but find the other three! (Laughter.) Lord Hambleden had

Vandercook Rigid Bed Composing Room Presses



CMPO-
SING
ROM
CLIN-
DERS

SIZES
17 x 25
and
25 x 25

he large size will take a full-size newspaper page locked in pe-high chase without inking or printing the chase. These resses have the most efficient and at the same time the mplest automatic inking trip, grippers and feed. These Presses e furnished with removable steel galley thickness bed plate that formes may be proved in galleys or slid on bed of press.

OLLER
ERIES
RESSES

SIZES
10 x 24 and
12 x 24
(Automatic Inking)

he Vandercook Roller Series Proof Press inks both ways of avel, and prints both ways. It has two ink plates. It is most curate and speedy in operation.

IODEL
No. 1
TRUSS
PRESS

SIZE
13 x 18
(Hand Inking)

uilt for the greatest good to the greatest number. Any printg that can be done on any press, can be done on this press—ar-colour process work to perfect register more simply than on y other machine. It is ideal for testing cuts and plates as well for ordinary proofing. The presses are equipped with register viée, improved hand brayer, and galley thickness bed plate.

PROOF

That the Rigid Bed Principle of Construction is the Correct Principle for Composing Room Presses.

MR. HOWARD VICK, Managing Director of Vick, Ashworth & Co., Manchester, writes under date of June 27th, as follows:—

"Our experience with the Vandercook Proof Press is that it fulfils your claims for economy and efficiency; on many classes of work the saving in time is 50 to 75 per cent. compared with that occupied on other presses."

VANDERCOOK

Rigid Bed Proof Presses

Are used where Quality and Speed in the Production of Proofs are most needed. The great majority of the major publications in England & United States are now assisted in the making by Vandercook Rigid Bed Composing Room Presses.

SOME OF THE USERS IN ENGLAND:

The Hamilton Advertiser, Hamilton, 1. Stembridge & Co., Ltd., Leeds, 1. South London Press, 1. King & Hutchings, Uxbridge, 1. Kelly's Directories, Ltd., Kingston, 5. Sir Isaac Pitman & Sons, Ltd., Bath, 1. Fletcher & Son, Ltd., Norwich, 1. Kynoch Press, Birmingham, 1. Hazell, Watson & Viney, Ltd., London, 2. Cornwall Press, Ltd., London, 7. Yorkshire Evening Argus, Bradford, 1. Bemrose & Son, Ltd., Derby, 2. Amalgamated Press, Ltd., London, 8. Vick, Ashworth & Co., Ltd., Manchester, 1. Express Composition Co., London, 2. W. S. Cowell, Ltd., Ipswich, 1. Campfield Press, St. Albans, 1. Temple Press, Ltd., London, 2. Stanhope Press, Stroud, 1. W. Speaight & Sons, London, 1. J. Haddon & Co., London, 1. Newcastle Daily Journal, Newcastle, 1. Record Composition Co., London, 1. Richard Clay & Sons, Bungay, 1. Liverpool Post, Liverpool, 1. Victor Press, Ltd., London, 3.

A FEW OF MANY INSTANCES:

THE AMALGAMATED PRESS London, which is probably Europe's most extensive printing institution, have been supplied with eight presses, mostly for high-grade work, including colour blocks requiring perfect register.

R. R. DONNELLEY & SONS Co., of Chicago, which is admitted to be the largest general printing plant in the world, use twenty-six Vandercook Rigid Bed Composing Room Presses. In the plant as many as twenty to thirty final proofs, perfectly printed, are required on the pages of the great mail order catalogues. With the skilful handling of the Composing Room Cylinders in this plant the average time with two operators to produce twenty final proofs and change the forme is one minute.

THE CORNWALL PRESS, Ltd., London, are one of the pioneer users of Vandercook Presses, with a total of seven machines, one No. 17 press with ground-in cylinder and bed for precision work, testing plates and engravings (seventh repeat order).

The famous KELLY'S DIRECTORIES, LTD., with five Vandercooks for precision proofing of monotype and linotype slugs and plates.

THE CURTIS PUBLISHING Co., of Philadelphia, publishers of The Saturday Evening Post, etc., use eleven Vandercook Rigid Bed Composing Room Presses. Every page of the great national publications produced by this firm is known to be perfect in its printing qualities before it leaves the composing room.

At the GOVERNMENT PRINTING OFFICE, Washington, D.C., all the type used is tested on Vandercook Rigid Bed Presses.

Every daily paper of national importance (the home of Vandercook's) in Boston, New York, Philadelphia, Baltimore, Washington, Cleveland, Chicago, etc., etc., use Vandercook Rigid Bed Composing Room Presses. These presses are meeting in a practical and inexpensive way the growing demand from advertisers for more and better proofs.

BAKER SALES CO.

23, Farringdon Avenue, LONDON, E.C.4

given £300 for the furnishing of the sitting-room, and Lady Violet Astor, who also regretted absence, had given £100.

After luncheon the company assembled at the entrance to the new wing, and when Mr. Harry Lloyd had opened the door they proceeded to the spacious new room, preceded by a civic procession consisting of His Worship the Mayor, the Town Clerk, and the members of the Deal Corporation in their civic robes.

Mr. Roud again took charge of the proceedings, and said: We are assembled here on a most interesting occasion, interesting from several points of view. Interesting in the first place because, as you will all probably remember, this is the anniversary of Peace Day, the anniversary of the day the Peace Treaty was signed, and what more appropriate day could we have chosen for opening an institution which has been erected as a memorial to those of our fallen comrades during the Great War? It is interesting also from another point of view, because in the course of a few moments an event will take place which will for a time commemorate the association of one of the founders of this institution with its destiny. I am not going to inflict a long speech on you. You have this interesting souvenir, and that will give you the whole history of the institution, and you can ponder it for yourselves. I say again how much we regret that Mr. Frank Lloyd is unable to be with us. It would have added very much to the interest of this afternoon's proceedings had he been present, because he has from the very first taken a most profound interest in the Home. He would have seen this afternoon the culmination of his anxieties, because you cannot be associated with an institution in the way Mr. Frank Lloyd has been associated without having a certain amount of anxiety. A man who indulges in philanthropic enterprises incurs responsibility, and I think if he had been privileged to be present this afternoon he would have realised that the Committee have carried out year after year what he would have carried out had he been the sole conductor or the sole originator of the scheme. I have now to ask Mr. Harry Lloyd, as representing his brother, to declare this extension open.

Mr. Lloyd: Before I have the honour of declaring this wing open, I should like to say how much we appreciate having the Mayor and Corporation here on this occasion. We have selected this place because it is a healthy place. I would like to say that nothing would have prevented my brother being present here to-day but doctor's orders, and the only thing he could do was to send a message. He says: "I deeply regret that the state of my health will not allow me to be present with you to-morrow, and I should be very glad if you will express to the Committee of Management my warm appreciation of my being invited to open the new wing of the Lloyd Memorial Home. As you know, I have taken a great interest in the continual success and development of the Home. I especially rejoice to think it has been found necessary to increase the accommodation of the Home. The growing popularity of the Home among the subscribers, the sound policy of their zealous secretary, Mr. Parker, and the devoted care and sympathy of Miss Grey and the ladies who have assisted her, have earned for the institution the term of 'a home away from home.' It is my firm belief and hope that the home is destined to become of still greater benefit to the industry which has given it such generous support." I have very much pleasure in declaring the wing open.

Mr. Roud was then asked to unveil an oil painting of Mr. Frank Lloyd. Mr. Roud said: Before I pull this cord I just want to say a word or two with regard to the picture that I am about to unveil. The Committee, in deciding to present this portrait of Mr. Frank Lloyd, felt that they could not select any object of a more permanent character to associate Mr. Frank Lloyd with this Home than a picture of himself. We hope that this picture may be permitted to remain on these walls and to speak to generations of printers yet unborn of the great benefits this institution has derived from the generosity and munificence of Mr. Frank Lloyd. (Loud applause.)

Mr. Roud then unveiled the portrait.

Mr. Harry Lloyd said: On behalf of my brother I have very much pleasure in receiving the picture, and also in presenting it on his behalf to the Home.

Mr. Roud then rose to propose a vote of thanks to Mr. Frank Lloyd. He said: A very pleasing duty falls upon me now. When I rise to propose a vote of thanks to Mr. Frank Lloyd—well, what can I say that I have not said already? What this institution owes to Mr. Lloyd in the past you will be able to read for yourselves in the pages of the souvenir in your hands, and I think that he has capped, through his brother to-day, all his generosity in the past by giving us back that portrait which we have been delighted to have painted in order that it may perpetuate for ever his memory as one of the most generous patrons this institution has ever had. Mr. Harry Lloyd, I would ask you to convey to your brother the heartiest of thanks from the Committee and from those present who are subscribers to this institution, and our grateful appreciation of all he has done and is doing—(hear, hear)—on behalf of this institution, whose interest I know he has so dearly at heart.

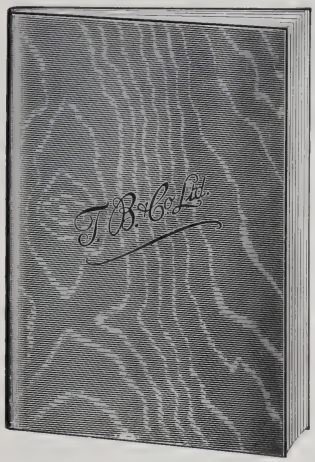
This was seconded by Mr. T. A. Newnham, and heartily carried.

Mr. A. R. Stuart, Chairman of the House and Finance Committee, then proposed a vote of thanks to the Chairman for presiding, which was seconded by Mr. J. L. Scorgie (vice-chairman of Committee), and this, of course, was carried with applause.

Mr. Roud, in reply, said his association with the Deal Home went back only about four years, but it was an institution he was going to support with the utmost of his ability. He had one desire, to do the best he could so long as he retained the confidence of the Committee.

Mr. Parker said that they were proud to have with them Mr. Charles Drummond and representatives from the Limpsfield Home. They were good friends, and he wished them good luck. On behalf of the Committee and all present, he also begged to tender grateful thanks to the members of the staff, including the medical staff, to whom they owed so much.

Following these proceedings, as many of the company as could be accommodated assembled in one of the upstairs rooms, where Bed No. 3 was presented to the institution by the Sittingbourne Paper Mills Sick Benefit Society. Mr. Percy G. Denson unveiled a tablet recording the gift and commemorating the opening of the new wing, and in commemoration of this at the conclusion of the simple ceremony, Mr. W. Read, of Sittingbourne, was presented with a diploma recording his election as a life governor of the Home.



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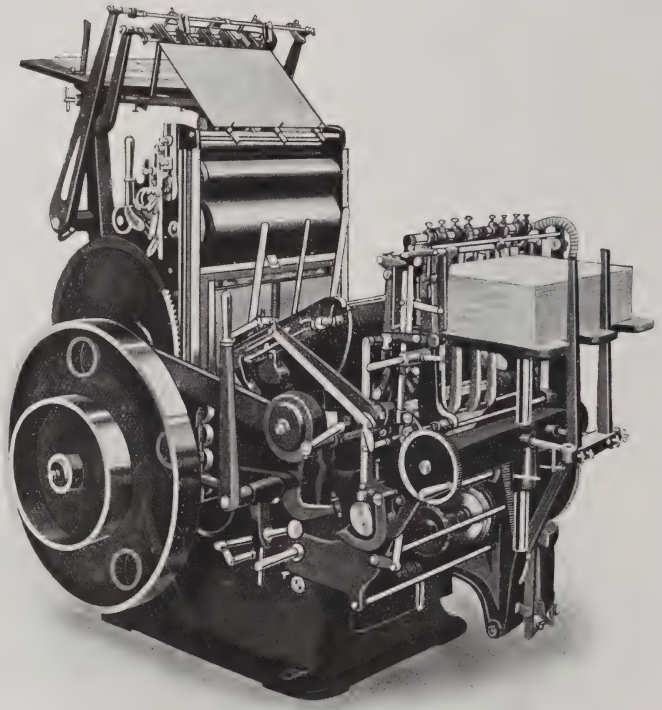

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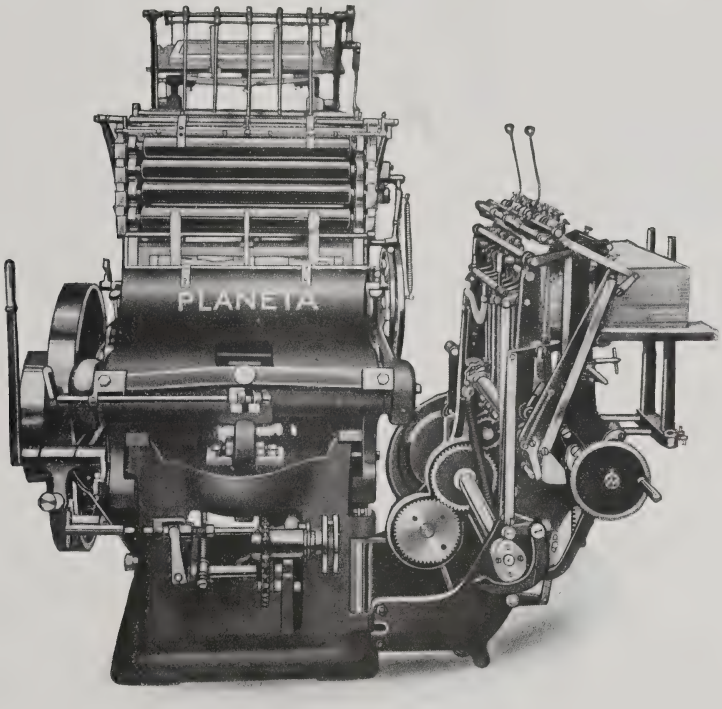

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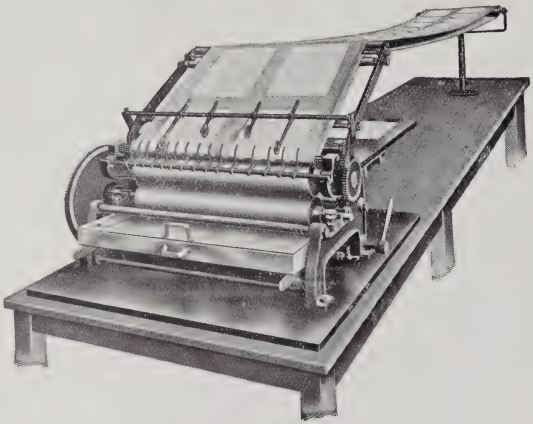

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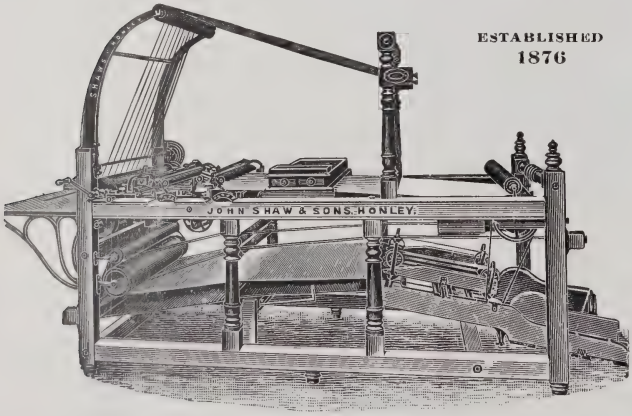

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CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

WHEN the printing salesman interviews a prospective client, the opportunity of clinching a deal is greater than that possessed by a piece of printing designed for similar purpose. He can show samples of work which it is not conveniently possible to *give* to every prospect; he can explain, defend, make suggestions, use persuasive argument, obtain permission to submit schemes—whilst personality also plays an important part.

But the printed message is not so fully equipped. There can be no back talk, no alternative suggestions, no emergency that could be dealt with out of hand. The argument or message must be self-contained, and sufficiently inducive to bring the customer to your door, either in person or viâ the postman, or at any rate compel inquiries.

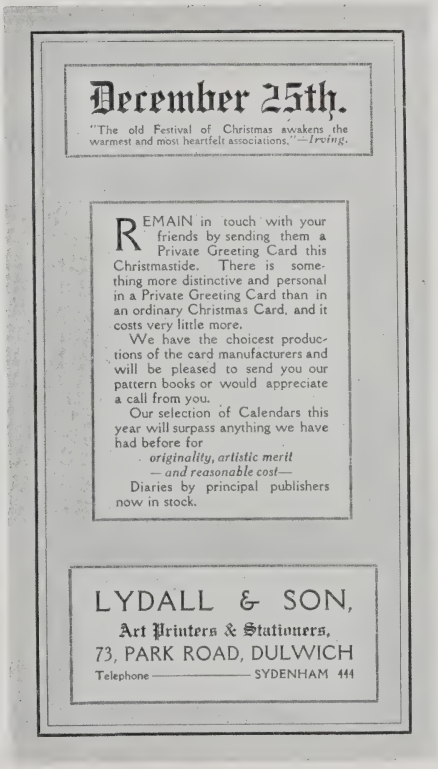
And in just the same way as the printer would not dream of sending out his salesman down at heel, in rags and tatters, and unkempt—for we know such a man will seldom obtain a footing where any *profitable* business is to be had—so in like manner advertising print in particular should not be carelessly produced, nor treated as if it were something being given away for nothing. Its object is to create a desire for service, and as such should not be an incubus on any business, but a definite part of the organisation bearing its proportionate establishment charge. Like the human salesman, it must convey personality, and carry conviction also.

Let us look at our subject in rather more than a casual manner. A printer is desirous of getting into or keeping in touch with a number of "probables" with whom he wants to do business. Therefore, he gets out a little circular or folder. What are the prime factors in its production? In their order they are: Copy, style and composition, paper, ink and printing, finish and despatch.

Give just a little more attention than usual to the preparation of such a job, even to the extent of getting up a complete dummy. Joseph Stuart, an instructor at the London School of Printing, in an excellent little booklet on the subject of "Layout," says:

> "Planning in advance of labour is common sense. Economy of motion, saving in materials, and satisfaction in results all come from a recognition of this simple principle. . . . I would here once again emphasize the need for *greater simplicity* in typographic display. 'Pretty typography' has had its day, and has been supplanted by simple, dignified and appropriate design in which the strongest selling points find a prominent place, and which is designed in harmony with the subject matter."

I was talking recently to a printer-friend whilst looking over some of his propaganda work, and took the liberty of pointing out the lack of cohesion between materials and effect in one job in particular. Before doing this, however, I got him to explain how it "happened": "The comp. knocked up the job in odd moments—his warehouseman



Example 90.

'found' him some oddment in paper—the platen hand run it off as a fill-up between two other runs!" It was a something-for-nothing job, and he was rather pleased about it! But he had to admit these disjointed efforts did not produce the results for which he had hoped, and could quite see his faults afterwards. How much happier would have been the result if a little more thought had been given beforehand. Typographic arrangement, paper and ink were all good; but when I add that he had printed Caslon Old Face on a gloss art paper in brown ink, surrounded by a modernised old style stock block—as an example of printing in good taste, it is at once apparent where he failed.

The only really effective save in expense was in the paper, which happened to be "overs." He printed 1,000 crown 8vos—a quarter of a ream of paper. A 30 lb. antique wove at 8d. per lb. would have cost him 5/-—not an exorbitant figure, is it? He had to write his copy, pay his compositor to set up the job, pay his platen hand to print it, pay as much for his brown ink as he would have done for a decent black. A little more forethought would have saved a considerable amount of self-respect and uneasiness of mind, because the job would have borne examination. If his customers knew how he had treated his *own* work, would it have increased their confidence in him? I doubt it.

His only apparent save was the 5/- on paper—his loss in effective advertising value——?

Many will contend that the customer does not understand printing—but such argument falls flat. We might just as well say that a printer will deliberately buy a shoddy suit of clothes or pair of boots, or an ice-cream or food from a dirty little shop, merely because he does not know their details of manufacture. The idea is absurd. Even if good taste and good work is not always fully appreciated, its presence in every walk inevitably makes itself felt—like an advertisement, "it is always working," and will bring its own reward in due season.

Let us go further into this little subject now step by step, and see if we cannot derive some profit from our friend's loss.

Say the proposed circular is to take the form of an advertisement of your business: do not start off, "I can do any kind of printing," for it is bad taste generally to commence with a cap. "I." True, you want to talk about yourself and (or) your business; but do so in a more subtle manner. It must be borne in mind, at this early stage especially, that your "prospect" has little or no interest in you or your productions, and your capacity for handling his work, and so it is wiser to secure his interest through *him*. This may be an appeal to cupidity, but it is also a more correct form of address. When you write a letter you start off with "Dear ——." A circular is only an extension of the principle.

The copy should be clear, concise, and made as interesting as possible—at the same time remembering the slogan of the Advertising Convention at Wembley, "Truth in Advertising," and do not offer to do anything which it is beyond your capacity to handle—because if there is any loss it will be yours, not the customer's. If your office is fitted to produce a special kind of work, feature it—because such work should mean more profit in comparison with the ordinary.

THOSE who know how to raise their own position will never envy that of others.—*Plutarch*

THIS BOOKLET is built up on the loose-leaf principle. With little trouble—merely by slipping out the bar and bending up the metal strips—new leaves may be inserted or existing leaves taken out.

¶ Don't you think that this idea could be successfully used in your next Catalogue? Out-of-date prices and illustrations could be easily removed, if necessary, and new sheets put in their place as required, without the expense of reprinting the whole Catalogue.

E. G. BERRYMAN & SONS · LTD
Printers with Ideas
BLACKHEATH ROAD
LONDON · S.E.10
Telephone: Greenwich 227-228

Example 91.

Type has a definite part to play. Do not mix series indiscriminately; the day has passed for such treatment. We can all remember the time—or have heard of it—when an individual was considered to be dressed in the "height of fashion" if he wore a fancy waistcoat, trousers and jacket of the same material *perhaps*, brown or patent boots or shoes, and a coloured Trilby hat! So it used to be with printing types. And the reason why to-day we still see some of these ornate characters is because old-fashioned printers are very reluctant to part with their "old loves."

Paper and type should have some affinity of purpose. Good results are possible with all types on a printing paper. But the same is not claimed for art paper.

The reason is not so very far to seek. The trend of modern typography is towards old style effect, both in design of type face and in design of job. Dolphin, Goudy, Kennerley, Verona, Garamond, Baskerville Old Face, Caslon Old Face, Dutch Old Face, Ratdolt, Bodoni, Cochin, Narcissus, Koch, and many other series springing up on each side of us—from America and the Continent—are all based on designs of early masters from the fifteenth to eighteenth centuries; to say nothing of the Old Blacks and borderings of a hundred years and more ago. Some of these latter positively would not "come up" on art paper!

Art paper is a comparatively modern invention, introduced to meet a specific purpose, and now broadly and indiscriminately used throughout the land. For fine art illustrations in halftone, and sometimes line work, in colour, type faces without a "pedigree," little fill-up jobs, and many odd purposes too numerous to mention here—for all of these it may have no peer; but the *good* old type designs are robbed of their firmness, dignity and beauty when so treated, for their grandsires lived in a time when art paper was unknown, and they were designed so as to obtain the best results on papers then available. Moral: When in doubt as to what kind of paper to use, do not select art paper.

Ink also has a duty to perform—it translates all previous efforts into facts. In just the same way as you would not care to use string for laces in a 30/- pair of boots—so it also pays to use good ink; the proportionate increase in cost on the average job is very small indeed. Colours and tints are a study in themselves; and many are too fond of "reducing" with white—which generally takes most of the life out of a colour—rather than go to the trouble of using a proper tint.

Example 90 (December 25th) is a very simple explanation of my remarks on copy-writing. It gets down to its subject proper in the opening paragraph, the successive ones helping to complete the argument by proving Lydall & Son's capacity to meet any reasonable demands. Set in Westminster Old Style and black letter, with plain $1\frac{1}{2}$-point rule for decoration and a small stippled brown tint, the remainder being in black—there is nothing to detract the prospect's attention. This neat little envelope stuffer measures $5\frac{3}{4}$ in. by $3\frac{1}{4}$ in.

Example 91 (This Booklet) is the first page taken from a booklet ($7\frac{3}{4}$ in. by $5\frac{1}{4}$ in.) made up on the loose-leaf principle, and issued by E. G. Berryman & Sons, Ltd., Greenwich. The initial T is a fine decoration in itself, and the printer was wise not to add any further embellishment. Set in Wren and Wren Bold, the centre of the initial letter and the plain rule border are in red, the remainder in black. Successive loose leaves show various kinds of work which this firm are able to produce—such as a paint label in brilliant red on chromo paper; other examples embrace line work and wood cuts, halftone, dupletone from an ordinary silver print, three-colour work, ordinary display, dies for envelope flaps in various colours on grey paper (this looks very well indeed), relief-stamped labels and business cards; concluding with an E. G. Berryman advertisement—and quite right, too! Each of these insets is preceded by a tissue on which is printed a brief explanation of the process concerned. On the last leaf of this booklet is some sound advice from Ernest Almo Calkins, which is worth repeating here:

> "Every time you pare down the price you knock out some quality essential to good printing. Good paper costs money. Good ink costs money. Perfect presswork costs money. *You can take any job of printing and do it for one-fourth the price*, but you will not have the same job."

The italics are his; and in this last sentence is sounded the death knell of many an honest printer's ideals! Do not cut the price of a job, and put all the difference in your customer's pocket; examine

Example 92.

the organisation of your office, and see if you cannot expedite progress through your works so that you can reduce prices and maintain a just profit without deterioration in the quality of the goods supplied. That is sound business!

Example 92 (The Connecting Link) is the cover title to the house organ of Jenkins' Library, Bexleyheath. Unassuming, with no pretensions to fine art, it "gets there" because of its extreme simplicity. Planned to fit into a commercial envelope 6 in. by 3½ in., this particular issue opens with the following paragraph:

> "Did you ever stop to think why we send you our little magazine? The object of the publication is, of course, to advertise our business. But it is more than a piece of printed advertising, and we want you to consider it as our personal representative."

This is well said; and when Thomas Jenkins tells me that the expense of issuing this little magazine (16 pages with cover) is already justified, it is a good tip to others to go and do likewise.

BLOTTER

The PECK-A-MITE

AS you will appreciate, it costs money to produce the Peck-a-Mite. Being proud of our work, we want you to receive your copy in the best possible condition, hence we pack it with a stiffener.

The thought occurred to us, Why not make this stiffener useful in other ways? so we are using this blotter for the purpose.

Then, too, if you can't get any serviceable ideas from the Peck-a-Mite itself, at least you will find this blotter useful.

COOPER & BUDD, LTD.

Printers of Good Publicity Matter

McDERMOTT ROAD, PECKHAM, S.E.15

Example 93.

Example 93 (Peck-a-Mite Blotter) is a splendid example of usefulness for purpose. Notice how the copy commences, and how gracefully it does its work. No hurry, no disjointed sentences, each paragraph contains a pointer leading up to the grand finale! Set in Garamond and Goudy Handtooled, printed in bright blue and brown on coated stock, there is ample opportunity of reading *without effort* the whole message during the operations of blotting, and in that way it would probably sink more deeply into the mind—the message, I mean, not the ink. Actual size of blotter, 10 in. by 6½ in.

There is one point worth noting. Nearly all of this shape of blotter have the wording set across the long way—evidently with the idea that it is the natural way of using a blotter and reading. And they are perfectly justified, particularly where two-sided blotters are concerned.

But this blotter (Example 93) is for use one side only, and would be sent to very few strangers indeed, because the copy is directly relative to Cooper & Budd's house organ, a production far too expensive to issue indiscriminately, and the blotter was also used as a stiffener to protect "The Peck-a-Mite" through the post. Being sent, in the main, to people who are accustomed to receiving communications from Cooper & Budd, the message on the blotter, although set the narrow way, is every bit as likely to be read because C. & B.'s literature had already made its presence felt and appreciated. (A great deal could be said on this branch of our subject, but it must be held over for another time.) And so *I* am convinced that this blotter will be read and its contents digested primarily because of its source of origin. I should like to add, however, that on its own merits it is a more natural job as it is than if it were set across the long way of the card, despite custom!

Example 94 (Lydall & Son's Parcel Label) is rather unique. The lighter portions are in blue, the remainder in black (in places black on blue). Few people go to the trouble of having a distinctive label, possibly labouring under the impression that with the delivery of the goods the deal is completed. Besides, they say, who studies labels? It is not a question of who studies labels, but an advertising proposition to make people mentally repeat your name whenever possible, and helping them to keep it in mind because of pleasant memories and good work.

I should have preferred to see the top panel, "Art Printers and Stationers," in lettering similar in design to "Lydall & Son"; it would be more appropriate than the Sans. There are too many shapes at present in this label. I would suggest omitting the top panel (not the wording); use the extra space so gained for lower-case or caps.

Example 94.

roman or italic, and printing black on blue similar to the address—an already most business-like label would be still more enhanced in effective value.

Lydall & Son, Dulwich, have sent me a fine collection of their printing, to which I shall be pleased to refer again in our September issue.

All specimens for review and communications concerning "Craftsman's Corner" should be addressed to H. Naylor, 8, Aubert Park, Highbury, N.5.

Gronow v. De La Rue and Others

This action was brought by Mr. A. G. Gronow against Sir Evelyn de la Rue, Mr. Ivor de la Rue, and Mr. Stuart de la Rue for alleged misrepresentation and conspiracy on the sale of shares in Messrs. Thomas de la Rue, Ltd. On June 30 the jury returned a verdict for the defendants in an action arising out of the same matters and making substantially the same charges against the defendants which was brought by Messrs. Warrillows, Ltd., printers, of Birmingham.

Mr. J. A. Hawke, K.C., for Mr. Gronow, said that the Court would not be troubled by the action in which he appeared. Mr. Gronow in that action made charges of misrepresentation against the defendants. One of the results of the failure of Messrs. Warrillows' action was that Mr. Gronow's action had been settled on terms indorsed on counsel's briefs, and all charges of fraud or misrepresentation in the statement of claim were withdrawn. Sir Evelyn de la Rue and Mr. Ivor de la Rue had never made any representations to anyone. Representations were alleged to have been made to Mr. Gronow by an agent of Mr. Stuart de la Rue and by Mr. Stuart de la Rue to two persons who would have been called as witnesses. There was no allegation that Mr. Stuart de la Rue had ever made any representations personally to Mr. Gronow. The statement of claim contained the same allegation as had been made in Messrs. Warrillows' action.

Mr. Charles, K.C., for Sir Evelyn de la Rue and Mr. Ivor de la Rue, said that, as Mr. Hawke had stated that all charges of fraud and misrepresentation against Sir Evelyn de la Rue and Mr. Ivor de la Rue were unreservedly withdrawn, he was prepared to consent to the terms which had been arrived at.

Mr. Wilfrid Greene, K.C., for Mr. Stuart de la Rue, associated himself with Mr. Charles's remarks.—The record was, accordingly, withdrawn.

Obituary

Mr. W. H. Christopher.—All friends of the Printers' Pension Corporation will regret the death of Mr. W. H. Christopher at St. Bartholomew's Hospital on July 9. He was taken ill two days previously with pneumonia. For 22 years he had devoted his interests unsparingly to the work of this noble fund, and as collector had rendered it noble service. We sympathise with Mr. Joseph Mortimer in the loss of such a valuable and trusted colleague, the more especially as this is the second member of the staff called away within a short space of time.

The Typography of Advertisement

" The whole duty of typography is to communicate to the imagination, without loss by the way, the thought or image intended to be communicated by the author."—COBDEN-SANDERSON.

[This article is reprinted from the most excellent special Advertising Review published by The Manchester Guardian in connection with the Advertising Convention.]

AN expert once revealed his formula for building up a good advertisement. " I mark out the place to be filled. I place the big line of the advertisement. I mark the size and position of the illustration. I indicate the border and the trade-name of the advertiser. I sketch the size of the panel of body type. And all that remains to be done is to fill up the advertisement with wordage." A wise typographer will stop very far short of this claim for the pre-eminent importance of display in the building of an advertisement. He knows that " wordage " must remain the master. But the anecdote is useful if only as a reprisal: for it is a fact that most advertisements are failures because they are conceived as pieces of " copy " first, last, and all the time. They therefore remain " poor poor dumb mouths." It is the function of the typographer to give tongue and tones to the words of the copy-writer, who himself works to the plans of the master-advertiser, the man who has scientifically planned the campaign. If the needs and difficulties and conventions and restrictions of typography are not considered in the planning of the advertising campaign, the advertisement will never become articulate. Advertising has no use for the mute inglorious Miltons.

TEAM WORK.

The first necessity, then, is for a close association between the man who writes and the man who displays. The typographer might even be allowed some say in the number of words he is required to accommodate in his design; and the question of their emphasis and whether they are to form complete sentences or to stand in a staccato separateness, is one which is well-nigh as much his province as the copy-writer's. Many and many an advertisement is spoiled by an excessive number of words, demanding for their accommodation a small type, cramped margins and white space, and overcrowded association of border, picture, headings, etc. Even more advertisements are spoiled by too small a proportion of text type to headings, or subheadings—in most cases better cured by the deletion of a number of headings, but in a few cases best dealt with by the addition of text. The typographer is naturally prejudiced in favour of much white in an advertisement; but he must not be blind to the fact that nearly every advertisement, even from the point of view of its appearance only, needs a substantial " body " of text set in a reasonably small type, or this text will compete unduly with the display lines.

To get an advertisement effectively into print, to give it a tongue and a persuasive tongue, to modify its tones and even to give it an accent—this is the work of the typographer. To do this he must be consulted very early in the proceedings—that is, before the " copy " has reached its final form. He will require to have full information as to—

1. The class of buyer to whom the advertisement is to appeal.
2. Whether it is one of a cumulative series.
3. Whether it is to be illustrated.
4. The medium in which it is to appear and the space to be filled.
5. The style of the setting which has formerly been adopted by the advertiser, and the desirability of linking up with it; and the style of his trade competitors.
6. Whether there is a subsidiary " story."

THE POTENTIAL CUSTOMER.

Types, drawings and displays have special significances to the vast majority of any advertiser's potential customers, although they may be completely ignorant, not merely of the mechanics of that effect, but even of the fact that any special effect has been secured. Large " sans " display lines, a coupon and a drawing mean something cheap and popular and patently medicinal before ever a letter is read, as surely as Fournier-le-jeune at the first glance appeals to the lady who has made for herself the motto " Put your faith in rouge and keep your powder dry." And so with all the *minutiæ* of the setting of an advertisement. Thus the first task of the typographer is to determine what general style of display best suggests the goods he has to sell to the man he has to sell them to. (No account need be taken of the few catchpenny cases in which it is the point to engage the attention of an unsuspecting and alien public by an unrepresentative display.) The question of type faces, clearly the most powerful means to this end, will be considered later.

If the advertisement is intended to make quick sales, if it is to be of the do-it-now, hustle-along class, the typographical emphasis will be rather stronger than that of the " prestige," *i.e.*, ultimate sale, advertisement. The general line will be governed in both cases by the series of considerations we are in course of discussing; but a slightly darker type would be used; different words might be chosen for display; and the " star line " and action-picture would come at the end of the advertisement when the reader is at his readiest to " fill up the coupon," instead of at the beginning. For the " prestige " advertisement the proportion of white text and illustration to the whole would be greater than in the other case.

Please note that the " star line " is in the singular. It may be in the double, but scarcely ever in a larger plural. If anything as complicated as the setting of an advertisement could be reduced to a maxim, it would be *moderate your voice*. After the one well-calculated shout, which should be as nearly as possible as short as *hi!* and scarcely ever longer than a triplet of *hullo's*, you have captured attention or you will never capture it. Thereafter drop into your ordinary tones. Your potential client is not complimented by the supposition that he is deaf or dull. He is accustomed to reading books of one kind or another which are all alike—whether they be Nat Gould or Aldous Huxley—in that they do

We Specialise in

OFFSET LITHO INKS.

Mander Brothers, Ltd
WOLVERHAMPTON

We Offer the following BRAND NEW

"Union" Book-Sewing Machines

AT BELOW COST PRICE.

No. 3, 25×16". 7 tapes, 7 stitching heads. A UNIVERSAL MACHINE for all classes of work, sewing up to 50 sections per minute.

No. 7, 25"×16". 5 tapes. 10 stitching heads. A heavy CROSS-STITCHING MACHINE for LEDGERS, etc., also giving INDEPENDENTLY the ORDINARY CHAIN STITCH. 25-50 sections per minute.

No. 9, 14¾"×10". 7 tapes, 8 stitching heads. A CHAIN-STITCH MACHINE for CATALOGUE and PAMPHLET work. Up to 60 sections per minute.

No. 10, 13"×9½", 4 tapes, 6 stitching heads. A light UNIVERSAL MACHINE, giving both ZIG-ZAG and CHAIN STITCH. For NOVELS, MAGAZINES, etc. Up to 60 Sections per minute.

No. 11, 14¾"×10". 5 tapes. 5 stitching heads. Specially built for very FINE SECTIONS, such as BIBLES, PRAYER BOOKS, DICTIONARIES, etc. Both ZIZ-ZAG and CHAIN STITCH. Up to 60 sections per minute.

Each machine carries our full guarantee, and can be seen at our Works.

We are concentrating on the MARINONI-VOIRIN ROTARY OFFSET MACHINES, which are selling well and rapidly, and relinquishing our Agency for these Machines.

This is a unique opportunity for bookbinders to acquire one or more of the most efficient and up-to-date Machines on the market, at very advantageous prices.

FRANCIS J. CONNOLLY, Ltd., Union Works, 60-62, Park St., Southwark, LONDON, South-East-One.

Telephone: HOP 3532, 2265. Telegrams: "FRANJICON, BOROH, LONDON."

Australasia: S. COOKE PTY., Ltd., 225-231, Queen St., Melbourne

Heriot-Watt College, Edinburgh

School *of* Printing

A Course of instruction extending over Two Years has been arranged for those in and preparing for executive posts in the Printing Industry.

The Course includes CASE-ROOM & LETTERPRESS MACHINE, STEREOTYPING, ELECTROTYPING, LITHOGRAPHY (Offset & Photo-Lithography).

Fee: £12 12 0 PER ANNUM.

SPECIAL COURSES BY ARRANGEMEMT.

DAY and EVENING CLASSES for APPRENTICES and JOURNEYMEN.

For particulars apply to Principal of the College.

G. MALCOLM STUART, W.S.,
Clerk.

not interrupt him with a variety of displays. The competent typographer will therefore talk to him, interest him, give him his picture and probably give him another resounding reminder as he turns to the next item in the column. Sub-headings are often essential, and if they are kept few and short enough they need not be unmannerly; but from a typographical point of view they are better away altogether. A medley of conflicting lines of large capitals is like a man bidding against himself at an auction.

If the advertisement is to be one of a well-graded series, the typographer must consider in what way he can connect one advertisement with another without so strong a repetition of its mechanical details as to confuse the reader and make him think that he has read No. 2, whereas in fact he has seen only No. 1. This calls for detailed planning with very close reference to the typographical material available. If we decide on one border, have we another very close to it in spirit though not in letter? If we decide on another border which has no close relatives, can we vary it by leaving more or less white within it? Or is not yet another border in which the same pattern eixsts in a variety of widths, the more suitable? And how do these accord in colour and character (by which is meant the degree of thickness and closeness of line) with the available types and the necessary pictures? The copy-writer will do his best to make each succeeding advertisement capitalise the last; but the typographer also has an important part to play in securing this end.

THE PICTURE.

This is the proper stage at which to discuss who shall make the drawing, and in what style—not earlier than this. Once in a lifetime it may be that an artist has made a drawing of such magnificent merit that the colour of the type, border and display should be subordinated to one need only—the making of a fitting accord with the drawing. But this is so rarely a fact, and so frequently an illusion, that it were better to exclude it from our calculations. The typographer even more than the copy-writer, even more (dare one say?) than the man who is to pay the bill, is the person best fitted, if he knows his job, to advise on the size and colour of the illustration—often even on its general shape. It is possible for a drawing good in itself to appear ignominious in the wrong type-setting, or to bludgeon the setting into an equal ignominy.

The careful typographer will give his artist a proof of the type and border chosen for the advertisement, printed not upon a fancy paper, but upon newsprint, and under-inked, thus conforming as nearly as may be to the conditions of final reproduction. And when the artist has made his drawing, no judgment as to its typographical suitability should be passed until it has been reproduced to the correct size and it also has been proofed upon newsprint, not on the coated proof-paper of the engraver. The reason for this caution is first that the artist usually makes it a practice to draw his original a good deal larger than it is intended to be used, and reduction closes up lines and may make bad blurs; and secondly that the methods of mechanical reproduction often distort the thickness of line, or "colour," of a drawing. Line drawing (pen and ink) or wood engravings are infinitely preferable typographically to wash, pencil, photograph or colour originals, because they sort well with type.

THE MEDIUM.

The preceding remarks about the typographical virtues of line drawings apply generally to all classes of advertising media; but less emphatically to those weekly journals which are printed on what is officially (but should be ironically) known as "art" paper—paper coated with clay and with a shiny and highly polished surface. This paper is made for "halftones," the cheapest method by which originals other than line drawings and wood engravings are reproduced, and can therefore give an honourable result to the wider class of illustrations. But by the same token, this paper will more faithfully reproduce the delicacies of line drawings or engravings, and will permit of the use of fine solids of contrasting black and white instead of reducing the black to an indeterminate grey. A careful examination of the different papers in which a given advertisement is to appear, and the space allocated to it, is most important from the point of view of economy and good looks. There is no standardisation of column or page measurements among newspapers.

To set up an advertisement afresh to the exact size of every paper in a far-flung campaign would be a matter of great expense, for it would involve not merely the compositor's time, but very possibly new blocks for border and illustration. It is advisable, therefore, to group together those papers in which the margin of space difference is most narrow, and to treat each of these groups to a special setting, which must, of course, be no bigger than the smallest space in the group. Here a most important further refinement should be observed. Without re-setting the whole advertisement, it may well be possible to re-set *the border only* to fit exactly the larger spaces, leaving the additional white within the border. One thus obtains the full advantage of dignity and legibility and precision from the space for which one pays. There is something decidedly shoddy about the appearance of an advertisement within an emphatic border which fails to fill the width of its column or double column—the more so when (as is usually the case) it is part of a composite column of properly adjusted advertisements. The typographer in selecting his border, and in apportioning white space at the top and bottom, will bear this need of flexibility in mind. He will choose a border capable of adjustment (many are not); and he will see that the additional white at the sides is balanced by the introduction of more white at the head and foot of the advertisement.

PAST TRADITIONS.

Advertising has lately made such vast strides both in its argument and in its presentation that one may safely say that, usually, the typographer needs to know the past style of his customer's advertising in order to know what to avoid. That, for its general style. There may, however, be intimate details which should be preserved or at most modified. If—an unlikely if, for his name-block is usually the worst part of a trader's stock-in-trade—the name has been customarily set in a face of type or style of hand-drawn letter which offers a basis even for compromise, the typographer will welcome it. There are now so many admirable type faces that it is often possible to substitute for a moderate drawn letter a typefounder's letter of similar character and far greater merit. The manifold advantages of a good typefounder's letter

TRADERS SEEKING

SITES FOR NEW WORKS

SHOULD CONSULT THE

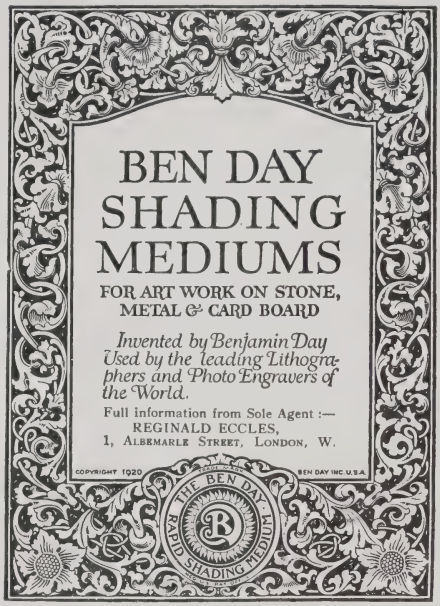
LONDON & NORTH EASTERN RAILWAY CO.'S

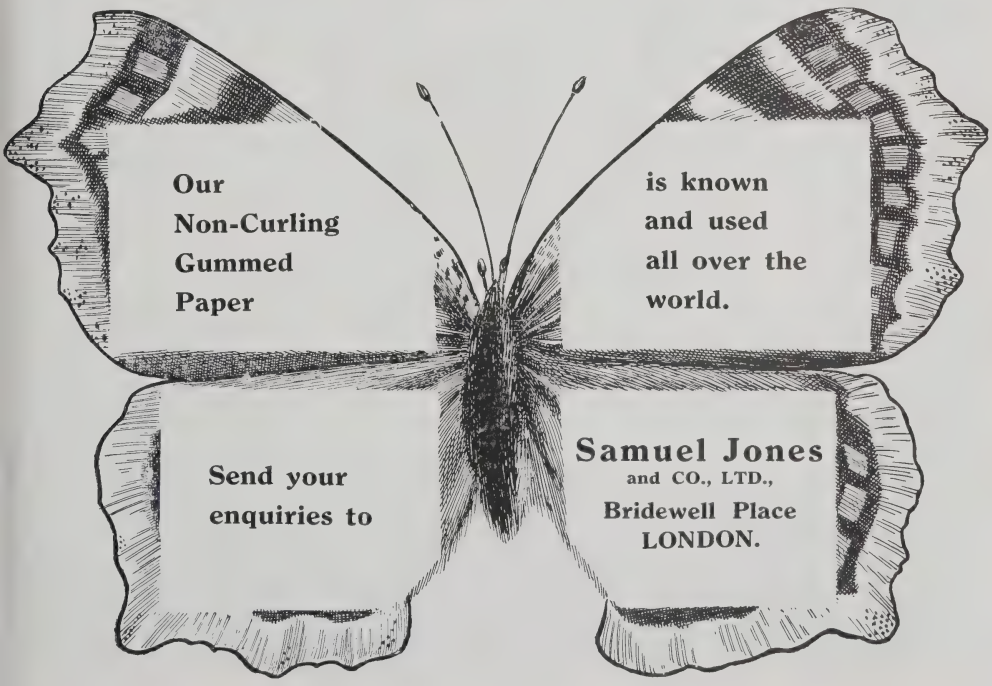
INDUSTRIAL AGENT

for information respecting vacant land, local rates, housing and labour conditions, accessibility of site, means of transport—in fact all that there is to know with regard to setting up new works in the huge area served by the Company.

Enquiries should be addressed:—

INDUSTRIAL AGENT,
L N E R,
KING'S CROSS STATION,
LONDON, N.1.





We specialize in Numerical Roll Ticket and Railway Ticket Printing in all its Branches

Admission In Rolls *Tickets*

20% DISCOUNT TO THE TRADE.

It will be to your advantage to send us your enquiries for such work. Full Price List on Application.

Telegrams, "Tickets, Hull."
Telephone, 2480 & 2481.

M. Harland & Son
Specializing Printers. LIMITED.

Land of Green Ginger, —— Hull.

"IF a man can write a better book, or make a better mouse-trap than his neighbour, even though he live in the woods, the world will make a beaten path to his door."

WIRES: 'VIGNETTE B'HAM.' PHONE: CENTRAL, 3181-2-3-4.

V. SIVITER SMITH & Co. Ltd. *With which is Incorporated* ARTHUR COX ILLUSTRATING Co

Designers & Engravers for those to whom quality appeals

SIVITER HOUSE, LUDGATE HILL, BIRMINGHAM

London: 1, NEWMAN ST., OXFORD ST., W.C.1. *Bristol:* 4 TEMPLE STREET

DESIGNED AND ENGRAVED IN OUR OWN STUDIOS

over even a good drawn letter are discussed in a later paragraph. The only disadvantage may be mentioned here, with the suggestion of a remedy. It may happen that a particular typefounder's letter chosen to display an advertiser's trade-name becomes common, and distinction is thereby lost. Caslon Old Face is the most generally used of all letters, but even here the typographer can "specialise" it: thus he can be happily unconventional by the use of capitals of a comparatively smaller or larger size than the companion lower-case; or again he may secure a novel effect by the use of a roman capital with italic lower-case. By taking some letters from one fount and combining them with those of another fount of agreeable form and colour it is possible to produce an individual and distinctive name-block.

The typographer will scan the advertisements of his client's trade competitors, and (we assume him to be acting honestly, and for an honest man) will naturally avoid the duplication of any specially characteristic type—or, for that matter, illustration, border or scheme of display.

It may well be that apart from the main message of an advertisement there is a detailed and informative story to be told to the man who has become interested by the general summarised proposition. The copy-writer who talks this problem over with the typographer will do his client a strong service; for the typographer will see that he does not "work it in" to the main argument with a consequent break in its size of type and display, in its logic, its dignity and its effectiveness. He will see that it is treated *typographically* as a second story—either by following the broad measure of the text proper with a double or even treble column of smaller type, or by running it in a very narrow separate column of small type alongside the large-type text.

THE CHOICE OF TYPES.

All the while that he has been seeking, obtaining and studying the information which we have discussed above, every item of which is relevant to his work, the typographer has been passing in review the possibilities of twenty alternative type faces—for his headings, his main text and his minor text. He knows that he must, unless for a remarkable contrary reason, keep as much as possible to the same *family* of type throughout the advertisement. In the "dressing" of an advertisement the same proprieties are to be followed as in the dressing of a man. The members of a type-family are almost invariably: Roman (straight) small letters, capitals and small capitals—*i.e.*, capitals of the size of the small letters; and *italic* (slanting) capitals and small letters; all these in many sizes. In certain excellent types (such as Cloister and Goudy) there are in addition darker roman letters for occasional emphatic use—letters which, though bold, manage to keep a decency of form. The advertisement is bound to gain in dignity and precision if its type components be members one of another.

Hand-drawn letters, as a matter of common sense, should not be used unless for a very urgent reason. Ninety-nine times out of a hundred they are inferior from every point of view, alike of legibility, good looks and convenience, to the better products of the typefounders. The reason is not far to seek. The typefounder's letter has not been drawn hurriedly by an under-paid "artist," but by the most skilled of letterists; it has been drawn not once, but again and again, in all manner of sizes and with a scientific analysis of variations; it has been corrected, revised and re-drawn after consultation with many experts; and finally it has been translated with mechanical precision into a hard metal infinitely more suitable for good printing than the soft zinco which somewhat inaccurately interprets the drawn letter.

ASSOCIATIONS.

The character of the commodity he is to advertise will, within wide limits, suggest the choice of type by the process of "association." Every letter sets up the association of a certain sound. In many cases it can, as it were, give a good or a bad (*i.e.*, an appropriate or an inappropriate) accent to the sound. It may be sheer cockney; it may have a French "r"; it may linger on an Oxford drawl; for this purpose it must suggest strength; for that purpose, dignity or age; for the other, youth and impertinence. Of course, it will be an easily legible face—the advertisement is set, we take it for granted, by a printer who has none of the grotesqueries of yester-year, and therefore cannot fall into temptation. What is most legible is infallibly the letter-proportion most common to the whole range of type faces—hundreds of them—in contemporary use. The extravagances of one letter-face cancel out the opposite extravagances of another; and the residue is a demonstrable (but highly technical) norm, to the signal of which the eye is most readily responsive. But if, within this code of maximum legibility, there is a letter more distinctive for some good or tolerable reason—such as the present fashion for "outline" letters in a display type—he will turn most confidently to that face. He will be governed by the "associations" of the type. The half-price sale (Goudy bold), the bank (Garamond), the jeweller (Kennerley italics), the patent medicine (Cloister bold), the engineer (Plantin monotype), the perfumer (Cochin italics), the publisher (Imprint)—for every one of these purposes exists not merely the face which we have here indicated, but a wide choice of others of an equal propriety.

It is abundantly possible for the advertisement designer to determine upon the habitual use of a single type of character and "readability" and to seek to create a valuable "association" between his presentation of that letter and his product. The readiness with which the public recognise typographical clues is amply proved by the placards and press announcements issued by the London Underground Railway.

Not on the letter shape alone depends the "association" power of the advertisement, but on the use made of the letters: their combination, their grouping. Into the first principles of displaying type it is not possible to enter here. All that can be done is to indicate a number of test questions, which the advertiser would do well to address to his advertisement. For example, does its initial fit like this:

MOTION and bits of colour add much to the landscape. A wagon moving down a country lane, kine at the brink of a lily-padded pond, a cloud floating across a clear blue sky, all tend to revive the drowsing sensibilities, attract the eye, and help to bring home the beauty of the scene.

or is it carelessly inserted like this :

PROBABLY nothing is more effective in a setting of sea or river, ravine or crag, forest or flowered plain, than a bird It immediately becomes the focus of the attention, and the background, commonplace though it may be, becomes enhanced in framing the airy feathered wanderer.

Are the first lines of new paragraphs over-indented? Normally they should not exceed one-sixth of an inch; very often they are better left unindented. Is the white between lines sufficient to detach line from line, and the space between words not so big as to make pot-holes which will bounce the eye off its course (it should be remembered that the eye takes in a line at a time); and has due care been taken of the spacing of capitals? The careless printer will nearly always betray himself in this last matter. Some capital letters and their combinations require not merely to be understood, but to be humoured before they will agree to dwell together in unity. The obstinacy of such letters as A, I, L, V, may be cured by the insertion of thin spaces between them and their neighbour. Thus is the printing rendered different and "becoming." The essence of fine typography lies, indeed, in the subtle manipulation of space rather than in mere reliance upon type-design.

WHITE SPACE.

The use of white space in an advertisement of the larger sizes—double column or wider than double—is a matter calling for the greatest skill of the typographer. If it is well used in compact masses, white amounting to 30 or 40 per cent. of the whole will not be too much. Its chief function will be to neutralise the clamour of other advertisements or news by which it is surrounded; it will invite the reader into a quiet place in which to do business. The place *must* be quiet—not broken by little jangles of boxes and italic lines, of ornaments and rules.

White space so left is too often regarded by the advertiser as money wasted; yet he demands margins to his books, room between his showcases, intervals between his games or meals, and decent surrounding space for the goods in his shop window. Let him remember that his advertisement is also a shop window: its sales plan is equivalent to his goods, its display equivalent to the window-dressing—and even more. For the display of his advertisement stands besides for his personal integrity and for the standing of his store. Every one of these things is added to or detracted from by the competent or incompetent display of every one of his advertisements.

Injunction Against the T.A.

MR. WILLIAM J. FINNERTY, news editor of The Yorkshire Post, was granted an injunction in the Chancery Division last month restraining the officials of the Typographical Association and the Leeds Typographical Society from expelling him from honorary membership. Plaintiff, who began life as a printer, assisted in setting type for his paper during the printing dispute in 1922, and was fined £10 by the unions. He refused to pay, and was expelled. Mr. Justice Russell held that the rule under which the plaintiff was fined, which required members to withdraw their services during a strike, did not apply to honorary members.

Bequests to Caxton Home

THE trustees of the Caxton Convalescent Home, Limpsfield, have received under the will of Miss Julia Thomas, of Bayswater, W., who died in 1905, the sum of £900, free of legacy duty, being a share in the residue of the estate. The testatrix directed that the money should be invested and the income applied to the "payment of expenses incidental to the admission, treatment and maintenance of convalescents who (being otherwise eligible) shall have resided in the County of London and be recommended by a qualified medical man."

Under the will of the late Mr. Phil Sims, of The Evening Standard, the sum of twenty-five guineas has been allocated to the Caxton Home. The testator expressed a wish that the money should be expended in the purchase of some useful article of furniture, and the trustees have provided the library with a well-upholstered settee and two easy chairs, suitably inscribed to his memory. Mr. Sims, who died in May last, was a well-known member of the news department of the L.S.C., and a few years ago was a patient at the Home. His kindly thought for the institution is much appreciated by the committee.

Accidents in the Printing Industry

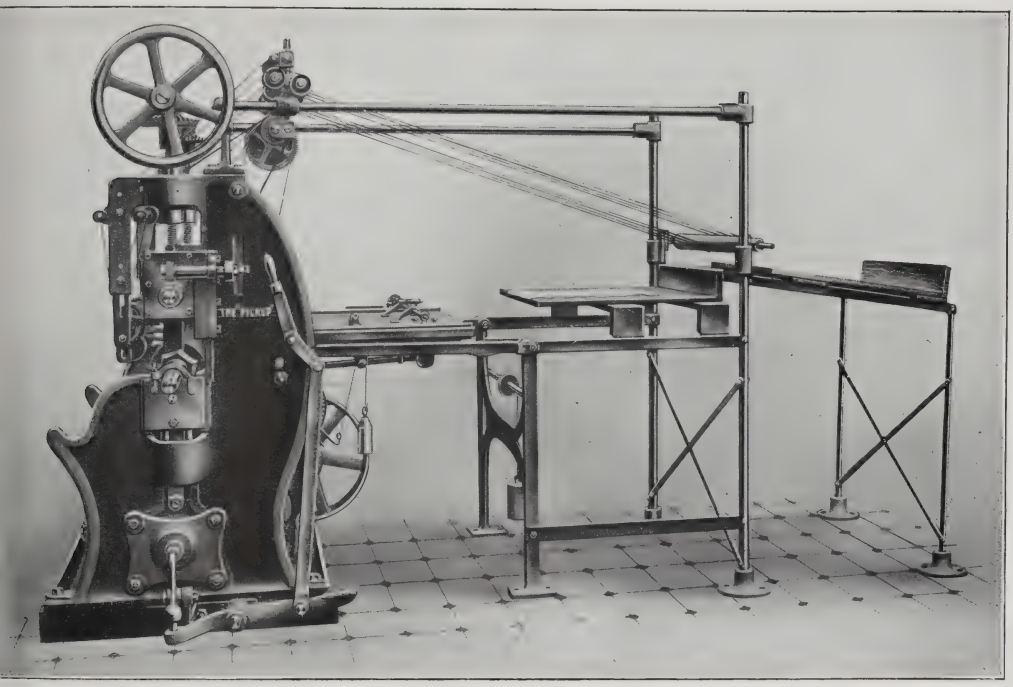
IN his report for the year 1923, the Chief Inspector of Factories and Workshops includes under one heading all notifiable accidents in the letterpress, lithographic, and photographic industries. These amounted to 1,993, of which nine were fatal. Of the accidents that caused the injured worker to be away from his employment for a period of seven days or more there were 881. One hundred and eleven of these latter accidents were due to machinery not moved by mechanical power; in 157 cases the worker was struck by a falling body; in 202 cases the accident resulted from a fall; whilst in the balance of 411 cases the cause is not stated. The nine deaths included one caused through a prime mover, one by transmission machinery, one by the worker being struck by a falling body, two through falls, the balance of four being caused by miscellaneous accidents of one sort or another. Amongst the miscellaneous accidents it is stated that 36 were caused by workers cleaning machinery whilst it was in motion, 26 were eye injuries chiefly caused by foreign bodies getting into the eye, two were due to the bursting of revolving wheels, one to the breakage of a lifting apparatus, and fifteen to fire.

Six cases of lead poisoning were reported in printing establishments during the year, one of which proved fatal, whereas the total of lead poisoning cases for 1922 was ten, none of which was fatal. It is interesting to note that this figure is the lowest on record since notification became necessary in 1901, the average yearly figure since then being over 17 cases. The improvement in working conditions is clearly minimising the risk of lead poisoning.

WHEN writing Advertisers kindly mention : : The Caxton Magazine. : :

The "PICKUP" Patent

HEET-FED ROTARY PHOTOGRAVURE PRINTING PRESS.
WILL PRINT WITH CYLINDERS OF VARIABLE SIZE.
ERFECT REGISTER. CAN BE ADAPTED TO PRINT FROM THE WEB.



HOTOGRAVURE PRINTING PLANT OF EVERY DESCRIPTION.
UPLEX ROTARY MACHINES TO PRINT AT HIGH SPEED, WILL CUT AND DELIVER IN SHEETS, WITH AUTOMATIC LOWERING DEVICE, OR WITH FOLDER.
SINGLE SIDE ROTARY PRESS WITH SHEET CUTTER.
COMBINED CYLINDER TURNING AND GRINDING MACHINES.

PICKUP & KNOWLES, LTD.

Printers' Engineers. Pendleton, MANCHESTER.

Students' Work at the London School of Printing

"AN ounce of practice is worth a ton of theory," might be the motto of the London School of Printing. The whole aim of the courses is to turn the students as quickly as possible into skilled craftsmen or men better qualified to exercise control in an efficient way. This, we believe, is the ultimate endeavour of all technical instruction, although perhaps it is somewhat unusual for it to be implanted so forcefully on the whole curriculum of a school.

The Principal, Mr. J. R. Riddell, has the workshop constantly in his mind, and the direct application to commercial needs of the knowledge acquired is his main objective. In his school we find the results that have been achieved are in no small measure due to the confidence that has been established between the head and the staff, who have been well chosen for their ability to impart instruction in the prescribed courses. The school bears the pronounced imprint of a successful institution, and the strict discipline which is imposed is in itself a sufficient warranty of the close attention of the students to their studies. The magnificent support that the school is receiving from every section of the industry is sufficient indication that the policy which is being adopted is widely acceptable. A printing school in which the major part of the technical training in London is concentrated must assuredly have for its ultimate endeavour the training of men so that they can undertake satisfactorily the kind of work that represents the bulk of the printing trade. There are, however, other aspects of the industry which it would be unwise entirely to ignore in any general scheme of technical education in the craft, and which are sometimes described as "spiritual." The school has not the space or time to encourage this phase of educational work, but at a fitting opportunity we hope to return to this subject and discuss it at greater length.

The attendance of visitors at the exhibition of the students' work in the early part of July gave satisfactory evidence of the interest that has been taken by the trade in the work of the school. The school has now quite settled into its stride under Mr. Riddell's energetic direction, and the wide range of examples that were shown gave ample evidence of the efficiency of the instruction that is given in the various departments. The interest of the exhibition was greatly increased by the competitive spirit of the students in submitting various examples of their work for the prizes that were awarded in connection with the courses by well-wishers of the school.

The display of compositors' work shows that the instruction given is on a broad basis, and that the students are in no way hampered by being restricted to any particular style of display. A large number of competitive settings of a circular of the school itself gave evidence of this. There must have been thirty or forty different settings of the one copy, and the variety of the layouts was really remarkable, particularly in view of the comparatively limited range of types that the students had at their disposal; the judges in this competition had a difficult task because the general standard was really very high. The invitation and menu cards prepared by the students for the Stationers' Company Livery Luncheons and for some dinners by the Press Club, are distinctly worthy of notice. The interest that has been shown in the school by our master printers was illustrated by the setting of a specimen in Venezia type with a characteristic dolphin initial, both of which had been loaned to the school by Mr. G. W. Jones. In machine composition also, a high standard is being maintained, not only in the training of operators for straightforward setting, but also in display such as is illustrated in The Linotype Record and The Monotype Recorder.

The examples shown from the machine department are, as usual, of the best, although we should like to see more attention devoted to plain straightforward type printing. In halftone and three-colour printing, however, the work attains the standard one might expect in a subject which is particularly the Principal's own. In one of the competitions, a vignette three-colour job which gained the first award could not have been better done. In this department the students cannot be described as being spoon-fed! In the advanced classes they are confronted with practical difficulties such as they may meet with in the shop. Illustrating this point, a double-demy sheet of three-colour blocks has been printed from sets of badly-worn colour blocks borrowed from printers; these were electrotyped in the electrotyping department of the school, and from these electrotypes the letterpress machine students had to get the best results they could. The resultant sheet is highly satisfactory, especially when it is remembered that the difficulties of undertaking work of this kind in a school are of necessity greater than those which obtain under ordinary commercial conditions in the workshops.

The results that have been obtained in electrotyping and stereotyping deserve the most generous encouragement, and range from the electrotyping of sets of three-colour halftone blocks or line electros, the latter having been built up in the mould with perfect craftsmanship. Stereotypes by the plaster process, nickel stereos or halftones, and the soldering of accents to type characters were also shown. In addition, the cutting of tint blocks and the engraving of line designs in stereo metal have also been undertaken successfully.

In bookbinding the standard that has been reached is perhaps not so high as in other departments: but the work that is done is sound both in stationery and letterpress binding and in casing. A few specimens that were shown of marbling done in the classes were distinctly interesting.

The examples of lithography covered the whole range of the subject, and it is unnecessary here to refer to the excellence of the straightforward lithographic jobs. A commercial chromo in nine or ten printings was entirely commendable, but the main interests of the exhibits were those done by photo-offset process, in which the school has made great progress. The specimens included high-light halftones in single colour, and some with a flat tint which were reproduced from etchings and ordinary photographs. In colour reproduction the results that have been obtained are most creditable, and the efficient training the students are receiving in this subject will without doubt, have an immediate influence on the industry. There is

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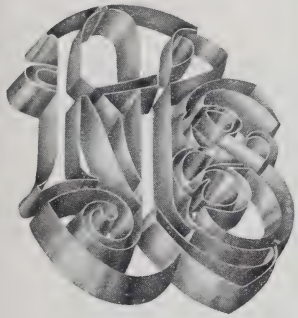

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a great need for men who are qualified to undertake photo-lithographic reproduction, as well as for printers who have a knowledge of the treatment which the printing plates should receive on the machine. We have frequently written on the subject of the growth of the lithographic trade owing to the introduction of the offset rotary press combined with photo-lithographic processes; but it is useless to instal the necessary machinery unless employers can find men who are properly qualified and capable of working it. We hope that the practical success that has been achieved in this department will be followed up by further developments, and that every opportunity will be given to extend and improve the facilities for advanced instruction.

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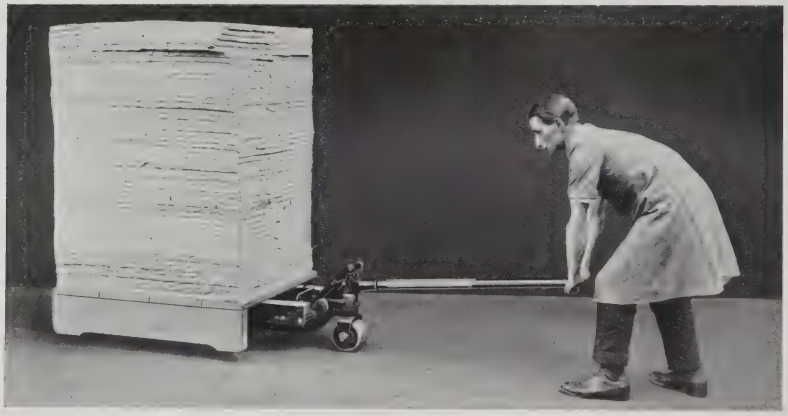

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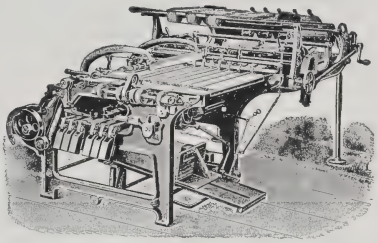

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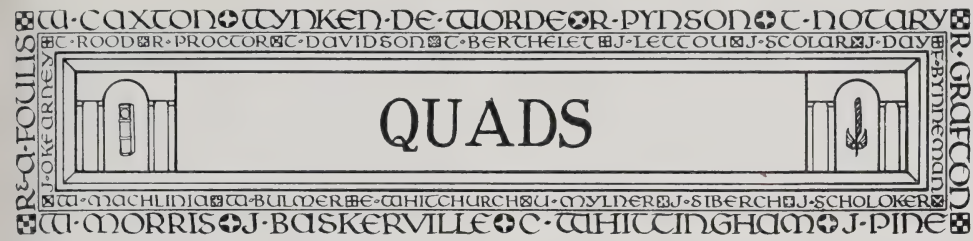


SIMPLIFY. Simplify. Simplify.

LIKE a recurring *motif* in some musical composition, the word has been sounding in my ears, stimulating my thinking, kindling my hope. It was so before the great Advertising Convention. But that Convention and what it has produced in formal and informal talk, in proposal and in criticism, has stressed the same urging—Simplify; Simplify.

MY accountants, eminent in the city and national practice, almost startled me with their simplification. They didn't want this precise presentment, they didn't want that; everything for accuracy certainly; but nothing for formalism; nothing for mere tradition; nothing for mere fussiness. Short, swift and sure they were in their audits; particularly at the first audit they simplified; and, of course, my bookkeeper gladly followed the lead.

IN printing the Bartlett-Orr Company simplified. After notable success as designers of print, they started in business as printers. They selected ten faces of type. After a dozen or more years during which they had built up a national and international reputation and, I believe, a fine business, they still had only about a dozen faces of type—of course, always in full series. They had simplified.

WHAT is the highly-developed standardisation of engineering parts as adopted, particularly in the States, but a notable form of simplifying? Henry Ford has simplified his way to the great things he has done in business and the greater things he may yet do in public service.

A POTTERY manufacturer said to me years ago: "Blank's make nearly everything in pottery, whereas I only make two things—door handles and telegraph insulators. I wish I only made one." And my friend had a fine country home, with its own trout stream. His policy paid. Blank's did not pay so well.

NORTHCLIFEE decided that the simplest way to make sure of the first Daily Mail coming out all right in 1896 was to produce a complete copy day by day for a week, though none of these were seen by the public. He did this. A rival staked on his skill in meeting any complications that might arise. He came out prematurely; and that paper soon ceased to come out at all.

MY friend Cecil Chisholm, so long and so conspicuously known in connection with marketing and merchandising and system problems, contributes to the current Advetrisers' Weekly (of which he is a director) an enforcement of the same idea, and I want you to note it; for surely you as printer will want to be more and more a promoter, a begetter of advertising, and more and more a capable guide to your customers—to their gain and to yours. I suggest, then, that you note Chisholm's words. He is a trained observer and weigher of things; this Master of Arts brings to his task the critical mind first developed in his university and strengthened in its efficiency in his progress through the University of Life.

RATHER curiously he cites bond papers and writing papers among six subjects in whose production great simplification was attained in America. "It is estimated," he says, "that 25 per cent. of waste occurs in the average American industry before it reaches the consumer." The United States Department of Commerce has now a department of simplified practice operating to assist entire industries to cut out waste. In writing papers a waste percentage is said to have been reduced from 40 to 5; in bond papers from 105 to 7.

BEFORE I cite a striking British instance which he furnishes, let me guard in advance against a charge of irrelevance. In assuming that we're all thoroughly impressed by the sincerity of the Advertising Convention delegates, and by the dignity of the conception of their function as presented at the outset—in Westminster Abbey and Westminster Central Hall on the Sunday—and as consistently maintained and intensified right through the week. These men were face to face with a world still largely in chaos through the war; and moving as if under horrible enchantment towards war again—the worse war—they were face to face with this, and the consciousness of the evil seemed never long out of their minds. They faced this challenge of the time, and drafted and signed their famous protest and resolve, that they would serve their calling faithfully and forcefully and be goodwill citizens of the world, vigilant and determined to arrest forces leading to aggressive war. As they, so we.

NOW and again, a comparatively unsuccessful man, like Hetherington, the famous Holborn printer of ninety years ago, may render notable service in the world. But in general, if we want to lend a hand, we must be men whose noses are not too persistently and dreadfully close to the grindstone. Cobden could be a great publicist because his firm made £20,000 in the year when he was but thirty-three, the calico print firm he founded with savings of a few hundreds. Now if the average printer reader is intent to make even a few hundreds more than he now makes, he should, I suggest, consider with new thoroughness the whole problem of advertising service and of salesmanship.

What of definitely specifically adding to your notehead some words to convey that you offer the service of the advertising consultant and advertising agent and advertising writer. I do not say do this instantly. But I do suggest that you entertain the idea; and examine it; and consider what it involves; and take steps to strengthen yourself in any respect in which you may feel that you are weakly equipped; and then—I hope—make the start.

And keep in mind—simplification.

Mr. Chisholm gives what he calls a "shining example." He says Messrs. Samuel Salter, of Trowbridge, manufacture fine West of England woollen cloth. Ten years ago the firm were producing over 300 styles of material. Now they produce normally twenty styles. These styles were simplified at a tremendous saving in production cost. To-day the firm turn out over 50 per cent. more material with less equipment and less power.

Our great problem, said George Arnold, of Leeds, five years ago, our great problem is how to get back our export trade. A luxury to America, export trade is a life or death necessity to us. There can be no general success without this recovery; and there can be no great printing success till there is more general success. Towards the recovery simplification would seem to be one great factor.

Perhaps our office habits should be simplified. Sir Ernest Benn, of Bouverie Street, and about to become a Fleet Street denizen, has thrown in his contribution to the common stock of ideas.

He has not even a drawer in his desk, he says; indeed, he uses a table, not a desk; he does no work a cheaper man can do; he regards the giving and keeping of appointments as his chief personal task in the management of his publishing business. "System" seems to be a word he distrusts; system may be a fine servant, but a terrible master.

Certainly system and simplification don't mean the same thing. Dickens found the Chancery Courts wonderful for system; but not for simplicity.

System, too, is not the same as standardisation. Simplification is "an administrative policy."

And now let me give another illustration of simplification directly concerned with our craft. The Claybourne teaching and process is—simplification in printing.

Guttenberg squeezed his paper on to his type, and his 40-line Bible and other works of his do him great honour. He pressed the whole forme at once. Some types became over-pressed in the seeking, so to speak of it, of the lower types.

An advance was made when Nicholson's ideas (of 1790) were adopted and a cylinder was used; to which a moving bed brought the type. Only a portion of the type was printed at one instant. So the immense pressure necessitated in platen printing was not required. All the same, the idea that there must be great pressure was still entertained.

In comes Claybourn and challenges all this pressure theory; and in comes Louis Flader, of Chicago, to whom it was my pleasure to have two or three chats last week. He is a Flader prophet—and you can spell the word how you like. There was a convention of British and American engravers and advertising men at Wembley on the 16th. One of the conference halls was quite filled. It was my lot to lead off by invitation of the Process Engravers' Federation with a film and slide illustrated talk upon the making of blocks, and afterwards Mr. Houser, President of the American Engravers' Association, spoke, and another American, and then Mr. Louis Flader had his say. He produced four remarkable colour prints, one of great size. Let me give here the actual explanatory notes which he read to the meeting.

"This sheet was printed by flat-bed method on a two-colour Miehle press, *absolutely without make-ready,* after the press had been corrected by the Claybourn process; the plates mounted on Warnock blocks after being corrected by Claybourn process, and plates made by the Claybourn process. This sheet was a demonstration made to prove a theory of printing process work on a 5½ cent book paper, absolutely without make-ready."

"In consequence of this demonstration a web rotary press is now being constructed to print a 32-page tabloid magazine in one operation, from a roll, making it possible to put colour throughout the magazine where desired—any size of colour desired, distributed on any page or pages throughout the magazine—10,000 completed magazines printed per hour. This means that this press will print, fold and stitch 32 pages, front or back, four colours, in one operation, at a speed of 10,000 copies per hour."

Note those words, "absolutely without make-ready." Mr. Claybourn has worked all his life in printing and platemaking. He noted that inaccuracies in bed, bearers, and impression cylinders varied from 10 to 48 one-thousandths of an inch; even in new machines. He devised a method of heat-treating materials, so that after they were brought to precision they should retain their shapes. He invented a method of correcting printing presses; he attached special machinery to a press which ground the press where it was necessary to establish absolute precision. All working parts are made to stand a micrometer test showing that they are corrected to the thousandth part of an inch.

Make-ready is an elaboration to correct inequalities "in all points of contact"—I quote Flader here—"beginning with the bed of the press, with the back of the plate, with the printing surfaces, in the paper, in the impression cylinder, and in the bearings."

To counteract this we patch pieces of paper over solids and dark parts, and shave out the parts that come into contact with high lights; and having produced our irregularities and printed with them for a time, we find they were out, and so we do it all again.

A bit of simplifying wanted there—surely.

Get away from all these inequalities, says Claybourn. Simplify. You will then be able in general to do without make-ready. You will be able to print by rotary with absolutely even and quite sufficient forme impression; for contact is practically all that is needed. There is no need to squeeze and smash your plates and type *into* paper.

Of another very large sheet of colour work finely executed Mr. Flader said:

"This sheet was printed on the Claybourn multi-colour sheet-feed rotary press, four colours in one operation, at a speed of 2,000 per hour. The total capacity of this press is a sheet 59 in. by 84 in. It is provided with an automatic roller mechanism which permits the operator to set his rollers automatically, the entire 48 printing rollers being controlled by four levers or handles. The inking mechanism runs through separate motive power, thereby permitting the operator to plate up the machine at the same time as the roller mechanism is being adjusted. The Claybourn Process Printing Plates make it impossible to print on this press *without make-ready*, the plate being treated by this process before the plates are put on the multi-colour machine."

Two other notes. I am sorry if it bores anyone. But those who are interested at all in the simplification of fine printing by the elimination of make-ready are very greatly interested.

The third specimen was of simultaneous four-colour work. "These sheets," said Mr. Flader, holding the specimen in view of the conference, "were proofed on the Claybourn new multi-colour cylinder proof press, in one operation, from the original plates, permitting the engraver to etch his plates for multi-colour printing and proofing them in any sequence of colour he may desire, in one operation—all four colours printed wet, instantaneously. This machine also assures the working conditions of the ink or permits of their being corrected before colour plates are sent into the pressroom or the productive centre."

"One, two, three or four colours may be printed together, at the selection of the operator. The machine is operated by one man. Four-colour process plates may be proofed within a period of one hour."

Finally, a sheet of the oil-treated, semi-transparent paper, and at a prodigious speed, 22,500 small cylinder revolutions per hour: "This sheet is an actual demonstration of printed work printed on Glassene paper, on a Claybourn web multi-colour press, five colours in one operation, printed from a roll and cut off to a sheet, delivering 10,000 sheets per hour. The same principles will be applied on the big rotary magazine press in so far as printing mechanisms and plate processes are concerned, differing only to the extent of size, folding and stitching instead of cutting off to a sheet. This press has been run at a speed of 22,500 an hour for test purposes, still maintaining quality of printing."

To conclude for this month, may I say I regard the Advertising Convention as a really great event and a great opportunity. It is not for nothing that, as Mr. Vernon expressed it, Advertising, the Cinderella of trade, had been wooed by Prince Charming—the Prince of Wales. It was a great convention; greatly welcomed; finely toned; and ascending in dignity and, I think, in sincerity as the days wore on. It cannot but have had a great effect on the business world. Printers in chief are the men to harness the new power it has generated and set it working for the good of the craft and the world.

F. Colebrook.

Truscott's 1924 Wayzgoose

The annual outing of the combined chapels of Jas. Truscott & Son, Ltd., took place on Saturday, July 12, at Clacton-on-Sea. Owing to the distance from town, the attendance was somewhat smaller than usual, but none the less a thoroughly enjoyable day was spent by all. Dinner was served in the St. James's Hall under the chairmanship of Mr. Albert Bennett (late general manager, and director). After substantial justice had been done to the menu and the toast of The King had been duly honoured, Mr. Aves proposed the toast of The Firm, with the health of the Chairman, stating that this was the fifty-sixth beanfeast since 1865, and with the exception of the war period it had an unbroken continuity. After kindly allusion to the excellent conditions of Truscotts for all employes, Mr. Aves expressed the hope that at the next annual dinner they might have the opportunity of seeing all the directors and the entire staff gathered together again.—Mr. Bennett, in replying, assured everyone present that the thoughts of all the other directors were with them, and he read a telegram of good wishes from Sir George Truscott on behalf of himself and his brother, which was received with considerable applause. He then referred to the heavy loss they had to bear by the recent death of Colonel James Truscott. As they all knew, no one took a keener interest in their welfare and their sports and pastimes than Colonel James, while he (the speaker) had personally lost a very dear friend, and was quite sure they would all miss Colonel James for a very long time to come. He hoped Colonel Roy and Mr. Eric Truscott would, however, fill the niche Colonel James so ably occupied when with them. The speaker expressed the hope that at an early date an opportunity might be found for the directors to meet their entire staff on some similar occasion this year, as such opportunity, he could assure everyone, was greatly prized by both employes and employers. The Chairman (by request) concluded his remarks with a few minutes' chat on the history and antiquity of the craft, which was much appreciated. The usual musical honours and votes of thanks to the stewards—Messrs. Alsford, Aves and Beattie—ended a most successful and enjoyable dinner. A word of praise is certainly due to the caterers (Messrs. Tweed & Son, of Colchester) for their very excellent arrangements, which conduced so much to the happiness of the company. The visitors with regret left Clacton later on in the evening to return to town.

Reviews

Craft Lectures. Printed by the Students of the London School of Printing and Kindred Trades.

This is a quarto volume of 84 or so pages, and forms a permanent record of the course of lectures given at Stationers' Hall under the auspices of the Stationers' Company and Printing Industry Technical Board during the session that has just closed. The lectures have been mechanically composed and machined at the London School of Printing, and in this way have formed a useful exercise in book production. The Worshipful Company of Stationers is to be congratulated on the interest it is taking in the technical advancement of the craft and in education. The position occupied by the Stationers' Company in relation to the printing industry as a whole is a unique one, and its influence can be utilised in innumerable ways for the advancement of the industry. In an introduction the Master, Mr. E. P. Vacher, says:—

"The Master of any of the ancient Guilds of the City of London has many responsibilities placed upon him, not only in conserving the rights and maintaining the traditions of the Company with which he is identified, but also in endeavouring to link up the traditions of that Company with the present-day needs of the craft which it represents. As Master of the Worshipful Company of Stationers in 1923-24, it is, therefore, my privilege to write a short introduction to this publication of the Craft Lectures which were arranged by the Stationers' Company and Printing Industry Technical Board and delivered at Stationers' Hall during my year of Mastership.

"It is not necessary to state that the Court of Assistants of the Stationers' Company take a very keen interest in the activities of the Technical Board. The examinations of those engaged in the printing and allied trades—the crafts for which the Company stands—are proving very helpful and encouraging to young printer-craftsmen who are endeavouring to improve their efficiency not only in their technical knowledge, but in their craftsmanship, and no more inspiring sight can be seen than that during the second week in May when Stationers' Hall is crowded night after night with aspiring craftsmen who submit themselves for examination in the technology of their particular section of the industry. There is no doubt that in years to come many then prominent leaders of our ancient and historic craft will look back with interest to the time when they 'entered Stationers' Hall' to sit for an examination which probably led to the obtaining of a diploma of merit and one of the Company's silver medals or prizes.

"So long as there is this happy co-operation between the printing trades' organisations and the Worshipful Company of Stationers in their united efforts to serve the best interests of the crafts which they represent, the technical examinations and craft lectures will undoubtedly prove a great incentive to the Technical Board to make increasing efforts to place the printing and allied crafts on the highest possible level of which they are capable."

The lectures have already been reported in our columns, and do not call for further reference here, except that the full reports are printed in a more generous size of type than usual and form a convenient and handy volume, distinctly pleasant to read.

The illustrations to Mr. Hislop's lecture on Photo Mechanical Typesetting are most complete, and will form a useful permanent record of the progress that had been made in this interesting subject at the time the address was delivered.

Mr. Munday's lecture on Printers and Their Metals is also of distinctly technical value. Mr. Munday is a recognised authority on the subject, and the lecture embodies the result of recent investigations into this highly technical and complex problem.

The Manchester Guardian published on July 16 a supplement which embodied an "Advertising Review" arranged and produced by Mr. C. W. Hobson, and printed by the Cloister Press. The production is an admirable one, and will be reviewed in our next issue. We would advise our readers to obtain a copy of this supplement, as it is well worthy of preservation, and contains a number of thoughtful articles.

West of England and South Wales Monotype Users' Association

A large and influential gathering of printers attended the annual meeting of this association last month.

The President, Mr. J. Corrigan, carried through the formal business with great despatch so as to allocate as much time as possible to the discussion of practical questions relating to the satisfactory working of the machine, and also any betterment of conditions pertaining to it. The chief item on the agenda, that of costs, elicited a very spirited discussion amongst those present. Mr. Penney (Southampton) opened this with a brief paper, and it was fully discussed, personal experiences being given of the particular costs pertaining to many and varied offices. The meeting was admirably conducted and speakers kept to the point by the chairman, and upon conclusion a very hearty vote of thanks was accorded him for so ably presiding. Approval was expressed by several, and the meeting itself heartily concurred with them, of the action taken by the committee during the past year, and the Chairman, replying to the thanks given them, stated he was very pleased to receive such expression, as it would strengthen the action of the committee during the next year when the matters alluded to were, as they no doubt would be, raised again.

Preceding the meeting the Lanston Monotype Corporation, Ltd., had taken the opportunity of so many of their customers being in Bristol to invite them to lunch to meet their secretary and director, Mr. Burch, and over sixty accepted.

Annual Outing

About 100 employes of Messrs. Timson, Bullock & Barber, Ltd., the well-known rotary printing machinery makers, at their annual outing visited Matlock Bath by chars-a-bancs. An early start was made, and the happy party left Perfecta Works at 7 a.m. on a morning ideal for motoring. The most picturesque roads were followed through Loughborough and Derby, through the wonderful peaks and hills of Derbyshire to Darley Dale, where an enjoyable repast was provided. In a few well-chosen words Mr. A. Dickinson, the company's secretary, thanked the directors for their kindness, and Mr. E. A. Timson in reply said how much pleasure it gave both his father and himself to provide and be present at these outings.

The Romance of the Poster

By Mr. A. E. CANNEY of Bovril Limited, and Virol Limited

Paper read at the Advertising Convention

THE poster is of almost prehistoric origin. The earliest example of mural decoration I can find was the reindeer carved on the walls of the cave dweller—its precise commercial significance is unknown—perhaps a tribute by some wandering artist to the excellence of mine host's fare. History tells us it was the handwriting on the wall that proclaimed the deficiency of the cooked meats of Belshazzar's banquet, and compelled that monarch to adopt a diet more rich in vitamines. Traces of mural publicity are met with in the remains of ancient Egypt, Greece and Rome. I was interested to see in The Times a few days ago the reproduction of some posters used in connection with the elections that were taking place at Pompeii on the eve of its destruction. Executed in red on the plaster of the walls two thousand years ago, these posters are visible to-day. The visitor can still read the legend: "Now is the time to make Caius Claudus Rufus aedile" —an office corresponding to the membership of our municipal councils. Curiously, in those days we find ladies taking an active interest in political movements, for in another poster a certain lady named Ascellina appeals for votes for C. Lollius Fuscus for the important public position of Duumver. A very human note is struck in the poster—lest the lady's appeal should be open to misconstruction, she announces that another well-known lady, "Zmyrina backs him too."

DEVELOPMENT OF THE MODERN POSTER.

Pictorial representation has been a factor in all stages of the development of commerce. But the manufacture of paper, and the invention of colour printing, afforded the necessary facilities for the wider expression of the art of the poster that was to play so great a part in marketing the products of modern industrial expansion. Poster designing is governed by certain conventions; its technique recognises the restrictions imposed by the conditions of display, the limitations of the media of expression, and the practical purpose to be served. If art is expression under restraint, the poster designer is working under an economy of means that calls for the art of no mean order. Within those limitations he must find scope for imagination and invention, composition and forceful execution. His message is to the passer-by, whose attention must be seized and fixed by its instant appeal, and by the concentration of its ideas; without time exposure a lasting impression must be left on the sensitive film of the mind. The poster that fulfils these conditions bears the hall-mark of true art, and is the epitome of all the qualities of successful advertising. How strikingly this can be done may be illustrated by the following incident: Some fifty years ago a small boy, passing along the High Road, Kilburn, was fascinated by the doings of a certain magician. The magician was clothed in rags, his outfit was of the simplest—a can of paste, an old brush, and certain odd sheets of paper, which with remarkable dexterity he seemed to wave rather than work into a wonderful design; in a few moments the unsightly plank hoarding enclosing waste land that had become a rubbish heap was transformed into a scene of Eastern romance—seated cross-legged on sumptuous cushions was the gorgeous figure of an Eastern potentate, the scimitar at his side, his fierce curling moustache, his rolling eyes, already gleaming with anticipated pleasure, suggested his power to demand the world's best. On the fork in his left hand he held a wonderful fish, which he was about to put head first into his mouth, over which from the bottle in his other hand he poured an evidently delicious relish. Talk of art in posters—Rabelais never portrayed a meal like it. Was it to be wondered at that the accumulated pocket money of many weeks was immediately sacrificed for a bottle of that delicacy? And for many years Nabob's Sauce was a household commodity in that family. After fifty years the imagery of that poster is still stamped upon my mind; no one will ever be able to persuade me that this is not the world's premier condiment. Here a word to the poster artist—keep the child in mind; the poster that appeals to the imagination of the child loosens the purse-strings of the adult. Those fifty years contain the story of the development of this great industry; a record of public service of which you may well be proud.

THE POSTING OF POSTERS.

Fifty years ago the business of billposting was absolutely unorganised and chaotic. The splendidly constructed hoardings we know to-day did not exist. Our cities were made hideous with the bare plank structures which fenced in the untidy gaps of the house demolishers, and palings that protected but did not hide waste land that was the receptacle for every kind of refuse. These were the structures that the billposters utilised for our posters. The daily arrival of the builders' men necessitated the taking down of the planks. If a certain variety of display was ensured by their re-arrangement at night, it was not always conducive to the desired effect; and my wonderful friend the Nabob had lost much of his dignity when he was seen the morning after sitting on his fish and anointing his head with this delectable commodity. Contracts in those days were not very definite; the number of bills, it is true, was indicated, but the artistic temperament of the billposter exhibited the usual contempt for arithmetic; we dealt in round numbers. Position was not specified, and the competitor was generally on the top. Persistent protest remedied the matter somewhat, generally at the cost of some other advertiser. If the philanthropist is he who makes two blades of grass where one grew before, the palm must be given to the billposter of those days. Our bills therefore not being always visible, we did not go through the formality of inspection, but contented ourselves with a rough average when we came to the settlement of the account. An arrangement which the great development of the industry and its present prosperity would seem to indicate was not altogether unfavourable to the arithmetic despising billposter. And what about the magician of my childhood—the human material of the industry in those days was drawn from the wastage of industrial life; a place was found for even the hopelessly broken and the outcast. Hiding his

rags beneath boards bearing pictorial announcements, the poor ill-nourished wastrel, not without a touch of irony, came to be known as the sandwich man. Forbidden the pavement, he walked the gutters with something of the weariness of Atlas of old, bearing upon his shoulders the weight of the world's commerce—a veritable tramp of trade. If at night the few shillings that he had earned were not sufficient to provide a lodging, he slept on the banks of the river that he might watch at dawn the coming of those argosies of trade his daily tramp had summoned from far-off lands.

THE BLOSSOMING WILDERNESS.

Thus the waste spaces of our cities were converted to the service of trade, and the wilderness was made to blossom with Rose's Lime Juice Cordial. Thus the waste of humanity was turned to account in establishing an organisation that to-day finds employment for many thousands of skilful workers and useful citizens. By its agency the abundance of nature previously wasted in sparsely peopled lands had been introduced to the densely populated centres, and markets have been created for countless new products. Let me instance a product within my own experience. Before the days of cold storage no market existed for the carcases of hundreds of thousands of the finest oxen which were killed for their hides, etc. Science solved the problem—it was the famous Bovril posters that created the market, and hundreds of thousands of housewives were relieved of daily drudgery by the popularising of a commodity far more economical and infinitely more nourishing than the product of their own laborious efforts. This is only one of many striking instances where the poster has helped to create a world-wide trade and extend the commerce of nations. That story has been repeated again and again. The waste spaces, the waste man power, and the waste products of the world turned to the services of mankind.

SOME EFFECTS OF POSTER ADVERTISING.

Speaking of waste—I might give you an example of the influence of the poster in other directions. I claim a place for it in common with other advertising media in the reduction of the appalling infant mortality of this country. In 1900 out of every thousand babies born 154 died before they reached one year of age. Unclean milk, the most serious factor in this terrible mortality, bred epidemics of fevers, diphtheria, and infantile diarrhœa. The authorities, while awake to the evil, shirked the remedy, fearing that a clean milk bill would make supplies too dear for the needs of the poor. Where their timidity failed the advertiser succeeded. Dried milk was introduced, and by the agency of press and poster the importance of sterilisation was brought home to the public. Epidemics are being wiped out, the death rate has steadily decreased, until in 1922 the infant mortality was exactly half that ruling twenty years ago—representing a yearly saving of 60,000 children, whose value as a national asset I need not emphasise. Some advertising propositions doubtless can be more effectively dealt with through the medium of the Press. In other cases the poster is a most effective supplement to newspaper advertising; there are also occasions in which the direct and concentrated appeal to the poster is more immediate in its results, and expenditure that might be lost in the Press will often give a successful display on the hoardings. My own limited experience affords instances where the poster has turned the tide in businesses that had failed to respond to a more substantial expenditure in other directions. Having thus lightly sketched its humble origin, let me dwell for a moment on the present magnitude of this industry. Where in the past the poster was an adjunct in the selling organisation of a few household commodities, to-day, as a consequence of the enormously increased output resulting from the use of machinery in production, it is a necessity of the world's commerce. I do not want to speculate on the many thousands of miles of space covered by the poster, or the many thousands of hands for whom this industry provides employment, of the millions of money invested in the business, or its great contribution to the revenue of the country. These details might well form subjects of interesting competitions for enterprising newspaper managers, or organisers of schemes in aid of hospitals and other charities. The magnitude of the industry is apparent. Its importance and value in the commerce of the country cannot be determined by such figures, striking as they may be. Its enormous development during the past half century is the best criterion of its value as a trade promoting agency.

A TRADE PROMOTER.

Already there is scarcely an industry in the land that is not directly or indirectly affected by the power of the poster. Considering the intelligence, both commercial and artistic, with which it is directed, and the enormous influence of its appeal on the public imagination, it would seem as if the industry were but on the threshold of its development. This brief sketch of the romance of the poster would be incomplete without reference to the important part played by it during the terrible years of the great war. The effectiveness of its appeal undoubtedly played a big part in creating those great armies which were the decisive factor in the closing days of that great struggle for political and commercial freedom. There are those who can see no beauty in these outward manifestations of the throbbing activities of our cities. They would prefer the unbroken monotony of grey walls and lifeless streets. Their ill-balanced æsthetic emotions are offended at the sight of trade parading her finery in the streets and market places—garish symbols they say. Perhaps. But these make gay trimmings on the dull garb of industry. Art has too long been regarded as the exclusive preserve of the privileged few. The poster artist has done no little in bringing its amenities into the daily life of the toiling masses. Whilst the execution of some of the present-day posters may not be all that could be desired, the poster in addition to fulfilling its primary message lends colour to the dulness of our cities and enriches the patterns of their life. No better answer could be given to those who would thoughtlessly decry the influence of the poster on the life of the people than the concluding words of an article in The Times, describing London's charm:—

> "The secret of London's charm is not revealed to a careless glance, all crooked with false comparisons to other capitals. Nor can it be wrested from her by the picks of the demolishers. It is only given perhaps in its completeness, to those who will share the burden of her life."

This great industry has done much to lighten man's burden. Let us endeavour so to use it that it may also beautify his life.

A Defect in the Education of Compositors

By HENRY LEWIS BULLEN

Curator of the Typographical Library and Museum, New Jersey, U.S.A.

HAVING a long experience with apprentice compositors who have risen to executive positions and proprietorship, as well as with others who have not gone farther than average expertness as journeymen, it is my opinion that the cause of these unequal results is that the successful ones had an inclination toward informative reading which the unsuccessful ones lacked. Let two young compositors graduate from a school of printing with equal technical ability, the non-reading one will not progress in anything like the same degree as the reading one.

It is not sufficiently understood that the brain has exactly the same relation to mental development that the various muscles have to physical development. Muscles must be intelligently exercised to prevent them from atrophy. If a healthy, athletic man were compelled to sit in a chair for a year or two he would lose the power to walk. Muscles require exercise, without which feeding the body does not prevent them from emaciation. So it is with the brains: they must be exercised. But how, one may ask? Not by massage or butting the head against a wall! There is only one way: it is by well-directed reading. In the reading (*i.e.*, the civilised) world men have higher brows than are found among non-reading (uncivilised) men. We observe that men look intelligent or unintelligent—men of our own race. We judge them by their brows. In one case the men are of a class that has been reading for generations; the other having no access to books for generations. Thus men of our own race are either high-brow or low-brow. Such is the physical effect of exercising or not exercising the brains. But at birth the high-brow knows no more than the low-brow, whatever the social station. The adolescent high-brow has inherited no knowledge whatever, but being the child of generations of brain-exercisers he has brain cells of higher receptivity for instruction than the sons of non-exercisers of their brains. That is an inheritance from educated parents. But take two brothers, sons of high-brow parents, each equally high-brow. Deny reading to one of them, and his mental equipment will be little, if any, better than that of a low-brow. His brother, given access to books, finds no limitations to his mental advancement. Thus it is clear that reading gives two good results: physiological and mental.

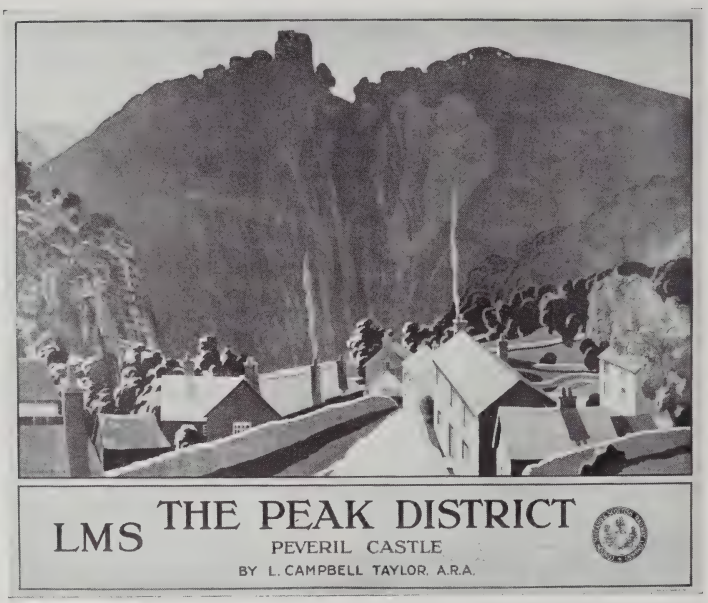
Compositors require a better education than nearly all other craftsmen. So far as bricklaying, for instance, is concerned, it is immaterial whether the bricklayer knows the "three R's" or not. But the compositor deals with words—all the words in the Oxford Dictionary, sooner or later—and it is important to his success, and also to his employer, that he shall have a better than average knowledge of the spelling and meaning of words. His is in the clearest meaning of words a literary occupation. In general this fact receives little recognition, but it is indisputable that whatever foundation there may be to the complaints of widespread limitations of efficiency among compositors, it is traceable to neglect of well-directed reading.

The efficient compositor has something more to do than merely copy a manuscript in types. If that were all, he need not know words at all—simply the alphabet and its auxiliaries. We know, however, that the better educated he is, the better is his composition of merely straight matter. It is when he deals with display and the art of his vocation that lack of the wider education derived from reading prevents his progress.

That is an unusual boy who does not require guidance in reading as he enters a school of printing. He is trained under present conditions to manual dexterity; his education cannot be complete if it lacks training in knowledge of the intellectual or literary side of his occupation. Courses of reading should be described by a competent teacher, with examinations as in other branches of study. Readings should be selected from the literature of printing, its history and its art, together with biographies of famous printers, with little, if any, reference in such a course to textbooks. The purpose of the courses of readings would be to create a vital interest, if not enthusiasm, in the art and craft. Such an addition to the curriculum would involve the purchase of suitable small libraries for student use. It does not appear to me to be a startling innovation to furnish a printing school with a library, when in fact libraries of all kinds are made by printers. For my part, if I were required to instruct a class of boys in printing, I would prefer to begin with books, giving technical instruction afterward. Get a boy interested in the history of our most influential of all the arts, disclose to him by examples and instruction the difference between good and inferior typography, and he will acquire the simple technique of printing in much less than one-half the time required when the education begins with technical instruction. The difficulty would be to find enough competent teachers of the intellectual side of printing; therefore, for the present, I would advise that reading instruction go along with the technical instruction. As ever, the success would depend upon the teachers.

There would be the possibility that the students would run far ahead of their employers in appreciation of and enthusiasm for their work. There is a lamentable ignorance and lack of appreciation among master printers of the finer and the intellectual aspects of printing. If more of them were well instructed in the history and power of their art and craft, it would have a good effect upon their business and their profits, transcending anything derivable from very necessary cost-finding propaganda. There never was a famous printer who was not a student of the literature of his art. It is also true that famous printers have almost always been successful in a monetary sense. Printing was never so prosperous or more honoured as when it was regarded as a learned profession, and the compositors were required to pass examinations in Latin and Greek before being admitted to the ranks of the journeymen, in the days when the bulk of the work in Europe was in those languages. We do not need such qualifications now, but we do need better education in our own language; and we need to acquire a just pride in our occupation, which is after all the only art that caters effectively to the nobler or spiritual nature of mankind.

Some Recent Railway Posters



LMS CONWAY
ONE OF THE WELSH FEUDAL CASTLES.
BY SIR DAVID MURRAY. R.A.

LMS WARWICK CASTLE
BY ADRIAN STOKES. R.A.

LMS EDINBURGH

BY GEORGE HENRY, R.A.

LMS CARLISLE

THE GATEWAY TO SCOTLAND.

BY MAURICE GREIFFENHAGEN, R.A.

The Slide Rule for Printers

By J. BEANLAND

(Accountant and Office Manager, Josiah Jones Limited, Durban, Natal)

IF you take two ordinary flat rulers such as boys use at school, and place zero of one against, let us say, the 3-inch mark on the other, then, over 4 on the first you will find 7 on the second; over 7, 10; and so on. In short, by means of the two rulers you have carried out addition.

"Interesting," it will perhaps be observed, "but not particularly practical. The work could be done more quickly mentally."

True; but the two sticks will as readily add $3\frac{9}{32}$ to $4\frac{15}{16}$, and there are not too many men who can do that quickly in their heads. But what if by mere juxtaposition in this way these two flat rulers could be got to *multiply* those fractions or their decimal equivalents? Would not that save some time and brain fag? Well, that, with a multitude of more complex calculations, is what the logarithmic slide-rule is capable of.

There is no reason why, as appears to be the case, the slide-rule should be regarded as an instrument for engineers only, and its parent, the science of logarithms, as the prerogative of the navigating lieutenant. Both can be made of inestimable value in almost any counting-house, and to the printer especially the slide-rule should be welcome, for there can be but few manufacturers who spend more hours a day over calculations than he does.

Since the slide-rule is based on logarithms, it may be as well briefly to state the principle underlying that method of computation, for the benefit of those who have not yet studied the subject.

If two sets of figures, one in arithmetical and the other in geometrical progression, are placed against one another in correspondence, the figures of the one will become the logarithms of the other. Thus, taking 3 as the geometrical unit—

1	3	9	27	81	243	729	2187	6561	19683	59049
0	1	2	3	4	5	6	7	8	9	10

each figure in the bottom line is the "log" of the one above it. Now if two logs are added together, the effect is to multiply their principals, so that if we wish to multiply, say, 243 by 81, all we do is to add their logs, making 9, and find the "antilog" of 9, which proves to be 19683.

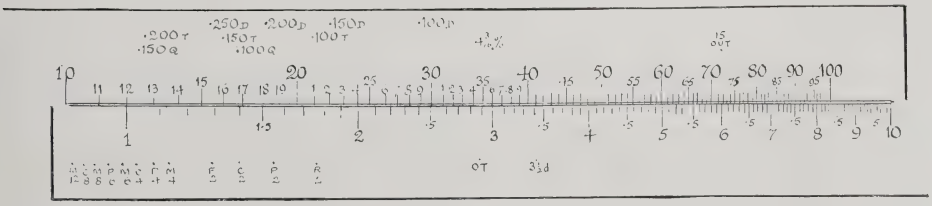
This principle holds good whatever figure be taken as the basis of the geometrical ratio. The basis universally taken in the published tables of logarithms is 10, wherein the log. of 1 is 0; of 10, 1; of 100, 2; and so on. And if the log. figures are equidistant, it follows that the first half of a rule showing 100 (the usual thing) will be taken up by 1 to 10, and the second half will carry 10 to 100, with ever-diminishing spaces between.

Very well, then. If we take now the two flat rulers of our opening paragraph, and over the figures of one and below the figures of the other inscribe the above "principals," we can make our 4 and 3, instead of merely adding 7, multiply 27 by 81, giving 2187 as the result. Then a little further thought will show that if we wish to use the rules for multiplying, we might as well plane off the arithmetical figures altogether, and let the principals face each other alone. That, in a nutshell, is the whole secret of the slide-rule. Where if you use tables of logarithms, you have to turn up two different places to get the two logs, add them together, and then turn up a third page to get the antilog, the slide-rule finds and adds the logs itself invisibly, and all you have to deal with is the principals. There is not space in this article to go further into the matter, but enough, I think, has been said to make the principle clear. Let us now consider its use, taking first the everyday purposes for which the slide-rule is intended just as bought, without any special marks for particular objects. These are, multiplying, dividing, percentages, and the taking of proportional parts.

The illustration here given shows the second or tens section of the fixed upper scale, and the first or units section of the sliding lower scale. To multiply, the index (1) of the sliding scale is placed under the principal, and over the multiplier will be found the answer. It will be seen that in the illustration the index is under 12. Without moving it at all, every possible multiple of 12 can be found. Over 4 we find 48; over 5.75, 69; and so on. Of course, 5.75 can be read as 575, in which case the answer will be 6900. Division is effected by placing the divisor under the dividend, when the quotient will be found over the index. Thus, $66 \div 5\frac{1}{2}$ gives 12.

Coming now to percentages, we arrange the two scales as a vulgar fraction embodying the percentage required. Since both slides in the illustration are a fixture, we are obliged to take 20 per cent. for our object-lesson, and since, for the same reason, we cannot place the tens portion of the lower scale to correspond with the upper one, we must imagine a 0 affixed to each of the former's cardinal points. Well, 20 per cent. on any sum is 120/100ths, which is the same as 12/10ths, so we place 12 over 10 (1), and at once we get 20 per cent. "on" anything—on 20, 24; on 30, 36; on 45, 54; *et seq.* If we want the interest only, and not the amount, we place 20 over 100, or, more usefully, 2 over 10.

What about compound interest? Is there one of us, even though half a century have passed over



his head, who cannot vividly recall the bugbear that compound interest used to be at school? With the slide-rule it is a mere game. Taking perforce 20 per cent. again, and remembering that so long as the slides are not moved every figure on the upper scale is 20 per cent. on the one below, we proceed as follows: The setting itself gives us the first year's amount—120; now find 120 on the lower scale (shown as 1.2), and above it we get 144, amount at end of second year; again running the eye in zigzag fashion down to 144, we find over it 173 for the end of the third year, and at the end of the fourth year we see that our £100 has considerably more than doubled itself. The scale we are using is roughly drawn without proper instruments, and I have not given it the minute scorings that will be found on a well-made rule, but the approximate accuracy of our "bird's-eye" calculations is proved by the application of the rule that any sum of money will double itself (very nearly) in the Psalmist's span of life divided by the rate per cent.

This procedure as described is fairly easy, but in practice the calculation of compound interest would be found easier still through the use of the "cursor." This is a small carrier running along the slide-rule's face, containing a glass with a perpendicular hair-line which is used to mark one factor while the other is being brought to it, just as in using tables one keeps a finger on the column while tracing the line. (When the cursor is referred to, it is the hair-line that is understood.) With it, all that is necessary in the case under consideration, is to set 10 under 12, bring the cursor to 12 on the *lower* scale, and draw the slide along till 10 is under the cursor—that is, till it is where 12 was; and go on simply moving the cursor to 12, and dragging the slide after it, for the required number of years, when the final result will be found over the final setting of the cursor.

Another calculation in the same category involving no small amount of work by the arithmetical method lies in discovering how long it will take to pay off plant or machinery bought on the instalment plan, with interest running on balances. We proceed as described above for compound interest, but at the end of each year deduct the instalment. Suppose this to be £300 a year on a £1,000 machine. We keep, of course, to the extravagant 20 per cent. Adding another imaginary 0 to each scale, we get at the end of the first year 1000+200—300, or 900; at the second, 900+180—300, or 780; running the eye now to the other end of the scale, over 780 we get 936, which less 300 yields 636 for the third year, fourth year roughly 460, fifth 255, and the sixth year wipes it off.

Now for proportional parts. A shipment of goods landed consists of one case of 50,000 cheap envelopes, worth £7 10s., another containing 10 reams ledger paper at 50/-, and a third 50 lbs. of type value £10. The measurements of the cases run 60, 22½, and 1½ cu. ft. respectively, and the total freight is £7. What should be charged to each item?

Here it is: Place the total measurement over the total freight, 84 over 7. Under 60 find £5 to be added to the envelopes; under 22½, 1.875, which is £1 17s. 6d., apportioned to the ledger paper, and under 15, which we decimalise for 1½, since in our illustration 1½ is "off the map," we read .125, or 2/6 for the type.

Another illustration. If the printer goes in for Costing, he must apportion his rent according to floor space. Supposing his rent to be £90, covering four departments occupying 130, 150, 200, and 270 sq. ft. respectively. Multiplying our bottom scale this time by 100, we place the total square-footage, 750, under the total rent, £90, and over 130 we get £15 10s.; over 150, £18; over 200, £24; and over 270, £32 10s. No more trouble than that!

Still more valuable, however, is the use of constants and reciprocals. A constant is a mark made over a figure arrived at by calculation, which enables problems which would otherwise involve considerable figuring to be made with just one setting of the scales. A reciprocal, as the name indicates, is another mark on the opposite scale, intended to work with the constant, by which still more abstruse calculations can be as easily effected. To put it perhaps more clearly, they make the slide-rule so far superior to the most elaborate tables as a ready-reckoner that, whereas tables can never give more than two factors and the result—it is impossible to imagine a table giving length, breadth and height with their consequent cubic contents—the slide-rule will give the result of three or four factors at one operation. To take a few instances:—

Four hours' overtime at time and a third on a wage of 34/6 per week of 46 hours. Here we have four factors entering into the calculation—the hours worked, the rate of pay, the extra for overtime, and the weekly hour basis. To get the amount due by the slide-rule, place the constant OT (see illustration, using a visiting card as a cursor) under the rate of wages in shillings, and over 4, representing the hours worked, find 48 pence, the answer. If another man earning the same wage has put in 1¾ hours' overtime, his pay will appear above 1.75—21 pence.

Cost of the paper for 600 labels, 15 out of sheet, at 31/6 per ream of 480 sheets. Place the constant "15 out" over 6, the number of hundreds, and under 31.5 read 2/7½.

Interest on £96 for 3 days at 4 3/16 per cent. per annum. (Again I am forced to take absurd rates—my "slide" won't slide!) Place the constant for the percentage over the number of days, and under the principal find the interest—8d.

Lastly, 5 reams 408 shts. D/Med. 41 lbs. at 3½d. per lb. Bring the constant for the price per lb. under the weight, and over the quantity, 5.85, read the value, 70/-. Just imagine being able to race through the pricing up of one's stock at stock-taking in this way!

There is no magic about all this. The applicability of the constant to any variation in the other factors arises simply from giving effect to the elimination of what is common to all. And since the principle is the same in all, one illustration of the working-out of a constant will point the way for the others as well. Take that of Overtime. The rate of wages will vary, and the number of hours worked will vary; but the third extra for overtime will remain the same whatever the pay, the 46 hours per week stand good for every employee, and, since wages must be exact to a penny and we must therefore reduce the shilling to pence, the multiplying by 12 will come in every time. On paper the problem would be presented thus:—

$$\frac{\text{Wages}}{1} \times \frac{4}{3} \times \frac{1}{46} \times \frac{12}{1} \times \frac{\text{Hours}}{1} = \text{Overtime.}$$

The Miehle

TRADE MARK

represents more than a trade mark. The Two-Revolution Press which bears that name has proved itself to be the best printing machine which any printer can have. It is built for sale in the United Kingdom and Colonies only by Linotype and Machinery Limited, at Altrincham, Cheshire.

It is made in six sizes, double demy to ex. eight crown.

Type matter printed on this press is so sharp, and the impression is so clear and even, that it wins the unqualified admiration of all lovers of fine book work.

For colour work it is unsurpassed.

Every printer, however small, has probably a need for this machine in his office.

We therefore invite enquiries and shall be glad to send a quotation and information as to its new special features.

LINOTYPE & MACHINERY LIMITED

9 KINGSWAY, LONDON

Eliminate the Wages and Hours, and cancel out the rest, and we get:

$$\frac{8}{23} = \frac{1}{2{\cdot}875}$$

so we place the dot for the constant for Overtime at 2.875. Of course, there should be a *line* of constants for some things, such as Interest and Paper Costs, but I did not want to overload my illustration with too much matter.

It should be observed here that to reap the full advantage from the use of the slide-rule one should, if not already conversant with the short cuts in arithmetic that deal with decimals, percentages, etc., take the trouble to memorise the simple rules for expressing pence as decimals of a shilling; shillings and pence as decimals of £1; sheets as decimals of a ream, and vice-versa, together with the decimal equivalents of the common fractional parts, such as one-eighth, .125. The simplest rules I know for this are:

Decimals of a shilling to pence—Multiply by 12, and strike off last figure.

Pence as decimals of a shilling—Multiply by $8\frac{1}{3}$.

S/D as decimals of £1—Multiply the pence by 4, and add five times the shillings, one place to the left. Thus, 15/6 works out:

$$\begin{array}{r} 24 \\ \underline{75} \\ {\cdot}774 \end{array}$$

This is not quite exact, but near enough for practical purposes.

Decimals of £1 as S/D—Divide first two figures by 5, and any carry-over and the third figure by 4.

Sheets as decimals of a ream—Double the quantity and add ten times the first figure; 360 sheets is 720+30, or .75.

These calculations soon become almost automatic, and are well worth mastering. I do not know whether it is possible to obtain a slide-rule graded in quarters and eighths and twelfths, but I would strongly recommend the reader not to be misled by any fancied advantage therein. The decimal system is the simplest and the best.

But by far the most useful service the slide-rule can render the printer lies in estimating, at least in certain classes of work. Probably the most tedious and nerve-racking of all the quotations a printer gives are those for Order, Consignment, Delivery, and other quarter-bound books, in counterfoil, duplicate, triplicate, and quadruplicate. The number of sheets in each varies; the number of books varies; so do the size, the paper, and the presswork. One has an extra ruling; another has all sheets printed instead of one blank; some dispense with the numbering; and yet another must have manilla covers. Others have several formes at sight, involving extra perforating and numbering. In one form or another these constitute a problem in estimating, the work and worry and the danger of error which only a printer can appreciate—certainly not the customer who caps his list of requirements with an airy request for an alternative quotation for several different sizes and quantities! Let us see how the slide-rule can help him here, for help him it most certainly can.

I know it sounds tall talk to affirm that, without once putting pen to paper, it is possible within five seconds to ascertain the total cost of the runs, ruling, cutting, press and hand numbering, perforating, gathering, binding, and trimming, with the ink (black) and binding materials consumed and the "handling" thereon, for any number of quarter-bound books by single books from 1 to 100, in duplicate, triplicate, or quadruplicate, and in any number of leaves per book; that in a few seconds more the cost can be adjusted to take in almost any possible variation of extra ruling or no ruling, all sheets printed, no numbering, brass-rule perforation, manilla covers, two, three, five or any other number "at sight," with due regard to the graded increase in cost of books below ten in number and corresponding reduction where quantities permit printing "two up"; and that in what is left of a minute we can find the cost of the paper for the job, whatever the number cutting out of the sheet, and at any price per ream. Yet that, in sober fact, is what the slide-rule, properly adapted, can do, consistently, accurately, and with such simplicity that a sixth-standard schoolboy could be trusted with its working.

Of course, it only means that a tremendous amount of strenuous and painstaking headwork is in the first place put into the construction of the slide-rule factors, such as would be truly appalling were it not that, being done, it is done once for all, and need never be waded through again. Examination of the problem discloses the fact that it contains two distinct governing elements, one static, the other kinetic. To the first belong the composition, the make-ready, the setting of the ruling pens, and the preliminary work in numbering and perforating—what might be termed the preparatory work. This stands always the same, for one book as for fifty; for a hundred leaves per book or for three hundred. But the paper, ink and binding materials, and all the rest of the labour, vary more or less in direct proportion to the size of the book and the quantity ordered.

The preparatory work, therefore, is outside the scope of this article. Its cost must be assessed separately, as now, though I must say I can see no reason for the sheer guesswork that seems so rife in the computation of the cost of jobbing composition. But that by the way.

The paper, too, though it comes within the second category, is best treated separately, for the reason that, unlike the labour, and unlike the ink and binding materials, it varies so much in itself, in quality, size and price. As already shown, also, its cost is so quickly ascertained with the aid of the slide-rule that it is not worth while having to make the adjustments necessary to secure an inclusive cost. All the rest, however, can go into our constants and reciprocals.

The first step is to draw up an Output chart for the various operations in each size of book likely to be required, showing the number of sheets printed per hour, the number perforated, ruled and gathered, also the numbering, with special attention to the accelerated rate for several at sight; the number of books bound in an hour, the cost of ink per 1,000 impressions and of binding materials per 100 square inches of page surface; and then, having checked and re-checked these most carefully, since a slip here would have far-reaching consequences, the next is to decide on a standard type of book—say, first sheet ruled, printed, perforated and numbered; intermediates, printed, perforated and numbered; last sheet numbered only; and to set out the cost of each size of book in each sequence according to these output figures. This is best done for ten books, as this represents a thousand runs in "100 in dup," which is a fair criterion, since all quantities exceeding this can be reckoned proportionally. It is a mistake to sup-

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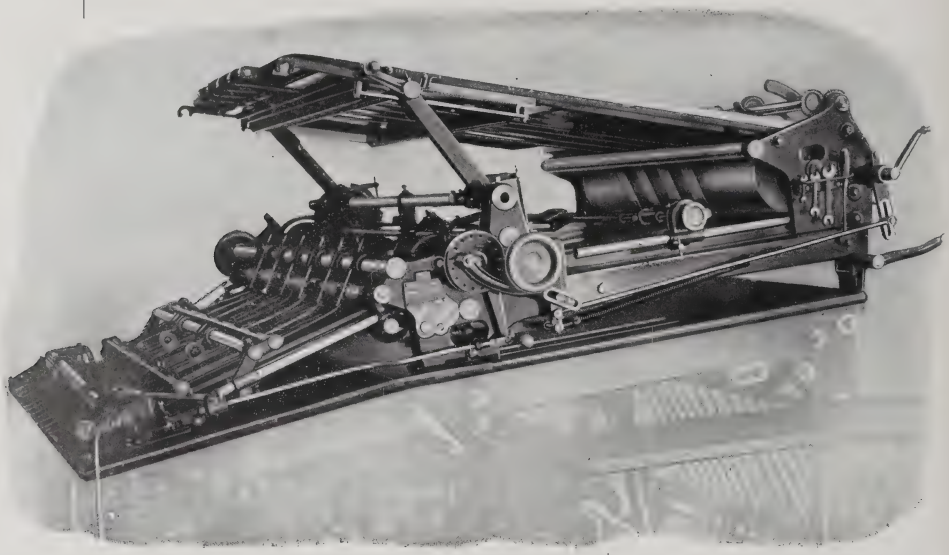

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pose, as some do, that a hundred thousand sheets *must* be worked in less time proportionally than ten thousand, for while it is true that dexterity improves with the repetition of effort, so also does industrial fatigue. The increasing cheapness in the finished book arises from the decreasing incidence of the cost of composition and make-ready, but above 10 or 12 books the running costs no more diminish than does that of the paper. Except in one way. At a certain point, determined by cost of composition, it pays to print "two up," and in conjunction with the slide-rule under consideration, a table should be drawn up giving the number of books at which this point is reached on the various sizes and styles. If the minimum and maximum times for composition on any particular size of book should be 1 hour and 3 hours respectively, at 4/- per hour, and the machining of the single forme costs 3/- per hour, and the double forme 4/-, then the equation in each case would be expressed thus, assuming that two formes take $1\frac{3}{4}$ times as long to set as one:

(Min.) $4 + 3x = 7 + \frac{1}{2}(4x)$
$x = 3$ (thousand) runs, or 30 books.

(Max.) $12 + 3x = 21 + \frac{1}{2}(4x)$
$x = 9$ (thousand) runs, or 90 books

Of course, there will be a saving on perforating, gathering and binding, too, with "broadside" books, which should not be overlooked.

Conversely, however, one book can certainly not be executed, even on purely kinetic costs, in a tenth of the time of ten books. It seems to take both man and machine on for a thousand runs to get into stride, and there is a small unavoidable loss of time in changing over from one operation to another which, though negligible on large quantities, looms large collectively on one or two books. Besides, the paper and the untrimmed single book have to go just as often into the guilotine as a larger number, and that creates a disproportion; altogether one book costs well over 50 per cent. more than its ratio, and two to eight or nine follow suit in a sliding scale back to normal. The correct place for each figure should therefore be carefully marked from 1 to 9, preferably in Roman numerals. However, for matters of illustration we will let this "lie on the table," and take the drawing as it stands, proceeding to work out the places for the constants and reciprocals, which appear as a triple row of dots at the top of the upper scale for the leaves and sequences, and a single line at the foot of the slide representing the book sizes.

Shall we now taste the firstfruits of our work?

Suppose we wish to know the moving costs of 5 books Crown folio, 100 in quad. Turning to our illustration again, we set the cursor (represented by the fine dotted line) over the 100 dot, and bring the slide along till C2 is in alignment with it. Then over 5 (books) we get 60 (shillings).

Simple enough? And quick enough? That is all there is to it. The result is, of course, another absurd figure owing to the limitations of a fixed illustration; the book-size reciprocals ought to be nearer the middle of the lower scale. But the principle will no doubt be clear as it is.

We have nearly done now; but not quite. There are the variations from normal to be attended to. Some, such as "all sheets printed," will be additions to the cost; others, for instance manilla covers, will be deductions. A table will have to be drawn up, showing the percentage, or rather the perdecimage, of variation in each case, for the figures obtained must be added to or taken from 10, not 100. Let us assume that our five books, of which we have already found the standard cost, are to have an extra printing, no ruling, and three at sight, printed together. The first (the figures are quite arbitrary) we will say adds 2.2; the second deducts .6, and the third puts on 4.4, leaving a plus balance of 6. Our standard cost being 60, we bring 10 on the slide under it; 10+6 is 16, and over 16 we shall find the total cost. This is not shown, but if it were it could be the same as 10 to 16 on the upper scale. Measure this with a strip of paper, and add it to the place where we have brought 10 (slide), *i.e.*, under 60, and we find the final cost to be 96/-.

So much for quarter-bound books. What nas been brought forward, however, by no means exhausts the possibilities of the slide-rule. It can be adapted to the printing, folding and stitching of price lists, to chemists' labels, round or round-cornered, in several colours; to catalogue or book work, or whatever the need may be, so long as one deals purely with the kinetic cost of that work. I commend it to the serious consideration of all who believe in labour-saving methods and accuracy. The slide-rule is not a toy or a curiosity; it is at once the most scientific and most rapid of all calculating machines—and also the most silent, which to the manager who would seek relief in his office from the din of the workroom is an additional boon not to be despised.

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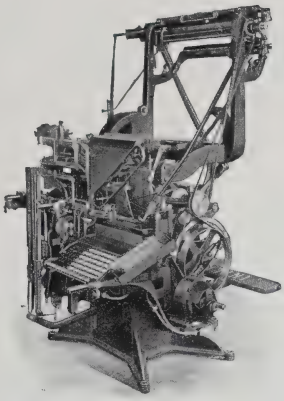

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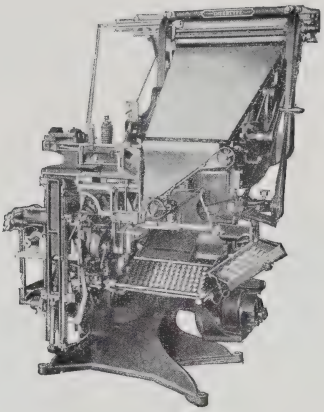

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Determining the Colour Scheme

WHEN a letterpress or litho job has to be printed in more than one colour, the consideration of the colour scheme to be employed is of the greatest importance. If it is required to print in black with a second colour to give relief to, say, initials or borders, the choice of the second colour depends upon the subject, and also the nature of the job itself. If, for example, the portion chosen for the second colour was originally designed for black, the second colour must be a strong one in order that it shall have the necessary strength and vitality. If, on the other hand, the job had been designed to work in two colours, care should be taken that the portion to be treated in the second colour—whether it be an initial, an illustration or a border—should have sufficient weight so that a comparatively light colour or tint may be employed. If this is done the range of colours for the second printing is greatly increased.

It may be taken as axiomatic that if a job to be printed in two colours looks well when printed entirely in black, it will not be successful when it is broken up for two colours. The choice of the second colour depends upon the purpose for which the work has to be used. A strong full vermilion is always effective, and will make a fair result of a job that is not designed for two-colour working. In using reds it is best to avoid bluish reds such as geranium lake, which, although they may appeal to some tastes, are usually not so dignified as pure vermilion red. The old advice to use the second colour sparingly should invariably be followed. The purpose of the second printing is to give emphasis, and if spots of the second colour are placed promiscuously, the concentration that the second colour is designed to stress is entirely negatived; this remark, of course, applies particularly to rubrication, but not to border designs.

For the portion to be treated in the second colour, red, orange, or yellow may be chosen for a vigorous treatment; whilst if a restrained effect is desired, blues and greens or occasionally browns may be employed. In the selection and making of tints there is great scope for the proofer or the printer who possesses an appreciation of colour values. The mixing of tints will be dealt with in a later paragraph after the question of two-colour schemes has been dealt with.

In order to devise satisfactory colour schemes in two colours, some little consideration of elementary colour principles is necessary. A pleasant colour scheme usually consists of two complementary colours: complementary colours are those which when superimposed produce a black or neutral grey. With reference to tables of complementaries, a simple diagram will be found of some assistance.

Draw a triangle and at the apex put orange-red, the right-hand corner green, and at the left-hand corner violet. Draw another triangle upside down, so that there are six points roughly equidistant round the edge, the overlapping triangles forming a hexagon in the middle. At the bottom point of the second triangle put blue, at the top right hand yellow, and at the left hand magenta: this triangle can be easily remembered, and its usefulness lies in the fact that opposite points give complementary colours: thus green is complementary to magenta, orange-red to blue, and so on. Travelling round the points starting at the orange-red, it will be seen that the spectrum colours are given, and the intermediate between the points can be quite easily judged. Between the violet and the orange-red are colours which are not included in the spectrum, and starting from violet they include purple, magenta and other bluish reds. With this diagram a fair selection of two-colour schemes can be formed, but they represent the extremes of colour contrasts, and therefore can only be used when the most glaring and striking effects are required.

The effect of pure colour is remarkable, and this can sometimes be used to great advantage, as shown by some exponents of modern letterpress printing, who in their colour schemes use a brilliant emerald green, a strong orange, or a vivid blue without any hesitation. By varying the purity of the colour the greatest possible retiring colours such as sober greens or blues may be selected. By the admixture of white pigment "reduced scales" or tints are formed, whilst the addition of black, even in minute quantities, gives "darkened scales" or shades of the original hue. Broken tints are formed by the addition of grey. In forming tints it is by no means always easy to secure the exact tone, as the majority of pigments when they are reduced in intensity change their hues; this is particularly noticeable in those colours which, even in their full strength, have more than one colour predominating, such, for example, as magenta, malachite green or geranium lake. Tints should be mixed from clean, strong, so-called saturated colours; the colour lakes mostly conform to this requirement, and give satisfactory results providing they do not fade. Where a clean tint is required, the reduction of the pigment by the use of tinting medium will, of course, give an entirely different effect from that produced by the addition of a white pigment. The following table gives approximate pairs of complementaries:

Spectrum red and green blue.
Vermilion and less green blue.
Red lead and Prussian blue.
Orange and Antwerp blue.
Orange yellow and pure blue.
Yellow and real ultramarine blue.
Greenish yellow and French ultramarine blue.
Yellow green and violet.
Green and purple.
Emerald green and red purple.
Blue green and carmine.

It is possible to form two-colour schemes which are not contrasts, but harmonies, and to construct such schemes requires some little consideration in order that the principle shall be properly understood. It is evident that two-colour schemes may be built up of any colour with another which is approximately a tint of itself; but if colours are to be used which are near to one another in our colour diagram, considerable care must be exercised; thus nothing can be more unpleasant than to use a vermilion with a bluish red such as magenta or crimson lake in combination. On the other hand, a yellow and green can be made to form a perfectly satisfactory scheme. Chevreul gives the following as being satisfactory schemes; these include both strong contrasts and those that may be described as harmonies:

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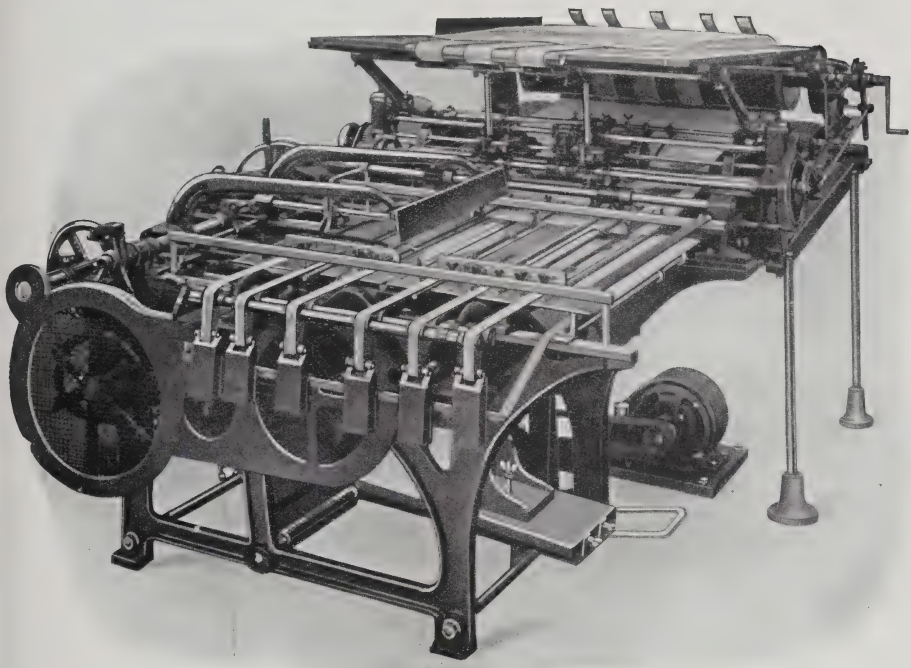

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Red lead and Antwerp blue.
Red lead and yellow green.
Red lead and yellow orange.
Orange with blue or green.
Golden orange and ultramarine.
Golden orange and violet.
Golden orange and purple.
Yellow and violet.
Yellow and purple red.
Dark yellow and green (?).
Greenish yellow and violet.
Golden yellow and purple.
Grass green and violet (best when pale).
Antwerp blue and Naples yellow.
Antwerp blue and light carmine.
Antwerp blue and ultramarine.

To make a good colourist requires both a natural colour sense, study and experiment; lacking these, no set of rules can produce a colour scheme which will give just that note of originality necessary to make the job a noteworthy one.—R.B.F.

Good Work is the Best Advertisement for the Printer

THE printer whose job it so often is to compose and set out advertisements for other people, too often fails to grasp fully the fact that whilst he is advertising another firm's goods he is at the same time advertising his own.

If it is a catalogue that may perhaps be sent through the post to several of the firm's customers, then it is up to the printer to see that both printing and composition are equally good; should the printing be poor and trying to the eyes, then nine out of ten people who receive a copy will not trouble to read it, and if the description of the goods advertised lacks interest, then it will fail to hold the attention, and the catalogue will either be thrown aside or tossed into the waste paper basket unread. Thus the printer to whom was entrusted the work will suffer, and his client's business—although it may not directly feel any depreciation—will certainly not benefit, and as the outlay by the firm will probably have been considerable, the printer is not likely to get another order for work of mediocre craftsmanship. On the other hand, a thoughtful and carefully got-up catalogue or brochure will compel attention and bring trade. The recipients—often business people themselves—will naturally look for the name of the printer, and probably make a mental note of it for their own future requirements, so that the printer in advertising his client's goods, is automatically advertising his own at the same time.

It may be that the printer is new to his job, and lack of experience prevents him from imparting to his clients the necessary information that will give value to their advertisement; in that case then he would be wise if he went to a man who possessed that knowledge and had his copy prepared before submitting a proof; but, if on the other hand, he has been years in the trade, and either from lack of initiative or want of interest in his craft has failed to acquire the necessary knowledge that will be of value to his customer, then it is time he relinquished his job. It is all very well for the printer to tell his clients what his plant can do—how much work it can turn out in an hour—this may be interesting to himself, but what really concerns the customer is the quality of the work; quality goes before quantity if the work is to be first class; mediocrity might perhaps pass in the case of a hand bill given away in the street, but even then the printer's name usually appears at the bottom of the leaflet, and a casual recipient of one of these bills might be a possible future customer. So that in the long run it pays the printer to do his best, no matter what the job, for his work advertises itself

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MESSRS. SPALDING & HODGE, who are displaying a commendable activity in the flat paper trade just now, have introduced a new and attractive dull finished art paper called Mellowmatt, suitable for good catalogue work, and an offset chrome matt finished paper suitable for clear detail work. Both these papers are excellent, and are commended to the attention of the printing trade.

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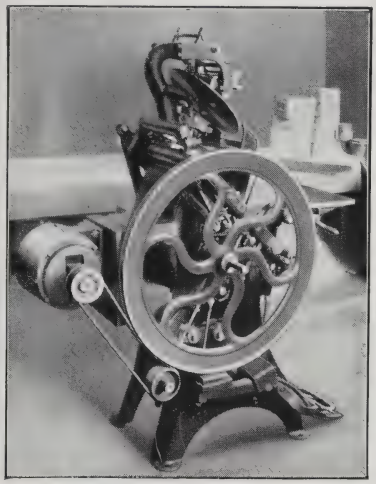

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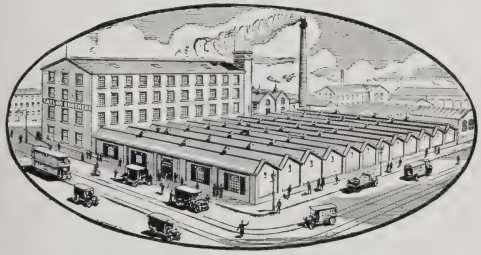

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London Printing Students' Specimens

Examples from The London School of Printing and Kindred Trades

THE excellent results of the second session's work at the London School of Printing are now before us in the form of a Year Book and sundry additional little pamphlets. In its first year in Stamford Street the school produced a collection of specimens which was highly commendable, and the results of the second year's work show that in every department the school is now in a high state of efficiency. The Year Book is full of practical exercises throughout. Facing the title page is a reproduction of 61 Stamford Street in 1784, which retains the "flavour" of the prints of the period remarkably well. In a foreword the Principal explains the ideas which have led him to direct the collection of students' examples along the lines which have been adopted. He says: "The examples of work in the Year Book must be left to speak for themselves, and there is no doubt that those fully conversant with the technique of the various sections of the craft will realise the value of the instruction and the results obtained from students who are changing every four hours. For instance, the eight pages of colour work were printed under conditions which do not tend to obtain the best results, but they taught a most valuable lesson. The colour blocks, which had passed the 'first flush of their youth,' were loaned by a friend of the school, and, whilst the work of printing from these blocks would have been considered quite a difficult task, it was decided to take electros from them and print from the duplicate plates. This provided excellent instruction and practice to both electrotyper and printer, and if such work can be produced under these unfavourable conditions, much better results could certainly be obtained with less effort if the conditions had been more favourable."

"Every attention is given to the highest representation of the printing art in the work done in the school, but the first demand is that the work shall be produced under similar conditions to those attaining in a modern printing office, and whilst all the work is dealt with from 'a commercial basis,' the instruction not only embraces 'everyday needs' but what is sometimes called 'artistic and high-class printing,' which, interpreted in the terms of applied art, is but the well-doing of that which needs doing."

The session which has just closed has been a remarkable one for the school. There were nearly two thousand individual students registered in the classes covering various sections of the industry, and two hundred and sixty-seven employers paid the fees of one thousand and sixty students: one thousand and thirty attended during working hours. It is undoubtedly gratifying to find that six hundred of the students were entrants for the examination at Stationers' Hall, and that all the ten medals and special prizes given by the Worshipful Company of Stationers were awarded to students of the school. Special mention is made of the attention that has been devoted to the photo-lithographic department, to which reference is made elsewhere in these columns.

Before the beginning of the next session alterations will be commenced to provide an additional storey to the present building, at a cost of £11,000, to increase the accommodation, thus completing the scheme as planned before the school was transferred from St. Bride's.

The volume contains a number of interesting articles. The first of these is an appreciation of the work of the school by Mr. G. W. Jones, which is set in his Venezia type by one of the students and printed in the school; in every way a pleasant piece of work. Among the articles is a useful contribution by Mr. Henry Lewis Bullen on "A Defect in the Education of Compositors." Mr. Bullen's writing is invariably thoughtful and instructive, and for this reason his article is reprinted on another page.

In the letterpress department the machine setting is extremely good, and we should all be grateful for the reprint of Rudyard Kipling's Rectorial Address at St. Andrew's. Our personal feeling would have been in favour of using a more classic type than the Clearface for work of this kind; but this is only our own view, and the pages are quite even in colour, and the flowers, with which they are surrounded, are quite in harmony.

The section devoted to Mementoes of Memorable Nights at the Press Club includes some interesting personal caricatures of notabilities. The menus of the occasions when these gentlemen were present will no doubt be greatly prized by those fortunate enough to possess them. The sixteen pages of halftone process printing includes practically the whole range of subjects which the letterpress printer is likely to have to deal with, together with two or three colour work printings from colour electros, which are referred to in the foreword, and line blocks and pencil drawings in halftone, which are always a good test of craftsmanship.

A portion of the section devoted to display composition gives a number of alternative settings for a catalogue cover. The students have made a good selection of the types for such a task, and the display and decoration are both dignified and restrained.

The examples of mechanical display composition are highly creditable, and are of considerable practical value. At the end of the volume the course of lectures given at Stationers' Hall are included. These have already been mentioned in our columns.

We must make special reference to the exceptionally fine work that the school is doing in photo-litho offset printing. One of the insets is a reproduction in four colours of the Madonna in prayer, by Sassoferrato, which has also been used for a calendar. This reproduction has been done in the school, and printed in four colours without any additional colours to build up the subject and rectify colour values. The smoothness of the flesh tints and the correctness of colours in this example are most commendable. On the back of the print the Principal makes a short statement on the manner in which it has been produced. A number of other examples produced by the same process are also given. Four reproductions of etchings by E. Herbert Whydale, A.R.E., could not be better done.

THE ORIGINAL BREHMER WIRE STITCHING MACHINES

No. 4a NEW STYLE

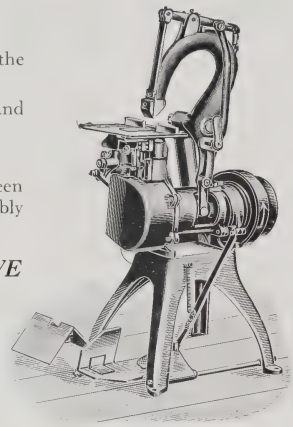
Capacity up to $\frac{7}{8}$ inch, through the side or fold, from the thinnest (2 sheets), with 20-30 gauge wire.

Supplied for power, and fitted with flat table, saddle and trough. Output up to 120 stitches per minute.

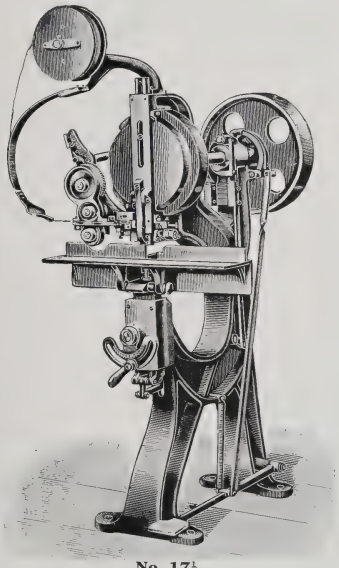
Twelve different depths of stitches.

On the latest models, an improved silent clutch has been fitted, and all the main parts have been considerably strengthened.

OVER 9,650 OF THESE No. 4a's HAVE BEEN SOLD.



No. 4a



No. 17½

No. 17½

Capacity **1**$\frac{5}{8}$ inches with clenching, **2**$\frac{3}{4}$ inches by stitching through both sides of the book.

Fitted with flat table and saddle for stitching through side or fold.

Latest machines are fitted with improved friction strap adjustment and silent clutch.

Sixteen depths of stitches can be used.

LOWEST PRICES and Quickest Deliveries.

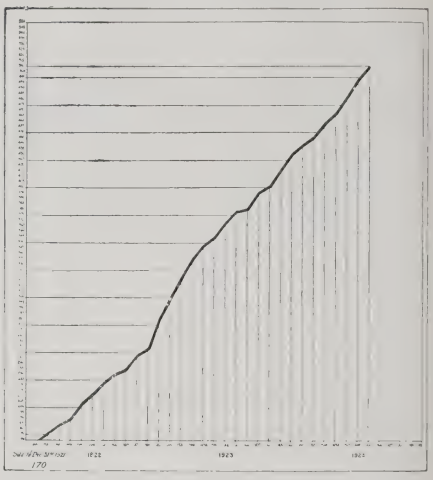
FULL PARTICULARS FROM

Aug. Brehmer's British Successor

OFFICIAL AGENT to GEBRUDER BREHMER
the Sole Manufacturers of the original Brehmer Machines

12, CITY ROAD, - LONDON, E.C.1

Net Sales



To Printers in the British Isles.

Greater than all competitive makes combined over this period.

There must be a reason !

Frytype MELTING POTS

FRY'S METAL FOUNDRY,

25-42, HOLLAND ST., BLACKFRIARS, LONDON, S.E.1.

Branches:

MANCHESTER BRISTOL GLASGOW DUBLIN

The envelope containing the various specimens is made to form a useful advertisement of the school, with the statement that the high level bridge to efficiency is *via* the London School of Printing and Kindred Trades, whilst the carton containing the examples is decorated with two bands, the upper one indicating the early methods of writing, type printing and lithography, whilst that below illustrates the modern methods of production.

The London Printing School Chronicle, which is a broadside, gives the results of the session's work and the list of awards in the examinations and names of the prize winners, together with a brief summary of the courses for the new session.

The experience of last year, when a number of applicants had to be refused owing to lack of accommodation, shows the necessity of early enrolment in the classes. Students will be enrolled during the week 15th to 19th September, and the classes will start on 22nd September, and early application is advised in order to avoid disappointment. Whole time classes begin on 1st September.

The school is governed by representatives elected by the trade organisations in London, including men, overseers, and masters, who collectively subscribe nearly £3,000 per annum towards its maintenance.

Paper Standardisation

On the recommendation of the Costing Committee, the Council of the Federation of Master Printers has unanimously reaffirmed its approval of the methods of standardisation that have been considered and approved at the annual meetings of the Federation.

The Council considers that paper standardisation will eliminate errors in calculation, etc., simplify the keeping of stocks and records, reduce the varieties of stock kept by paper dealers and others, and, therefore, reduce the cost of paper in various ways.

In order to carry through the standardisation of stock papers the Council considers it desirable that master printers who desire this improvement should express their willingness to give preference to those paper agents and dealers who adopt the approved standard methods.

The suggested methods of standardisation of paper and beards are as follows:—

1. All papers to be sold by weight and by the thousand sheets, instead of by reams containing a varying number of sheets, or by grosses, etc. Sheets to be packed in thousands, 500's, 250's or 100's, according to size and weight. Hand-made papers are not to be included in standardisation, and are to be sold as at present.

Printers work out their estimates, and sell per thousand, and as they buy paper in reams containing a varying number of sheets, errors are frequent and calculations unnecessarily complicated. When all purchases and calculations are on a thousand sheets, errors will be reduced and calculations simplified.

The checking of invoices and keeping of records will be simplified, as instead of dealing with reams, quires and sheets, the addition of figures automatically converts the sheets into thousands.

The price of small quantities of paper is very easy to calculate, as the price of any decimal number of sheets is found by moving the decimal point.

	Pence.
If 1,000 sheets cost 24s. 6d. ...	= 294
1 sheet costs (three figures of decimals)	= .294
10 sheets cost (two figures of decimals)	= 2.94
100 sheets cost (one figure of decimals)	= 29.4

2. All boards, ivory, paste, etc. (but excluding millboards and strawboards) to be cut to standard sizes and sold per thousand, and by standard thickness number. Boards to be packed in thousands, 500's, 250's or 100's, according to size and weight.

3. Standard sizes to be agreed on.

At present the sizes of named papers vary considerably with different makers, and difficulties arise, and enquiries have to be made to find the size of stock papers. These difficulties will be avoided when standardisation is agreed on.

4. In order to reduce stocks and have the advantage of buying standard weights from any source, standard weights for the usual sizes stocked, to be agreed on. This will ensure the same equivalent weight in different sizes being obtainable.

Standard weights would be ordered by a "substance number," using double large post as a basis. Thus, if a printer wishes to order paper equivalent to 80 lbs. double large post 1,000 sheets, the substance number is "80," and he could order double crown, quad demy, double royal, or any other size by this number, knowing that he would get the equivalent weight. Under the present conditions he would have to calculate or refer to tables for the equivalent weights in each size. He might not under present conditions be able to get equivalent weights in all sizes from stock. Substance numbers would be 40, 50, 60, etc., and would thus include all the weights of paper usually stocked.

Standard weights would reduce the cost of production and increase the output in paper mills.

It should be clearly understood that the adoption of standardisation will not affect the conditions under which papers made to the order of printers are manufactured. These special orders would be supplied in any size, weight, number of sheets, etc., according to the printer's requirements. For bookwork it is probable that a publisher would continue to supply paper in 516's or 1,032 sheets, as this would provide the necessary overs. When standardisation is adopted paper dealers would stock standard weights, sizes, etc., and in addition would make and stock such special sizes and weights beyond the standards as they consider their own customers would require, and which they think would pay them to keep in stock.

Death of Mr. John Burt

We are informed by Messrs. George Mann & Co., Ltd., that Mr. John Burt, who was for many years associated with this firm, died recently after a long and painful illness.

The Educative Power of the Poster

By Mr. W. E. D. ALLEN (David Allen and Sons)

Paper read at the Advertising Convention

IN the discussion of all questions of education a general fallacy exists of laying supreme importance on schools and universities. Personally, I think that the only educational equipment which a man or woman needs in entering on the world is to be able to read and write. Given an inquisitive and receptive mind all the rest will be added unto him. There is much talk about free education, and many millions are spent annually on drilling into wretched children a mass of irrelevant information—I have suffered from it myself—which is about as much use to them in after life as an umbrella would be to an Arab in a sand storm. The real education of a man or woman comes in the contact and exchange of ideas in every-day life, and I think that the sooner a boy or girl is thrown into the world the more chance they have of developing a first-rate intelligence. The battle of Waterloo may have been won on the playing fields of Eton, but I am pretty sure that no original idea has ever been spawned from a Latin grammar. Take the average working boy or girl going out into the world in their teens, and let us see what enormous facilities for absolutely free education they find all around them. First of all there are, of course, museums and public libraries, which, I believe, the average man frequents more than he will admit—at any rate, most of the fine brains in the Socialist and Trade Union movement have been trained by these media. But, further, there are media which not even the most commonplace and unambitious man can escape, media which are round him all the time, and which are constantly pressing on him and having their influence on his mind—these are what we may call the Three Great P's—the Press, the Pictures and the Posters. The average man to-day has through these Three Great P's the easy means of training his intelligence, increasing his general knowledge, and satisfying his innate love of art. And I will go so far as to say that the normally intelligent working man of to-day, in factory or office, is more a man of the world, more generally knowledgable and well informed that the so-called educated man of fifty years ago, who spent ten or fifteen years of his life languidly wandering through expensive schools and universities before he found his way out into the world.

THE INFLUENCE OF THE POSTER.

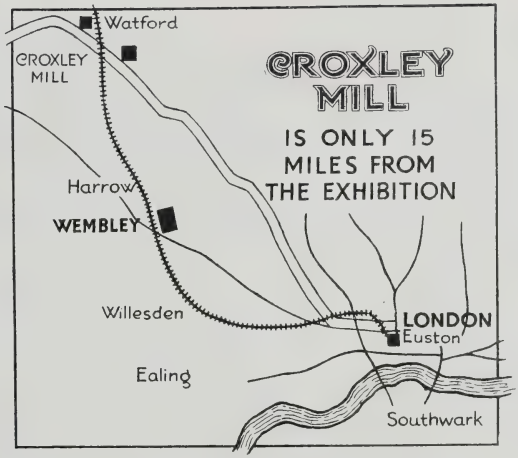
My business now is to examine the educative influence for good or evil of the last of these Three Great P's—and I am going briefly to touch on two aspects of the poster—first on the extent of its influences on the development of the mind of the masses, and secondly, granted this influence, on the responsibility which both billposters and advertisers have in developing this great weapon of publicity in the best interests of the masses. The evils of the poster have been sufficiently canvassed in recent years, and I will not touch upon them, except to point out that the United Billposters' Association is fully conscious of its responsibility to the public, and is constantly exerting its influence among its members, for the removal of unsightly hoardings and for the improvement in methods of posting, both in the interest of the advertiser, who is paying for the job to be well done, and in the interest of the public, who does not like to see dirt and untidiness and shabbiness about the streets. But I should like to point out that much of the agitation against the poster is fictitious—the objections are not spontaneous objections of the general public, but the carking criticism of people who are quite out of touch with the necessities of industrial life, and who have shown in their other political activities that they have little of real human sympathy. In fact, the enemies of the poster are, generally speaking, people who, like other kinds of extremists, have no visible necessity of earning their own bread and butter, and who get hold of some pet fad, and imagine that by ventilating it they are making their contribution to the national work. Elderly peers, for instance, who, emerging from mediæval castles to attend the annual meeting of the Master of Foxhounds' Association, have chortled with rage to observe the sport of kings prostituted to the advertising of whisky, and maiden ladies, who, in process of peregrination from Harrogate to Bath, have been horrified to note the publicity given to their sacred hobby of indigestion. It is hardly necessary to remind you that persons who may be considered to be more in touch with modern life have had nothing but good things to say of the poster. I need only recall the great speech of the Prince of Wales last year, when he referred to the hoardings as the art gallery of the public, or to the frequent tributes of such giants of industry and politics as Lord Leverhulme and Lord Birkenhead.

THE POWER OF THE EYE.

Indeed, two persons, so contrary in the general disiderata of their opinions as Mr. Stanley Baldwin and Mr. Leo Trotsky, have found occasion to draw attention to the power of the eye in modern politics, and thus to infer the potency of the poster. Mr. Baldwin, in a clever speech last year at the annual dinner of the Unionist Association, remarking on the power of the eye, argued that, in the present age of speed and change the people see rather than think. Philosophically, we may join with the late Prime Minister in wondering whether the predominance of the eye in influencing the mind of the people is for good or evil, but commercially and politically we must recognise this predominance as a fact, and we must endeavour to turn it to good effect. We must realise and seize upon the fact that the eye is predominant, and we must appeal to the eye, talk to the eye, sell to the eye. In this era of great hustle the poster is the great hustler; in this era of democracy the poster is the great demagogue, who shouts not only at the street corners, but all along the streets, and over the streets, and under the streets. Millions of people all over the country go by tube and 'bus to their work each day, and by tube and 'bus backward and forward to the country on Saturday and Sunday. You cannot read with any continuity or comfort either in a 'bus or in a tube, or speeding

IF YOU ARE GOING TO WEMBLEY WHY NOT VISIT CROXLEY?

CROXLEY MILLS



MERCHANTS HAVE CROSSED THE SEVEN SEAS TO VISIT THE FAMOUS CROXLEY MILLS BECAUSE IT POSSESSES AN INDIVIDUALITY PECULIARLY ITS OWN.

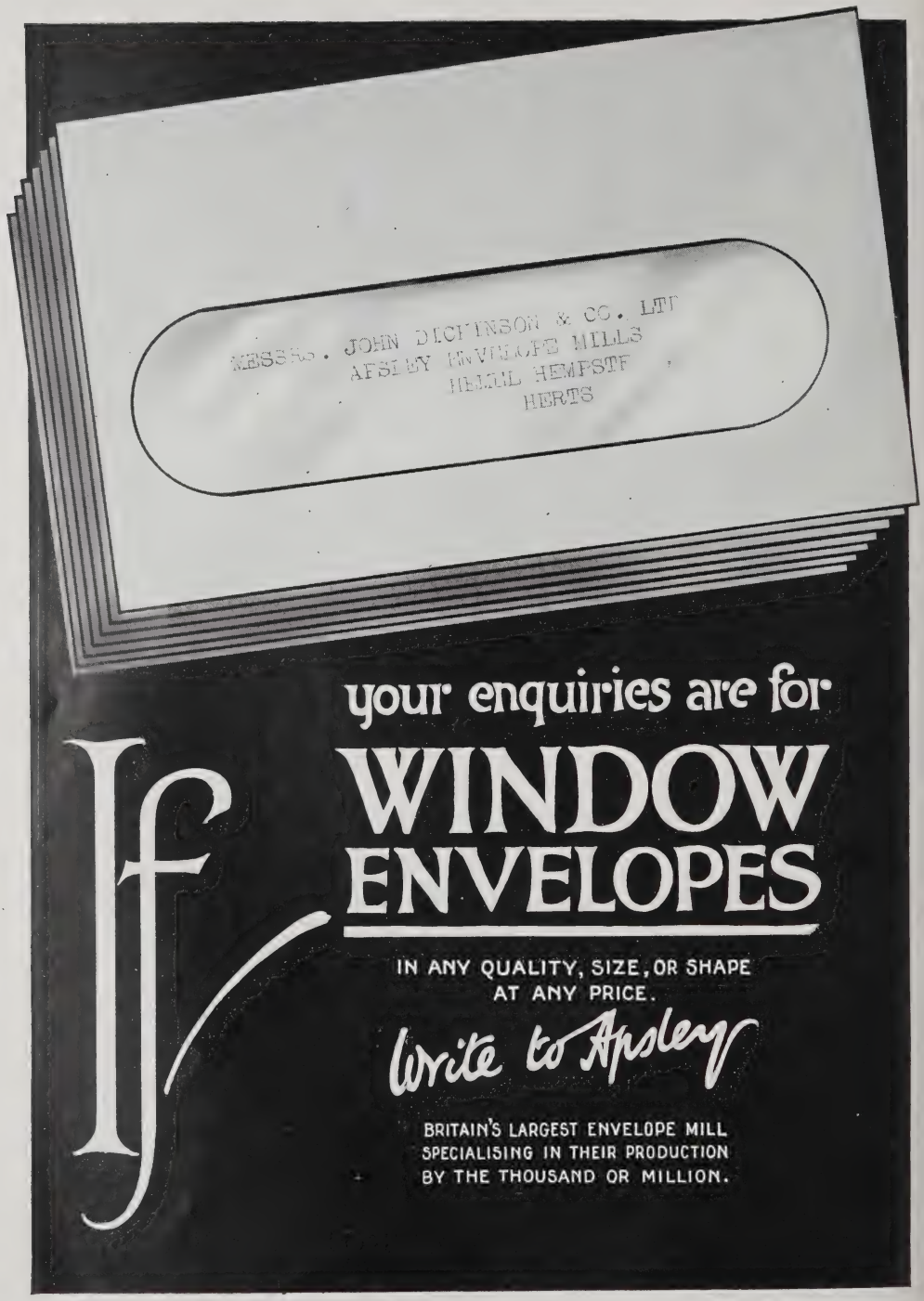
IT IS FOR THIS REASON THAT WE COULD NOT TRANSFER IT—OR PART OF IT—TO WEMBLEY.

WHEN VISITING THE EXHIBITION, WE CORDIALLY INVITE YOU TO VISIT CROXLEY MILLS, AND WE CAN ASSURE YOU IT WILL BE TIME WELL SPENT.

JOHN DICKINSON & CO. LTD

PAPER & BOARD MAKERS

CROXLEY MILLS, WATFORD, HERTS.


MESSRS. JOHN DICKINSON & CO. LTD
APSLEY ENVELOPE MILLS
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your enquiries are for
If
WINDOW
ENVELOPES
IN ANY QUALITY, SIZE, OR SHAPE
AT ANY PRICE.
Write to Apsley
BRITAIN'S LARGEST ENVELOPE MILL
SPECIALISING IN THEIR PRODUCTION
BY THE THOUSAND OR MILLION.

along in one of the myriad light cars which are being put upon the market by hundreds every day, but you can, and must, stare at something: at your boots, or the clouds, or on the pavement, or another man's back, unless you look at the ever-glad and changing colours of the poster. And the poster is a world of delight to the man with eight dreary office hours before or behind him; to the woman tired from shopping, to the romantic little typist or the sporting office boy—hunting pictures, sailing pictures, shooting pictures, pictures of good cheer over whisky, port and brandy, beers and ales and stouts, pictures of family life and matrimonial bliss, pictures of the seaside and the downs and meadows and old castles; pictures of love-making and fresh girls and bronzed and exquisitely-tailored young men; pictures out of history, knights and dons of Spain, and Highland chieftains, ships and the sea, and all the races of the earth—Arabs, Negroes, Japanese, Russian princes, pirates and big game.

THE PEOPLE'S USE OF THE POSTER.

It is a fairyland of the imagination, which appeals in turn to every mind, even to the educated mind, unless is happens to be absolutely feudal. But if we recognise the enormous influence of the poster over the people we must recognise also that the poster must be properly used—to educate the people to improve their minds and to bring to them a realisation of all the great and manifold cheap and easily obtainable comforts of our civilisation. The poster makes the streets look less black than they would look without it, and to the passing man it can make life look less black than some people would like to paint it. The poster cheers the weary as he goes on his way, shows him the sun on a wet day, shows him his holiday at the end of a long year, shows him all the world, all the broad scenes of life, which is so necessary to the individual pursuing his narrow and often seeming hopeless way. The poster is cheerful; in Horace's great words it can help a man to maintain "an equal mind in hard times," that is, it perpetually, by its variety and colour, maintains an easy, happy sense of proportion in every-day life—and a sense of proportion is the best antidote to discontent. Now we come to the commercial aspect of the poster, in which we approach the position of the advertiser. The advertiser knows now that the public likes and wants posters, but he should realise more that the public is not such a mug as it looks—that it is a judge and a connoisseur of posters, and that a bad poster cannot sell to it even good goods. A bad poster is worse than no poster—it does not sell goods, it damns them. What we want on the hoardings is commercial art, not commercialised art. The sales idea must come first, then an artistic conception of it, and lastly, but equally important, a good reproduction. Advertisers must be brought to realise that quality is economy. I am going to take one example of what I consider really effective poster advertising. I am choosing Palm Olive, in order not to cause any heart-burning among English advertisers. I challenge anyone to state that the Palm Olive posters are not a very powerful selling force, quite independently of any other form of advertising. If all the users of the hoardings would take as much care in the design of their posters they would get a much better return for their advertising.

SILENT SALESMEN.

Some advertisers appear to think that it is only necessary for their posters to keep their names before the public. These advertisers are wasting most of their money, for a good poster will do a lot more than that—it's a wonderful silent salesman. The difference in cost between a good poster and a poor one is quite a small matter compared with the actual cost of posting. The rental charges for a good display throughout the United Kingdom are roughly about £10,000 for three months. The necessary posters to fill these spaces cost about one-eighth of this amount, provided the average class of poster one sees on the hoardings to-day is selected. Yet some English advertisers will spend this large amount of money on a design which would be dear at a few shillings. They would be much wiser not to post at all unless they can obtain a design which will charm and attract the public and will sell the goods; 50, 100, or even 200 guineas for a first-class design is a very small matter compared with the rest of the expenditure involved.

Now as to the question of improving the hoardings as distinct from improving the poster. The billposters themselves are, in the larger towns, making continuous efforts to improve the appearance of the hoardings by a judicious arrangement of positions so that the designs and colours of different posters do not clash incongruously, and further by the decoration of the hoardings with imitation frescoes and artistic coloured framework in order to give the impression of a gallery. The billposters are proud of their hoardings, and it is with much wailing and gnashing of teeth that they receive instructions to post cheaply produced and inartistic work. They realise that this work is not only damning the advertiser who has brought it out, but is having an adverse effect on the whole of any hoarding on which it appears, and is consequently reacting on other advertisers. The United Billposters' Association have a Censorship Committee for preventing the appearance of indecent posters, and it is to be hoped that prominent advertisers and advertising men will eventually combine to urge extensions of its powers to the prevention of inartistic and badly-printed posters. The poster business is a great business, worthy of our best efforts; it is, indeed, work that we are entitled to love and to regard as real service to the progress of the community. For it is the very pulse of the great commercial age in which we live—at once the intelligence service of industry and the art school of the masses.

The Romance of Papermaking

THE Manchester Evening News recently gave a brief description of the process of manufacture, and reproduced a photograph of the model machine taken at the time The Sun Paper Mill Co., Ltd., was turning out news-print for its own consumption. To indicate the wonderful rapidity of conversion from pulp to paper, it is pointed out that "a large modern news-print machine can turn out three tons of paper per hour, and makes a "news" 18ft. 6in. in width at the rate of a mile in eight minutes. This renders it possible for a bale of wet pulp reaching the English coast in the morning to be converted into paper on which the afternoon editions of the evening press are printed on the same day.

American Type Design in the Twentieth Century. By Douglas C. McMurtrie. With an Introduction by Frederick W. Goudy. Royal 8vo.; pp. 64. Published by Robert O. Ballou, 6148 Ellis Avenue, Chicago. Price $1.75.

The increasing interest which is being shown in the subject of type by the average man is indicated by the publication of this volume. The study of type and letter forms up to a few years ago was one that was confined to a small number of enthusiastic people who were interested in printing. Even ten years ago—and certainly if we go back twenty years—we find that printed matter was rarely examined critically in so far as the type that had been used was concerned. The arrangement of the page might receive a passing comment, and the machining too, but the actual *form* of the letters was more or less ignored. The influences that have been at work to make the design of type a serious consideration for the printer are invaluable, in that they demonstrate that printing has entered upon a period of renewed life.

Mr. McMurtrie has done a useful service in writing this little book; the collection of types which he shows is of the widest interest, and the comparison of the various faces most instructive. The running commentary, too, is well informed, and the author's judgment, in our view, is almost invariably correct, even when it is coloured with his personal prejudices.

Our author directs his remarks to American typography; but they apply with equal force to this country. He refers to the latter part of the nineteenth century as a dark and discouraging period, and says this was the age of types abnormal in every principle, and the decorated monstrosities that made printing in general, and display composition especially, hideous. He says that the book printing types in use during this time suffered less than those used for display, no doubt referring to the excellent old styles which originated in this country which still maintain their position as the most suitable for straightforward setting, and which have been mentioned by the Government Report on Types as still being the best for ordinary printing. It is indeed remarkable that during this period the excellent models of Jensen, Garamond, Van Dijk and Caslon were set aside.

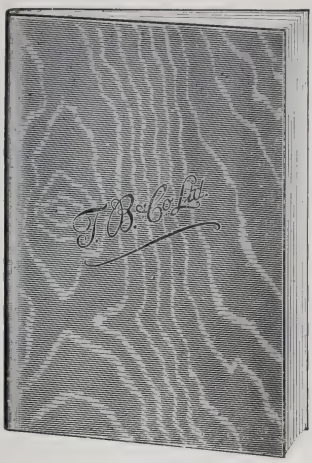
Mr. McMurtrie divides American type designs into two natural classes, namely, those that are reproductions of historic types, and those which are entirely new designs, and proceeds to deal with the influences that have brought about the present position in the industry. The introduction of composing machines caused a constantly increasing amount of setting of magazine and book work to be done by the newer method, and typefounders were thus led to direct their attention to the design of better display types. This period was not a happy one, as the composing machine manufacturers copied the new types almost as quickly as they were produced. The chapter records the action taken, but without success, by the American Typefounders' Company, among others, to make the original type design patentable. It is extraordinary that in such an elaborate and costly an operation as the design and cutting of a series of type, whether for hand setting or for machine, that the originators of the design should have practically no legal protection whatever!

Purists may regret that modern type founding has practically eliminated the punch cutter and replaced him by ingenious and remarkably correct engraving machinery; but we are inclined to agree with Mr. McMurtrie that it is better to copy with minute accuracy the design the artist intended through the medium of the machine, than be compelled to employ a large number of punch cutters who may not possess the requisite feeling properly to interpret the artist's design. Punch cutting in the hands of a master like Prince is an art craft, and no engraving machine can do the work so well. No engraving machine can give the same kind of individuality to the finished production; but the machine has come to stay, and the more recent productions of the type foundries prove conclusively that the machines, if they are properly directed, can fulfil any practical requirements.

The selection of types range from Caslon, Baskerville, Bodoni and Elzevir to Garamond, the Goudy family, Goudy's Hadriano and the Linotype Benedictine, together with an assortment of open faces and tooled letters, swash initials and cursive initials.

Mr. Goudy's considerable introduction adds interest to the volume, and his decisive ideas on the purity of letter forms are expressed in his usual happy style. He has no patience with eccentricity of form, and his final paragraph is very much to the point: "Letters are to be read, not to be used as practice models for designers, or to be moulded by caprice or ignorance into fantastic forms of uncertain meaning. They are not shapes made to display the skill of their designer; they are forms fashioned solely to help the reader."

The book is admirably produced on a paper that has been well selected, and is quarter-bound in a brown paper cover with cloth back. The format is distinctly pleasing, and the printing well done. A complete index both to names of types and to designers is a valuable addition to the book, and the volume is one we strongly recommend to our readers, whether they are printers or advertisers. It is a book to be read by those who wish to become familiar with the subject, and it is a handy work of reference.



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It gives the Prices and shows the Qualities of over **700 Stock Lines** of **Envelopes.**

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The Broadwall Envelope Factory. Stamford Street, London, S.E.1

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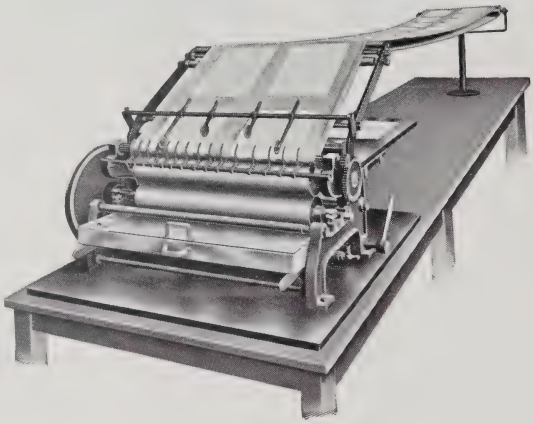
145, FARRINGDON ROAD, LONDON, E.C.1.

Telephone: Clerkenwell 6287.

Specialist in Machines for Glueing, Gumming, Varnishing and Coating.



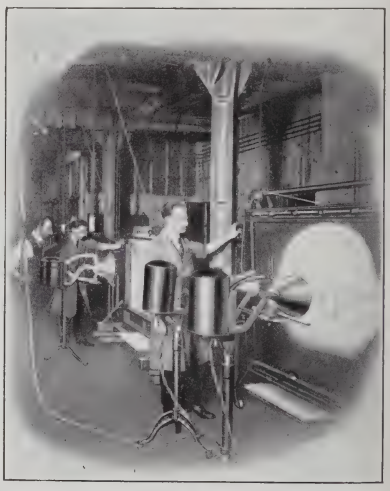
Whole Surface Gumming Machine, fitted with automatic take-off and conveyor for bench.

British Manufacture

For whole surface, label multi strip work, also dealing with paper from the reel and re-winding, with and without drying apparatus.

Machines of solid construction throughout and constructed on the two roller principle

This illustration represents the "Lithotex" Printing-Down Plant in the establishment of a famous London Printer **WHERE TEN "LITHOTEX" PATENT PRINTING FRAMES ARE INSTALLED.** The pedestal Electric Lamps in use are the equally well-known "Lithotex" Pedestal Arc Lamps. These Lamps and patent Frames offer advantages possessed by no other combination, and our users say very clearly and straightforwardly, that regardless of price there are no Frames or Lamps on the market likely to afford equal satisfaction to users.



No firm contemplating producing their own Photo-litho plates can overlook these advantages. Pictorial Machinery and its technical staff make a special study of new movements in the Printing Trade.

PICTORIAL MACHINERY LIMITED,

(Specialists in Machinery and Plant for the Graphic Arts)

Proprietors of "PRINTEX" and "LITHOTEX" Processes and Patents

7, FARRINGDON ROAD, LONDON, E.C.1.

Telephones: Holborn 2720-2721. Telegrams: "Pictograph, London."

The Manchester Guardian Advertising Review

THE layman is inclined to look upon advertising as a crude and elementary device to increase business. Between him and the man who has made the subject a life study there are many grades of knowledge and understanding; but there are few who will not read with profit this admirable review which has been arranged and produced by Mr. C. W. Hobson.

Mr. Hobson has gained for himself an international reputation as an advertising consultant, and his rise to pre-eminence in his profession may be described without any undue exaggeration as meteoric. In his hands a review of advertising was bound to be a notable production, but with his collaborators he has gone a great deal further to raise the standard of the advertising profession. Every phase of advertising is considered in short, effective articles, whether from the aesthetic, legal or psychological aspect. The contributors are anonymous, but they write with evident authority, and in some cases we think we can trace the pen of well-known writers, some of whom are of practical and others of academic status.

Many of the advertisements which are reproduced emanate from Mr. Hobson's own studio. They cover the widest possible range of subject, design and typographical treatment, and form a valuable collection for reference. In our last issue we reprinted one of the articles—that dealing with the typography of advertisement—and we hope on a future occasion to present others to our readers, so that further reference to the contents of the Review may here be omitted. We will, however, give a brief abstract from the leading article "In Justification." There is no suggestion in this of a short cut to commercial success by advertising methods, such as we became accustomed to through the daily press during the sessions of the advertising congress, but a carefully-considered philosophic vindication of advertising as a social as well as a commercial factor in the life of the community:—

"When we come to consider the results of this great output of advertising on the manners and morals of the time, we have to remember that people are generally more ready to learn from that which is not professedly didactic than from that which is. Example is always much stronger than precept. Advertisers are not actuated consciously or primarily by motives of public spirit, and yet in a sense each one has entered upon public life, each one is dealing either for better or worse with the public mind and character of his times, and, in so far as he has begun to employ art and allurement, has begun to play with fire. We cannot suppose that all these voices should cry together, not indeed in chorus, but with great clamour; and that they should show every desirable object in every desirable light; that they should be perpetually planting new desires and stimulating old ones; that such a commotion should be renewed punctually six days in the week and not allowed to drop on the seventh; that it should be reiterated in the weekly and the monthly journals and emphasised by the hoardings so that he who runs *must* read—we cannot suppose that a force like this, new to human experience and to which there has been nothing comparable in the ancient or any former age of the modern world, can fail to bring about changes in the structure and soul of society. On the whole, we may perhaps hope well of its results. It is for the good of the world that the standard of life should rise, and a society is in a healthy state in which in an increasing number of people there is an increasing number of wishes and wants. To the artistic side of life, advertising—in spite of some lingering errors of taste—is beginning to make a real contribution. The posters on the hoardings are now on the whole rather a compliment than an affront to the taste and intelligence of the people. From time to time they exhibit the best work of high artistic genius. Others have acted effectively as national jesters and have added to the gaiety of the times and increased the public stock of harmless pleasures. We have to remember, again, that behind the actual commodity which an advertisement is belauding there is nearly always an idea, and we often find the article recommended in terms of an aspiration. Advertisers are perpetually found—in Emerson's phrase—hitching their wagons to stars, and by this process the stars benefit nearly as much as the wagons, being made visible to many who had not otherwise noticed them. The better care of infants, domestic comfort and cheerfulness and dislike of dirt, attention to the teeth, desire for better personal health, the taste for nice clothes, love of travel, may be mentioned among many other worthy means and graces of life which are being constantly inculcated by advertisers, and inculcated perhaps the better because the teaching is rather insinuated than enforced, and because the approach is not direct, but oblique."

We hope that this excellent publication will not be lost sight of, and that an early opportunity may be taken to publish the matter in book form, with as many illustrations of Mr. Hobson's work as may be practicable. Such a volume would undoubtedly be well received and would be a useful contribution to the literature of the subject.

The format that has been chosen is a happy one: it is in the Monotype Plantin series, and the setting and machining are in every way satisfactory. The printing has been done at the Cloister Press.

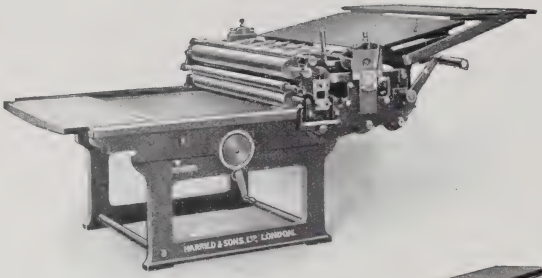
Altogether the Review is worthy both of its producer and The Manchester Guardian. Its publication coincided happily with the International Advertising Congress at Wembley, and its appearance at such an appropriate period should undoubtedly make an effective impression on advertisers and the advertising community, with beneficial results to both.

Dissolution of Partnership

THE partnership hitherto existing between Mr. R. H. Ruddock and Mr. S. J. Baker has been dissolved by mutual consent. Mr. Baker has opened business on his own account as auctioneer, valuer and assessor at 177-178, Fleet Street, E.C.4.

THE LATEST AND MOST EFFICIENT

Self-Inking Proof Presses



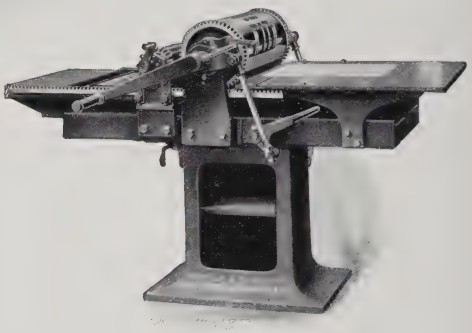
Have beds that are both rigid and adjustable.

Sizes and Styles to suit all requirements.

THE "SPEEDY" PRESS

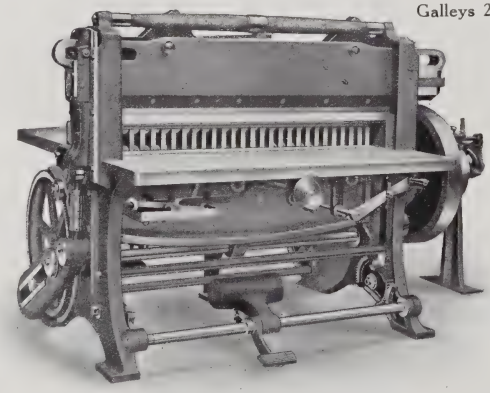
Proofs, Formes or Galleys. Geared Inking. Light Running with quick action. Instantaneous adjustment to any height. Apparatus for lifting rollers. Made in the following sizes: **Double Crown, Double Demy, Double Royal, and Quad Crown.**

Repeat orders from the largest News and Job Printers both in British Isles and Abroad.



"UNIVERSAL" PRESS

Made in one size only, but five different styles, with or without Self-Inking. For rapid production of proofs from Galleys, Formes—Black or colour, up to Demy or Galleys 24 in. long. Size of bed, 27 in. by 21 in.



AUTO CLAMP.—Without weights or friction gears. Holds FULL PILE or FEW SHEETS without any adjustments whatever.

Double Gear Self Clamp

Unequalled for Heavy Duty and Reliability

DOUBLE GEAR KNIFE CARRIAGE

Operated both sides by powerful sliding crank action, not from one side only. Ensures perfect distribution of strains. Avoids bevel gears and other complicated motions. Increases efficiency, reduces running and up-keep costs.

HARRILD & SONS, Ltd.

"Fleet" Works, Norwich Street, Fetter Lane, London, E.C.4

London, September, 1924

Industrial Design

THE improvement of industrial design has now come to be recognised by a number of independent organisations to be of the greatest importance for the advancement of British industry. On every hand we find a keen desire for better fabrics, better furniture, and better books, but unfortunately, it must be admitted that in many cases it is the manufacturers who are actually retarding progress.

Our Continental rivals have for years been more alive to the potent influence of freshness and originality in design in all departments of industry in stimulating their trade, and for a long time prior to the war, Germany was quick to realise the fundamental importance of development along lines such as these, and employed the finest artists in her own country to make designs, as well as to train a younger generation of designers to follow up the work. In some cases English artists whose work was neglected or ignored in this country except by a few far-sighted and appreciative people, were invited by Germany to undertake commissions and were handsomely paid for their services; thus we had the anomaly of designers who were overlooked by English manufacturers working for Germany, and the applied designs being re-introduced into this country either in their original form, or, in some cases, the style being imitated here by our own manufacturers!

Old prejudices die hard, and the middle-aged tradition that people do not understand or appreciate new ideas and freshness in design, is amply disproved when the much maligned public is given an opportunity to make a free choice. In the majority of cases the public is not allowed to choose, but is forced by manufacturers and salesmen to decide between designs which vary, not in their beauty, but in their degrees of ugliness. There is no alternative: the present generation is not being trained to appreciate what is lovely in art and design, but to admire the grotesque; if manufacturers and designers were for a time to produce articles which called for attention on account of their attractive qualities, they would not find an unappreciative public, and, from a commercial standpoint, we feel sure that such a venture would bring ample reward.

It is only by viewing the subject of design as a whole, that we can come to proper appreciation of the position in regard to the improvement of printing. Even to-day we are sometimes faced with the statement that fine printing is only for the few, as commercial printing must inevitably bear the mark of printing that usually carries that name; but if we might begin with commercial printing by improving our daily newspapers, one at least of these—"The Daily Herald"—has demonstrated that a newspaper can be made pleasant to look upon. The Everyman Library has shown that books can be decently proportioned and pleasantly printed, and yet be cheap. Quite a number of small printers have proved that commercial jobbing printing can be well and cheaply done without being "precious".

The competition inaugurated by the Royal Society of Arts, mentioned in another column, is without doubt, a step in the right direction. In some sections the entries have been extremely satisfactory; but in others, notably in book production, they would appear to indicate that the inception of the scheme was better than its organisation, and the Committee we feel sure, must be profoundly disappointed by the small field of competitors. The influence of the competition if properly organised, should be of the greatest possible value, and we hope that arrangements will be made in the forthcoming competition to give the scheme of the society the widest possible publicity. The Committee should be so constituted that every phase of interest of book production should be adequately represented. In the North Court of the Victoria and Albert Museum, is shown a selection of the works that have been submitted, and we think that the negligible response to the invitation to compete should be the subject of immediate investigation on the part of the Committee. Many of our finest craftsmen would no doubt have competed, had the competition been made known to them, and the failure of the schools to respond, must be a matter of surprise to all who are concerned.

The judges' remarks on the attempts in the design of a new type face, do not require any further comment; but the smallness of the response in the sections devoted to letterpress printing is most disappointing. The designs for book illustration are of a distinctly higher order, and the invitation to design a chocolate box, has evidently appealed to the imagination of innumerable students in the Schools of Art, with the best possible results. The number and qualities of the entries in the other sections, give ample proof that if the subject is approached correctly, the results in the next competition in the Book Production section, will compare favourably with those obtained in the other branches of applied art.

Paper Standardisation

THE scheme for the standardisation of paper that has been recommended by the Costing Committee and reaffirmed by the Council of the Federation, should be adopted by the trade with the minimum possible delay.

We are bound hand and foot by our cumbrous system of weights and measures: we are, as a business community bound to waste a large proportion of our time or the time of our clerks. in making unnecessary calculations; some day perhaps, in a new generation we shall realise what all this waste means—what it means not only to English traders in the home market, but more particularly to those who handle export business. But in paper standardisation the industry has the matter in its own hands, and the admirable suggestions that have been put forward are so simple and adequate, that it is difficult to imagine that their adoption will meet with any opposition. Pricing small quantities of paper on the basis of a thousand sheets, makes calculation of cost instantaneous; whilst the use of standard weights for paper which makes a substance number give the relative weight for a sheet of any size, will greatly facilitate both estimating and buying. Standard sizes have not yet been determined, and there is no doubt that it is much more difficult to reach agreement in this part of the subject than in the others. There can be, however, little reason for the enormous range of sizes in which paper is now supplied, which only causes confusion and also waste in manufacture and in cutting. The American Bureau of Standards Department of Commerce at Washington, has devoted a good deal of attention to this subject, and it would be of the greatest possible advantage if a system of sizes uniform to both countries could be devised.

A Story of Smart Advertising

MR. COLVER GORDON, head of an important advertising agency in the United States, at the recent Advertising Convention told the story of some expeditious work in connection with outdoor advertising:—

I am going to tell you about the co-operation in the United States of our billposting companies in the way of national advertising. The organisation is such that we are able to cover every part of the United States and Canada at a given time, and I am going to relate to you an instance where we pulled over a tremendous scoop in connection with the posters that were issued by the L. E. Waterman Company, the manufacturers of the Waterman's Ideal Fountain Pen, at the time of the Armistice and at the time of the signing of the Peace Treaty. The Waterman Company used what we call a 24-sheet poster, which is 20 foot long and 9 foot high, and they have used these at various times throughout the United States and Canada, and at the time of the Armistice it had been arranged to put out a map of Europe showing the fighting line. They did not know, and no one knew, when the Armistice would be signed. The war might have lasted another year, so far as they knew, so they had a map of Europe prepared, on a poster, and the poster was all printed in advance, with the exception of the sheets showing the fighting line—the idea being to wait until the last minute and have these extra sheets printed up to date in time to have the poster go on the boards during the Christmas holiday season of 1918. Out of a clear sky came the signing of the Armistice. By having the lithographers work night and day, the extra sheets were printed and posters were displayed in New York City and vicinity within 24 hours of the signing of the Armistice, and were displayed throughout the United States and Canada as far west as California, inside of a week. The map poster not only showed the latest fighting line, but the neutral zone as well. The promptness of the posting and the timeliness of the copy resulted in numerous comments both by the advertising profession and the trade, and the Waterman Company received many letters commending them on their wonderful poster campaign.

In anticipation of the actual signing of the Treaty of Peace, they prepared a 24-sheet poster that for beauty of design and fidelity of execution will rank as one of the finest evidences of poster work ever done. Accurate in historical detail, it carried out faithfully the colours of the uniform worn by the various governmental representatives who took part in the final negotiations. No one knew just when the Peace Treaty would be signed, but as it was necessary to reserve space on the poster boards in certain cities and take advantage of the space until the Treaty was actually signed a "teaser" poster was posted. Merely an area of white paper upon which was written the phrase: "Will they sign it?" with a big question mark. Elaborate preparations had been set in motion for the time when the cables brought the great news. Not only were the posters printed, but they were distributed. Arrangements had been made with the billposters in every principal city and town in the United States and Canada to have the posters go on to the boards the moment Peace was signed and the news confirmed. Every billposter had a liberal consignment of 24-sheet posters, and telegrams were listed in the Western Union Telegraph office at headquarters, ready to flash over the wires to the billposters, as soon as the cable was received from Paris and verified. The official cable came in at 10.34 a.m., which would be 3.34 p.m. Paris time. A few minutes later, the flood of telegrams were released at the Western Union. Locally, in New York, the billposting concern scheduled to handle the metropolitan area, was also advised—to be exact, at 10.35 a.m. At 10.45 a.m., June 28, 1919, the first 24-sheet Peace poster for the Waterman Company was put up in the Times Square district and in other central locations in New York, while the newspaper bulletin boards were still sizzling with their first reports. As a matter of fact, the Waterman posters were up in Times Square before the first newspaper extras were on the streets. This same progressive measure was being enacted in other large cities—Chicago, Los Angeles, Seattle, etc., within a few minutes after a word was received in New York. On the same afternoon over 200 telegrams were received from as many cities stating the exact hour of the posting and the success of the enterprise. In the large majority of cases the posters were up within an hour after receiving the official cable.

As a strange coincidence, the clock which appears in the Peace poster shows the time as 3.37 p.m. Paris time, which is equivalent to 10.37 a.m. New York time.

The carrying out of such contracts could not have been done if it were not for the wonderful organisation of the Poster Advertising Association, and British advertisers can readily understand that if an organisation can carry out campaigns just referred to in an emergency, they can easily carry out national or local poster campaigns, no matter how large, with efficiency.

TRADERS SEEKING

SITES FOR NEW WORKS

SHOULD CONSULT THE

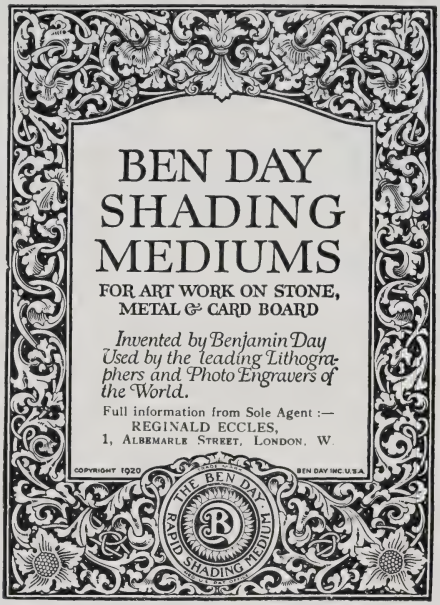
LONDON & NORTH EASTERN RAILWAY CO.'S

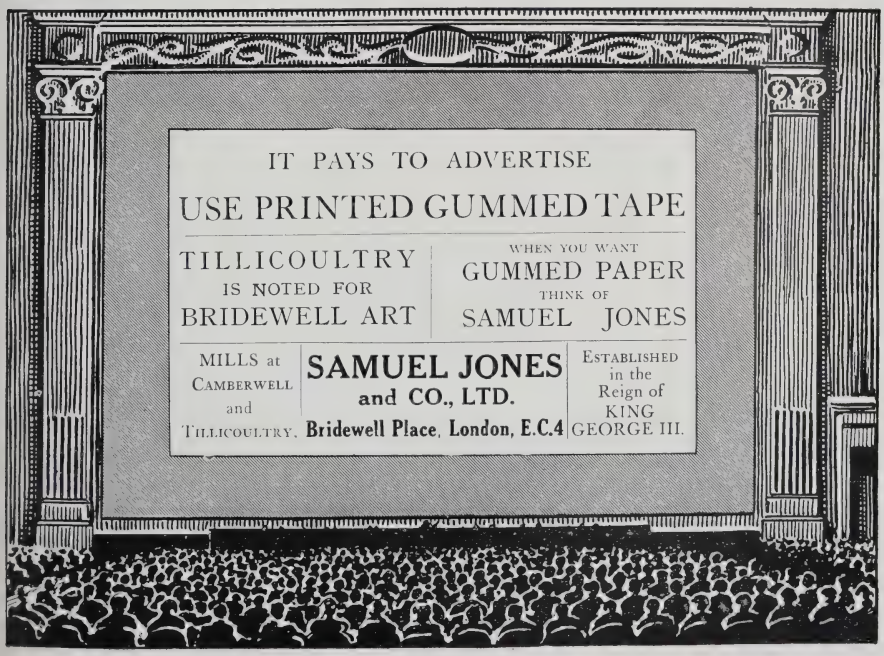
INDUSTRIAL AGENT

for information respecting vacant land, local rates, housing and labour conditions, accessibility of site, means of transport—in fact all that there is to know with regard to setting up new works in the huge area served by the Company.

Enquiries should be addressed:—

INDUSTRIAL AGENT,
L N E R,
KING'S CROSS STATION,
LONDON, N.1.

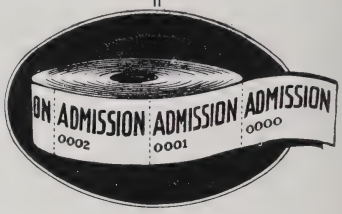




We specialize in Numerical Roll Ticket and Railway Ticket Printing in all its Branches

Admission In Rolls *Tickets*

20% DISCOUNT TO THE TRADE.



It will be to your advantage to send us your enquiries for such work. Full Price List on Application.

Telegrams, "Tickets, Hull." Telephone, 2480 & 2481.

M. Harland & Son Specializing Printers. LIMITED.

Land of Green Ginger, —— Hull.

"IF a man can write a better book, or make a better mouse-trap than his neighbour, even though he live in the woods, the world will make a beaten path to his door."

WIRES: VIGNETTE B'HAM. PHONE: CENTRAL, 3181-2-3-4.

V. SIVITER SMITH & Co. LTD. *With which is Incorporated* ARTHUR COX ILLUSTRATING Co

Designers & Engravers for those to whom quality appeals

SIVITER HOUSE, LUDGATE HILL, BIRMINGHAM

London: 1, NEWMAN ST, OXFORD ST. W.C.1. *Bristol:* 4 TEMPLE STREET

DESIGNED AND ENGRAVED IN OUR OWN STUDIOS

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

A READER has been chiding me about the examples shown in recent issues, urging that they do not possess the same educative value as the work of expert craftsmen. Although my friend may be right in the abstract, I would like to point out it is not the function of these columns to be continually eulogising the work of our finest printers, but to encourage the average printer to try and do better. At the same time I should be pleased to receive from *any* quarter some of these fine specimens, and analyse or build up round them where such is at all possible.

This friendly criticism is most welcome, because I want these columns to give the greatest help to the greatest number; and it must be pointed out, in justice to everyone concerned, that practically all examples—newspaper advertisements excepted—shown in Craftsman's Corner have been contributed, to say nothing of many jobs it has not been possible to handle. I sincerely hope my reader friends will continue to send along any examples which they think will be of general interest—not necessarily their own work, though this is to be preferred.

By way of change I propose in this and the following issue to talk about initial letters from the printer's point of view.

The use of initial letters in printing, as distinct from the work of the illuminator, dates back to the latter half of the fifteenth century, and Erhard Ratdolt, of Venice, was among the first, if not *the* first, to use woodcut initials (known as literæ florentes) about 1475; but it was not until several years later—about 1484—that they were introduced into this country, when Caxton began to use them, although they were not generally adopted until the close of the fifteenth century.

Prior to these times it was the custom for the printer to leave a blank space for initials to be drawn or painted in—a costly and tedious process. In order to reduce errors to a minimum, the printer generally wrote or printed small letters in the blank spaces before passing the sheets on to be completed. In one or two instances it appears that initials were printed in outline, but devoid of ornamentation, as a guide to the illuminator or rubricator. Günther Zainer's earlier initials were so treated.

One can almost imagine those early scribes and illuminators looking upon printers as trying to rob them of their birthright; and being only human, it is quite possible that some of them were not over careful in the way they handled such work. This probably forced the printers, sooner than they might otherwise have done, to seek a means for overcoming the difficulty within the confines of their own walls. And thus woodcut initials came into being. The more elaborate were known as lettres grises, and were used not only as initials proper, but when opportunity afforded as independent decorators.

It by no means followed, however, that the printer designed and cut his own initials—this was the work of the artist and wood cutter; and practically up to the end of the fifteenth century efforts were confined mostly to line drawing and cutting fairly monotone in colour.

To Albrecht Dürer (1471-1528) is credited the start of a new era. Primarily an artist, he later embraced the art of the wood cutter, and through long and deep study evolved cross-hatching (*i.e.*, lines crossing each other, somewhat similar to a lattice). This permitted a far greater range of effects previously impossible.

It may be interesting to interject at this juncture that pear was the wood mostly used by the engraver in those days, and the surface of the block ran parallel to the grain or fibre, on which it was difficult to cut very delicate work or cross lines. It was not until a couple of centuries later, about the time of Thomas Bewick (1753-1828), who is looked upon as the modern (?) reviver of the art of wood engraving, that boxwood came into use, and the blocks cut on end grain—*i.e.*, with the fibre of the wood directed towards the surface of the engraving.

In the sixteenth century the ordinary two-line letter came into use, and was cast in metal by the typefounder.

It was in this same century that John Day was born (1522)—one of the most famous British printers of the time. Prior to his entry into the trade English printing and book illustrating had been gradually deteriorating; and although his fine work had great influence in uplifting craft production generally, these efforts by themselves were not sufficient to stem the ebb tide. Towards the close of his life (in 1584) the woodcut went out of fashion, being replaced by copper engravings—to the detriment of the initial.

During the seventeenth century factotums (or, to use a modern phrase, mortised initial blanks)

ACT III. SCENE 1

A wood with many glades. Flowers grow around in profusion. In the foreground a stream of crystal water wells up out of the ground. Water-lilies and other plants cover the surface of the stream. Gilgamesh enters, searching eagerly for the Plant of Life. Arad-Ea follows slowly.

Gilgamesh THE day wears on. Now every little flower,
That late had mourned the absence of the sun,
Lifts up its wistful face to look on him,
Smiling while still the tears are in its eyes.
And he whose smile fills all the earth with joy
Kisses away his little children's tears,
And song and laughter fill the world once more.
Ah, life is sweet to him who hath no cares,
All sound in every limb! And when I find
This plant I seek for, every joy is mine.
But I have searched in vain amongst these flowers.
O Pilot, that hast brought me to this spot,
Through perils such as mortal never saw—
Horrors that stay the blood within my veins
When memory calls them up: what gain is it
Thus to have traversed things unspeakable
If at the end I find not what I sought?
Wilt thou not help once more thy helpless charge?

Arad-Ea Nay, wanderer, I may not help thee here,—
Each for himself life's problem must resolve;
The fear of death, the dread of the unknown,—

95

Example 95—Showing correct paper margins.

were used; they were highly decorative, and frequently conveyed a meaning or had some direct bearing on the work for which they were originally designed. There are still in existence some excellent examples in the work of the Oxford University Press of that period.

Then, in the eighteenth century, Caslon, Baskerville and others resorted to the plain two-line letter, roman and italic, designed to harmonise with their body founts—and the use of the two-line letter to-day, now generally known as Titling letter, is universal.

FAMILY HISTORY AND CHILDHOOD.

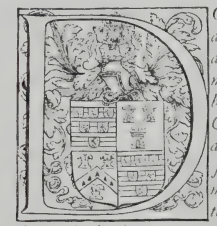
SIR RICHARD VINCENT SUTTON, sixth Baronet, of Norwood Park, county Nottingham, & Benham Valence, Berkshire, born on 26th April, 1891, was the only child of Sir Richard Sutton, the fifth Baronet, by his marriage with Constance, daughter of Sir Vincent Corbet, third Baronet, of Moreton Corbet and Acton Reynold, Shropshire. On both sides he came of the old race of feudal landowners who, under the Sovereign, have ruled and served their country well for many generations. The tradition they created and passed on through the centuries, of personal honour, of disinterested service, of just and generous use of power, wealth, authority—at once the epitome and the outcome of their Christian faith, has been the life-force that made England great, and found its apotheosis in the war. Never was there a time when all that *noblesse oblige* implies involved more sacrifice; never were its obligations more cheerfully accepted and loyally fulfilled than in these tragic years, by the finest element in the country's youth. And among that gallant company Sir Richard Sutton took his natural place, maintaining with the best the standards of personal courage and chivalry for which men look to their leaders, the unselfish devotion that inspires by example, the kindness and courtesy that turns every relation into friendship, until the last, when his life was laid down in the military hospital at Wimereux on 29th November, 1918.

¶ The Sutton Family was established in the Northern Midlands from the time of the Norman Conquest, the main line being the Suttons of Averham who united the names of Sutton and Lexington. Among the distinguished members of this house were Oliver de Sutton, Bishop of Lincoln in the latter part of the thirteenth century, who completed the cathedral and enriched the see; Sir Richard Sutton of Henry VII's reign, who gave half the endowment of Brasenose College, Oxford, and his kinsman Thomas, who

Example 96—With correct paper margins.

To the Right Honorable Sir

Wylliam Cecill Knight, principall Secretarij to the Queenes Maiesty, and of hir priuie Counsayle, Mayster of the Courtes of VVardes and Lyueries, and Chauncellour of the Vniuersitie of Cambridge: Richard Grafton Citezen of London, wytheth long health wyth encreate of honor.



OVBTLES, YOVR Honor and other maye maruayle, or paraduenture mislyke, that after so many books alreadie set forth, bearing the names and tytles of Chronicles of Englande, I should accomber the Readers superfluouslye with one mo of the same matter: Neuertheleſse, the contentes of thys and the sayde other former bookes being compared, your wisedome can well discerne, and other shall easely perceyue, that this labor of mine was neyther altogether needeleſse nor vnprofitable. For among so many writers, there hath yet none to my knowledge, publiſhed any full, playne and meere Engliſhe historie. For some of them of purpose meaning to write short notes in maner of Annales, commonly called Abridgementes, rather touch the tymes when things were done, then declare the maner of the doyngs, leauing thereby some neceſsitie of larger explication, and referring the desirous Reader to a further serch and study. Other haue dealt but with the

.2. *reignes*

To the gentle Reader.

AS I HAVE (WITH MY no little trauayle) collected this Hiſtory, which I name a Chronicle at large and mere Hiſtory of the affaires of Englande, for that the ſame is not intermixed with foreine affayres: ſo moſt gentle & louyng Reader, I beſeche thee take theſe my ſaid traueyles not only in good part, but alſo pardon the rudeneſſe of my ſtile & lack of learning which I acknowledge, or otherwiſe the ſame ſhould haue beene better furniſhed. But for ſome inſtruction to the better vnderſtanding of mine order obſerued in the diſcourſe of this Hiſtory: I thought beſt to admoniſh thee, that foraſmuch as this Iſland of Briteyn (whereof the greater part is now called England) had the ſame time of creatiō that al the reſt of the earth had: therfore I begin this booke at the creation of the world, and ſo continue the ſame with the bleſſed line and iſſue of Adam̄ by Seth his ſonne, vntō our Sauiour Chriſt. And by the waye, when Brute, as by the teſtimonie of moſt auctthors, firſt entred this Iſland and named it Briteyne: there beginneth mine Hiſtory of this Realme, and from thence lyneally I proceede to the reignes of all ſuch as ſucceeded Brute in ſtate of kings, euen to the tyme of Wylliam the Conquerour, where I begin my ſecond volume, becauſe in the former parte (as maye at large appeere) thys Iſlande being firſt inhabited by Brute,

Example 97. Example 98.

Note the old forms of spelling and alternative and special characters.

In the nineteenth century, and particularly towards the latter part, typefounders everywhere produced initials in great profusion; and in conjunction with the purer forms of typography of to-day artists are again designing initial letters more consistent with the period of type face with which they are to be used, rather than create something which is merely pretty and ornamental.

Among the examples which I now propose to introduce are some *modern* woodcut reproductions of centuries old work possessing real beauty, and which, whilst retaining in detail the essential principles that dominated the production of the originals, there is indicated a freedom of thought and action—assisted possibly by modern tools—which positively precludes the least suggestion of being mere slavish copies. Despite the fact that the originals were unquestionably the work of the finest masters of those days, the modern renderings easily surpasses them *in my opinion*. Having seen the centuries old prints, and compared them side by side, I am convinced that the art of cutting on wood is *not* dead yet in this country.

Interwoven with initials are the other forms of decoration—such as head and tail pieces, fleurons, page ornaments, borders, etc.; but it is impossible to include these within the scope of this article.

Example 95 (letter T, with headpiece) is a woodcut based on some initials produced by Erhard Ratdolt in Venice in 1477. It is white on black ground, criblé. The French word "crible" means a sieve; used in this particular application, it may be translated into "covered or pierced with holes." The reason for such treatment is plain. It breaks up the solid background, and gives a softness to the initial and headpiece consistent with the delicacy in treatment of the initial T.

Take special notice of the headpiece also; in the printer's proof it is a *shade* more grey in colour value than the initial T, this effect being purposely obtained by the "perforations" being slightly larger and closer together—on comparing the amount of paper covered by initial and headpiece respectively you will see such treatment is justified. The initial is the primary decorative feature, and so the headpiece has been made subservient to its interests. This initial T is oblong in shape, so conforming to the shape of the page.

Example 96 (showing initial S with armorial bearings) owes its origin to "Ægesippi Historiographi Fidelis," printed by Ascensius in Paris in 1500; but whereas the initial of Ascensius had black lines of even thickness on white ground, our woodcut is white on black criblé, as Example 95, and shows all the culture and refinement possible for the present-day cutter to put into his work, giving that beautiful softness which is entirely lacking in its fifteenth century model.

Another interesting point. The Ascensius Initial was not an heraldic letter, whereas our modification is so. So far as I can trace, heraldic letters did not appear until early sixteenth century; but as this same Initial is also to be found in Berthelet's "Bibliotheca Eliotæ" of 1559, our modern designer is perfectly justified in adapting these sources of inspiration, at the same time maintaining period work right through the motif—and it is all the better for it. In this later version has been also introduced the Dolphin—a linking up between the masters of old and an expert craftsman of to-day in the person of George W. Jones—to whom I am indebted for Examples 95, 96, 97 and 98, and whose trade mark is "The Sign of the Dolphin." I wonder whether in another 400 years' time some daring soul will again revive these initials—*and how will he treat them?* Examples 95 and 96 are set in Venezia—the property of George W. Jones.

Examples 97 and 98 (double-page spread, showing initials D and A) are a modern rendering of two pages from the edition of "Grafton's Chronicles," printed in London in 1569. The colophon (an inscription at the end of a book, giving printer's name, address, date of completion, etc.) reads as follows: "Imprinted at London by Henry Denham, dwelling in Paternoster. Rowe, *for Richard Tottle and* Humffrey Toye. *Anno* 1569, the last of March. *Seene and allowed according to the order appointed.* ¶Cum priuilegio ad imprimendum solum."

Both initials are woodcuts, black on white ground, and are unique copies of the originals.

This chat on Initials will be continued in our next issue.

APRECIATIONS.

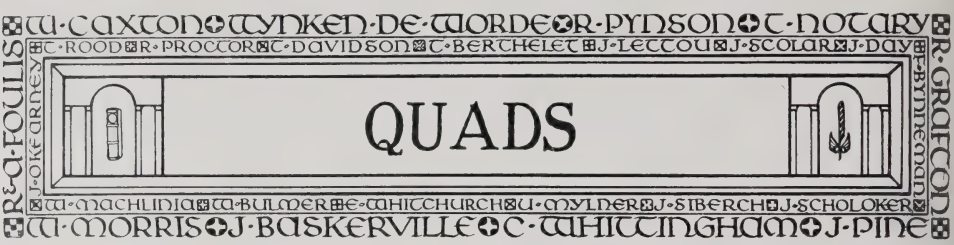
Cooper and Budd, Ltd., *Peckham*.—Your new specimen book, "Types and Ornaments," should prove most helpful to your customers; and I have nothing but praise for it. Thoroughly practical in every detail, there is no "packing"; and the selection of type faces, borders and ornaments are in perfect accord with present day requirements. Showing the alphabet with every size of type is useful—the practical jobs judiciously placed here and there break the monotony of a catalogue. I like your selection of initials immensely, particularly the dainty ornamental French initials, and should be pleased to see one or two examples of their use in actual work when you can spare them. Surely the initials designed in your own studio are worth a name; they show a strength and virility suggestive of your own handiwork—am I right? I have just had another look through your earlier specimen book, "Letterpress Printing: Some Examples of Modern Work," a wonderful catalogue expressive of the capacity and capability of your staff; and in these two volumes have been expressed the ideals of men who *love* their work. The "Peck-a-mite" is always a welcome visitor—many thanks for putting me on your mailing list.

Lydall and Son, *Dulwich*.—Your parcel of samples has almost overwhelmed me by its bulk and variety. Both composition and printing denote careful workmanship. The auctioneer posters and catalogues are very good—the former particularly are a decided breakaway from the "cut-and-dried" style. With regard to your general jobbing, this could be much and easily improved by paying greater attention to the whiting out. Make your "grouping by sense" just a little more pronounced—*i.e.*, keep a little closer together the lines which definitely relate to each other: this helps to strengthen and consolidate. The Escol Porcelain Enamelled Cast-Iron Ware Circular first page would be improved by this treatment, especially if you left out the milled rule beneath each line. This does not emphasise—it detracts. You also get your main lines too low on the "line of vision"; this does not run exactly half-way down a given space, but a little higher than the centre. To mention a few jobs: Tariffs for Private Hire Cars, Programme of Michaelmas Play, Children's Rescue Committee, Escol job mentioned above, King Lear Programme title—the centre main lines should all be higher in the page. You have made good use of the Verona series—and incidentally it has helped you to greater purity in style. Just a parting tip: There is no real need for points at ends of display lines, especially when the next line is in a different size of type; they make work look spotty, and frequently throw lines out of centre. I like your calendar: it is bright and "breezy," and well worth the wall space asked for it.

Harold A. E. Pearce, *Harrow-on-the-Hill*.—Your calendar is dignified and restrained, and shows that excellent taste which one looks for as a matter of course in all work emanating from your printshop. A second printing for the black cross rules was certainly worth the little extra touble.

H. B. N.

All communications for "Craftsman's Corner" should be addressed to H. Naylor, 8, Aubert Park, Highbury, N.5.



QUADS

ACTUALLY a new yarn about the printer's devil! I light upon it in a holiday scamper reading of the "Reminiscences" of that gossipy old boy, Dr. Sayce, oriental scholar and discoverer, and one of the Old Testament Revisionists (nominated by his University).

Thorold Rogers, you may recall, was an Oxford professor who in his heyday, about fifty years ago, was something of a terror. Remarkable to relate, he was a fiery Liberal, or perhaps Radical; and in particular a champion of John Bright, whose speeches he edited. That may account for the fact that a certain letter he sent to The Times failed to secure insertion. I daresay it was to correct some statement The Times had made about John Bright, whom it attacked a good deal, as he attacked The Times.

However that be, Rogers was furious, and wrote to John Walter, The Times proprietor: "You began life, sir, as a printer's devil; you are fitly ending it as the devil's printer." Sayce says that Rogers had no more reason to complain of exclusion by The Times after that explosion.

Here is another Sayce story. Green, who wrote the "Short History of the English People," wrote an article for The People's Magazine, in which he stated that the Church of Chrysostom was still the Church of Keble and Selwyn. (Keble was the Oxford cleric who wrote "The Christian Year," whence come some of our best known hymns; and Selwyn was a muscular Christian who became a famous colonial bishop.) The printer transformed Keble and Selwyn into Kubla and Seluina. The article had to secure the approval of certain committee members of the S.P.C.K. An eminent archdeacon to whom the article was referred returned it with the note:

"Every Anglo-Saxon scholar is, of course, acquainted with the well-known saints Kubla and Seluina, but would it not be well to explain to the general reader who they are?"

Mr. Richard Austen-Leigh, witty as usual, has been speculating as to that strange concurrence of events, the departure from America of a few thousand advertising men, and the swift rush after them of a great flock of American lawyers. What could it mean?

Certainly it stirs conjecturing imagination. It set Mr. Austen-Leigh pondering; and so it sets me.

Advertising men had "Truth in advertising" for their slogan. Will that quite do for lawyers? What! no more charges of alleged misrepresentation? No more trade-mark infringements? No more just-as-good substitution complaints?

I sometimes like to pull the legs of some barrister friends. I remind them of a verse on which some of us were brought up. It had its part with "The Fairchild Family," and "Sanford and Merton," and "The Wide, Wide World" in our home education. The verse dealt with a certain superlatively truthful curly-headed boy:

"And when he took his walks abroad
The neighbours after him did cry,
'There goes that curly-headed boy
Who never, never told a lie.'"

Barristers, of course, are careful observers, and what they observe they reflect upon with keenly logical minds. They have observed of boys in general that boys possess in common legs, arms, eyes, tongues, noses. They have observed of this boy in particular that he had legs, arms, eyes, tongue, nose, etc; all these in common with boys in general; he also had two things not in common, but in uncommon—first, curly-headedness; and secondly, the quality of invariable truth telling. Clearly then the curls are the cause of the veracity.

From this mental process and discovery it has resulted—at any rate, I always so declare—that no British or Irish barrister to-day will trust himself to address a judge, and no judge will trust himself to say a word from the bench, until he has first put on a curly horsehair wig.

Should advertising men who may not be naturally curly-haired, adopt a like artificial curl precaution?

Two or three lawyers who came over here among the great company of lawyers were also directors (as we should call them) or presidents of corporation, or at any rate stockholders, in American advertising concerns; and they were accredited delegates in both the legal and the publicity groups. They declare that the way the lawyers were welcomed and planned for, though good in itself, was not to be compared with the way the advertising group was received and planned for.

A prominent London advertising firm director, a Fleet Street man to the bone, said to me: "I went with a number of the advertising visitors to Paris. From what I heard, then or at other times, I can assure you that our reception has made a very great impression upon them; one that I think will have a really important, really lasting, influence in the States."

Well, all joking apart, I for one regard these two group visits as very important events. They may improve the whole character of our relations with America. I don't say those relations are bad, even as things are. Indeed, I'll say they are good—so good that it's really a thousand pities they are not a little better, as they easily can be.

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The next Session commences on Monday, 22nd September, 1924

JAMES BIRD, Clerk of the London County Council.

Open-eyed, open-minded, open-hearted men in the printing crafts of this kingdom and America can do a very great deal for this betterment; and incidentally can, I think, do a good deal for each other.

Chief Justice Taft, who also is ex-President Taft, was lately visiting us. He came to the Press Club, and there he appealed to responsive pressmen always to remember that any man who knowingly made an untruthful or unfair representation to his countrymen of the men and the doings of another country was a poisoner of the worst kind.

Truth will prevail. But truth must have its chance. Perhaps, too, it should take a hint from Bloomfield's defeat at Wembley. Perhaps its best defence would be a bit more attacking. We could do more to enlighten foreign nations about ourselves; we could do more by positive, definite, creative, original presentments. It's not enough merely to contradict error.

And don't you agree with me that, not our failures, but our positive, constructive, original labours and achievements are those by which in the main we are judged.

While I think of it—I wonder, now—I just wonder, could we tactfully say a word to our craft confraternity in France which might by a little, a possibly important little, hasten France's own inclination to leave the Ruhr a little before the new twelve months date which she has now accepted. I think I for one shall try. France knows our friendly disposition.

Good heavens, what's this? A great book of fine printing specimens; an inch-thick book; limp bound, to be sure; but that binding quite understandable, and in itself quite good. It is the second annual Year Book of the London School of Printing and Kindred Trades, and is printed by the students. Portly and diversified and alive it is; glowing with promise and with personality and power. It is supported in its message and its assurance by a lot of other products of the school which, because of size or format or self-contained sufficiency, are not included between these covers.

This School's Year Book begins at the beginning, with what we call end papers, grey patterned with a two-thirds-inch sized tint silhouetted figure of a youth pulling over a handpress lever, with lettering L.S.P. & K.T. below.

"Students who are changing every four hours." "Eight pages of colour work printed under conditions which do not tend to obtain the best results." Colour blocks which had already been fairly worn, "loaned by a friend of the school." In examining the Year Book we must remember these difficulties; and we must remember, too, that "the first demand is that the work shall be produced under similar conditions to those obtaining in a modern printing office." Principal Riddell is first of all practical or nothing. He intends, too, that his students shall first of all be practical. After that, the more idealistic, the more self-insistent and self-expressive they can be, the better. I feel sure that is his view. It is certainly mine, and I hope it is yours.

The best story about the school is a story spelt with an "e." It is the new storey which is to be commenced before the new session starts. It is to be added to realise the plan formed before the transfer from St. Bride Institute was made.

For, of course, this is the school that Bridget housed and cared for. Bridget is a saintly old woman who lived in a shoe; she'd so many young printers, she didn't know what to do; so she gave up the Riddle, though it cost her some bread; and to Stamford Street, Southwark, her children she sped.

The students now number about 2,000; in 82 classes. Six hundred of them sat last session for the annual examination at Stationers' Hall; and gained all the ten medals and the special prizes given by the Stationers' Company.

In the year 1897 I was for two months a recruiting sergeant for St. Bride. I went round London printing houses to rally its lads as new students. The controller of Eyre & Spottiswoode's brought its lads down into his room, and there he and I spoke to them. Twenty-seven years ago. Some of them probably joined the St. Bride classes; at any rate, the enrolment for that new session was the record to that date. Those who joined are probably foremen now.

Another very large London printing house said to me: "We won't place any difficulties in the way of your talking to our lads." Good; that no doubt meant that they were going to bring them together for me to talk to them.

"We won't make any difficulties for you. You can go to the top of the stairs by the composing department, and as the lads come out for dinner at one o'clock, just stop them on the stairs and talk to them about St. Bride classes."

But if I contemplated suicide, I knew several pleasanter ways than being trampled to death by wild printers' boys bolting off for their lunch.

I thought: What on earth do you know about St. Bride classes? Or about your boys? Or about boys in general? Whatever world have you been —sleeping in?

Well, some firms were more appreciative of the school. And the lads were alert. To-day, a 2,000 membership. Which gives a lead to Europe. Yes, and to America.

America's largest printing school is in the city of Indianopolis. It is maintained by the master printers' organisation of the States, known as the United Typothetæ of America, or, for short, the U.T.A. About 150 students are enrolled, in courses varying in length from two months to two years. Over 2,000 men now in the industry passed through the school. The U.T.A. co-operate with several private schools whose aim is similar to those of their Indianopolis School, and also aid local vocational schools to maintain "acceptable courses in printing." Every year the printing instructors of America are offered a two years' course of training at the Indianopolis school.

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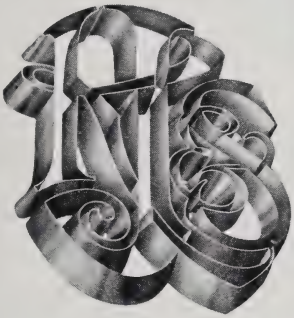

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A young friend of mine teaches classical dancing. She is just now at Stratford-on-Avon, and I understand has gone there this and previous years to attend a course of instruction for instructors in dancing. Iron sharpeneth iron; so a man sharpeneth the countenance (and competence) of his friend.

Each of about 1500 printing instructors in America receives a sixteen-page publication, The Printing Instructor. Apparently brought out by the U.T.A.

I have spoken of specific smaller training provisions which variously supplement or parallel the work of the Indianopolis Printing School. The Lakeside Press, at Chicago, maintains a printing course. Boys, all over 14 years of age, first put in two years half-time in training and half-time in work. After these two years they are apprenticed to some department under a five years' indenture. They may not do any machine work during the pre-apprentice two years. They may break up and put away materials, but apart from this their "half-time on work" seems to be filled up with the ordinary occupation of office lads.

What are ordinarily the most backward parts of printing works. Surely the folding and binding and warehousing departments. Note what Canada can do for us by way of its Camco or Cleveland folder; or go along to places like Cassell's to see what is being done in the way of three- or four-sided cutters, or multiple stitchers or automatic collating, and you see what accurate and swift and money-saving procedure has become possible if we will avail of it. The London Printing School last session started classes for women workers in the bookbinding trade. Two day classes were arranged for girl learners. Their employers send them to the school in working hours just as with apprentices. Two evening classes were fixed up for women workers and were well attended.

Walter Hazell six years ago, talking to St. Bride students, gave rein to imagination—a vitally important element in the making of a business man worth the name. Why, he asked, should not the printing craft have a splendid building in London corresponding to or better than the one at Leipzig which had so astonished him when he saw it a fortnight before the war? Why not a fine building in the centre of London which should be not only a centre for technical training, but a centre for offices for all the different organisations connected with the trade? "I should like," he said, "to associate the Master Printers' Association, the trade union offices, the offices connected with the different charitable societies, and everything connected with paper, printing, publishing and allied arts in one splendid building, where we should all meet together, know each other better, and in consequence do our work better. One result would be that all these trades would be more respected than they are to-day."

Thus the prime founder of the Master Printers' Federation, and one of the most earnest and most efficient friends the young printer and young fellows in general have ever found in the ranks of printerdom.

These words of his are embodied in a page of this Year Book. They face a halftone reproduction of a handsome tablet in his memory bearing his bronze relief portraiture. The portrait (the inscription runs) "is placed in the board room of the company in the hope that the lofty ideals which inspired his life may guide those who follow in the direction of the business."

I had better cut and come again than say more this month. Get this Year Book if you can. Pay it the compliment of critical study. Measure it against yourself; measure yourself against the book. Criticise yourself, too. The average master printer is—well, perhaps he is not quite a master printer. Examine this book at leisure, and thoroughly. I like it for its excellence, and hardly less for certain small defects. It is the work of a school. It is craft mastery, not in being, but in the becoming. As such it is a piece of fine printing workmanship; and a noble and delightful record; and assurance.

How very necessary this school is.

Great newspaper offices and some other large establishments from some or other cause do not take an ordinary share in the training of young printers. Col. Rivers-Fletcher, lately President of the Master Printers' Federation, impresses this reminder in a page in this Year Book. We knew it; but we forget or fail to realise a lot of things we know; or think we know.

The Principal is unquestionably a great driving force. He has gone far and will, I hope, go much farther. His staff worthily sustain his hands. Here is what one of them, Mr. J. H. Burton, had to say on that same supper night. He demurred to any idea that they as teachers let themselves down to being men merely interested in "just that particular subject mentioned in the prospectus." "We find that we have among our numbers young students who are just getting away from that preliminary stage to something which is more advanced, and who have their own ideas which require developing, and we feel that if we can make them more self-reliant or more self-respecting as well as instruct them in the subject for which they attend, then we have done something in the way of education."

The Vicar of St. Bride, too, at that same supper said, as I think he constantly does, a very sagacious and helpful word. A teacher's career, he said, was the best investment of life that he knew. It was putting life into life.

Let us read that again. A teacher's work is putting life into life.

Not teachers alone, but all of us, can do something towards putting life into life.

FRANK COLEBROOK.

New Federation Offices

THE new offices of the Federation of Master Printers at 7-10, Old Bailey, are expected to be ready at the end of this month. The premises at 24, Holborn, have been re-let, and the paying of a double rent for six months avoided.

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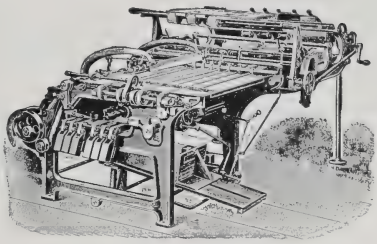

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The Manufacture of Newsprint Paper*

By W. C. MUNRO

THE basic raw material used in the manufacture of newsprint paper is wood; spruce and balsam, two members of the evergreen family, being the most widely used and giving the best results. Poplar, pine, hemlock, aspen, tamarac and jack pine are also used, but with less satisfaction. Birch does not serve as a good pulpwood. It is too hard, is very difficult to drive, sinking soon after being put in the water, and also rots very readily.

In securing timber limits for pulpwood purposes the chief factor to be considered is that of accessibility. The limit must have good wood with a predominating percentage of spruce. It must have plenty of lakes and rivers to provide for the transportation of the wood, and there must be a place suitable for the establishment of an operating base and site for loading the pulpwood for rail or water transportation. The general weather also has to be taken into account.

CUTTING OPERATIONS.

From a centralised depôt bushmen are sent into the woods each fall. These men work through the winter felling trees selected by the timber ranger and hauling them to the streams on which they are floated down to the depôt in the spring. Some companies have their wood cut in lengths of from 12 to 16 feet and drive it to a mill at the base, where it is cut into 4 ft. lengths before shipment. Other companies cut their wood in 4 ft. lengths and drive it to the base, where it can be loaded without further delay or operation. The latter method appears to be the most simple and economical, because the wood can be more easily driven, especially in small streams. The mill at the base, with its attending power unit, repair shop, labour, etc., is eliminated. The wood is readily stowed without butting, in boats or on cars without broken stowage due to uneven lengths. The cost of cutting and hauling is increased about 35 per cent.

DRIVING OPERATIONS.

After the trees are felled and cut, they are hauled by a horse or tractor and skid to a stream or lake, where they are piled on the ice or alongside of it. For short distances horses are the cheapest motive power, but for long haulage a light tractor is best. A light tractor is preferable to a heavy one, as less money has to be expended in constructing roads.

As soon as the ice starts breaking up in the spring the drive commences. The wood from the small tributaries is driven into the streams, from the streams into the lakes, and from the lakes into the main rivers, and hence to the loading depôt or mill storage pond.

The way in which the wood is handled in the water influences the success of the drive, and it pays to have the best "drivers" that can be secured to bring down the wood. If the wood has been driven in long lengths it has to be cut and butted and loaded on boats or cars. For loading on boats, the wood is conveyed to the boats in a water-conveyor, from which it is shot down chutes into the hatches or on the deck of the boat and piled.

It is a complex economic problem to decide whether the wood will be brought to the mill or the mill to the wood. The Ontario Paper Co. brings the wood to its mill, utilising freight boats during the navigation season to bring enough wood to the mill to last the entire year.

THE MILL YARD.

The wood is received at the mill in 4 ft. lengths, with most of the bark attached, and has to be cut into lengths suitable for drum barking.

The first mill waste of wood occurs at the saws, the amount of sawdust produced being considerable. So far the sawdust is of little value except as fuel. The saws used are of the "V" toothed circular type, and produce a fairly coarse sawdust. It might be possible, by producing a coarser sawdust, to utilise it in the manufacture of sulphite pulp.

To economise in labour the wood should be handled as little as possible. Thought and money expended in developing an efficient system of wood handling should prove very remunerative.

THE WOOD ROOM.

The wood is prepared for pulping in the wood room, and then conveyed to its respective departments. Removal of the bark is the only preparation required for wood destined for ground wood-pulp. The bark is removed in a drum barker by the action of the wood tumbling around in a rotating drum made of "U" shaped iron bars or of sheet wrought iron with lugs attached. A drum barker, with high-pressure water nozzles, removes the bark sufficiently for both news sulphite and groundwood pulps. If the wood for the sulphite is sent direct from the barker to the chipper, and hence to the chip loft the chips are wet, so that a stronger acid, necessitating the use of more sulphur, is required to cook them. The wet chips also tend to heat in storage.

Hand-fed knife barkers or rossers give a very clean wood, which, if brought from storage, especially, is excellent for sulphite pulp. The loss of wood from knife barkers though is relatively high —about 18 per cent., including the bark, and with inefficient work can run as high as 30 per cent. or more. In drum barking the loss may be kept within 8 or 10 per cent. of the wood handled.

MANUFACTURE OF SULPHITE CHEMICAL PULP: PREPARATION OF THE WOOD.

A clean, dry, white spruce is of great advantage in the making of sulphite, because of its high cellulose content, its low content of resins, and its good colour. Its fibre is long, strong, soft and pliable, and gives a nice pulp. It pays to have separate storage piles of wood intended to be used for chemical pulp and to build these piles of extra quality spruce, allowing them to season three or four months before being used. The wood not only dries, but becomes oxidised, which facilitates cooking.

The wood is conveyed to the mill from the piles and barked. It is then chipped in a wood chipper, the quality of the chips depending upon the adjustment of its knives. The chips are screened, generally through a screen of the flat shaker or cylindrical type, and chips which do not pass through the openings, varying in size from mill to mill, are sent through a re-chipper or disintegrator. The

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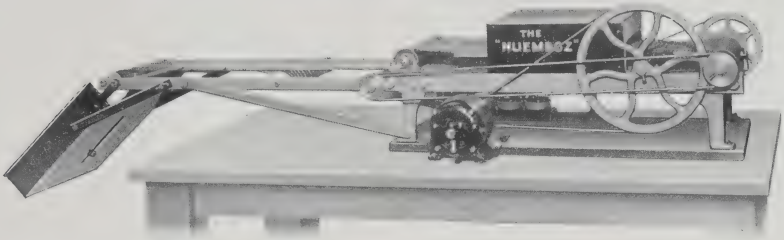

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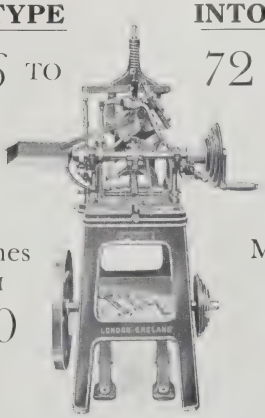

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chips are then conveyed to the chip storage above the digesters. There are several forms of chip storages, each having merits of their own. A cylindrical tank of reinforced concrete is favourably looked upon because of its durability and low cost.

THE DIGESTING SOLUTION OR "COOKING ACID."

The solution used in digesting the wood, known in practice as "acid," is a solution of calcium magnesium bisulphite, which is made by burning sulphur in air to form sulphur dioxide, and passing this gas into water in the presence of limestone; the resulting sulphurous acid acts on the limestone, forming the bisulphite solution. The process and apparatus are complicated, due to the many varying conditions and the corrosive nature of the product. The pure sulphur, melted or crystalline, is fed into the sulphur burners, which consist of hollow cylinders of wrought iron, and rotate slowly about a horizontal axis. The ends of these cylinders are cone-shaped, one end conducting the fumes to the combustion chamber, while the sulphur enters at the other. Both ends are fitted with devices to control the supply of air, an important feature. To convert one pound of sulphur to sulphur dioxide requires one pound of oxygen, or the amount of oxygen contained in about 54 cu. ft. of air. If more air is admitted, especially if moist, sulphuric anhydride is formed, which corrodes the pipes and causes considerable loss of sulphur. Much excess air is also liable to cause overheating of the chamber (the temperature of which should not exceed 700 deg. C.), and consequent sublimation of the sulphur, since more sulphur is vaporised than can be oxidised and the sulphur vapour passes on with the gases until it strikes the cooler, where it condenses, clogging the pipes, causing trouble and the formation of polythionic acids.

Sulphur dioxide is fairly readily oxidised to sulphuric anhydride, which dissolves in water to form sulphuric acid. This sulphate radical is precipitated in the digester as insoluble calcium sulphate, which is a great nuisance. Keeping the gas cooler and pipe lines as free from air leaks as possible eliminates to a large extent the formation of sulphuric anhydride and acid.

The sulphur gas is sucked from the combustion chamber through a cooler of lead pipe, the arrangements of which are many, though the principle for all is similar, viz., counter-current to water, the pipes for the most part being also exposed to the air. The gases containing about 14 per cent. of sulphur dioxide, which have been cooled to near 55 deg. C., pass through the suction fan and are blown into the tower system. The temperature to which the gas should be cooled is a much disputed point. Theoretically, the cooler the gas and water the more gas absorbed, consequently the greater the efficiency of the system. But there are several other factors which, if not considered, cause the waste of much sulphur. These conditions will be discussed shortly.

The Jenssen system of making acid is in general use, and although the system is patented, especially the concrete towers, the idea is the same for all low-tower systems. The milk of lime system is being discarded on account of the high labour costs and power consumption involved.

The fresh gases are blown up the "strong tower," which is filled with limestone in pieces of the size of a football, and are met by a shower of "weak acid" which is sprayed in at the top of the tower. After strengthening the "weak acid," the remainder of the gases pass out at the top, down through a lead pipe, and then up an adjacent tower, termed "weak," to be met by a spray of pure cold water from the top, which runs down through the stone in the tower, sulphurous acid being formed. This acid acts on the limestone forming calcium monosulphite, which is insoluble and is precipitated on the surface of the stone. However, in the presence of excess of sulphur dioxide, the monosulphite is changed to the soluble bisulphite, which passes into the solution.

An acid reacts more readily upon an alkali rock at a temperature above normal. If the gases admitted to the tower are too cold, they together with the cold water keep the stone at such a low temperature that the monosulphite will not be properly formed, and consequently the production of bisulphite will be inefficient. If the gases and water are too warm, so much monosulphite is formed that it all cannot be changed to bisulphite. In both cases valuable sulphur gases will escape to the air from the top of the "weak tower."

After the fresh water has reacted with the gas and stone it flows as weak acid to the weak acid settling tank, where suspended matter is removed. It is then pumped to the top of the strong tower and sprayed down to meet the fresh gases coming up. The towers are changed from strong to weak at intervals, being replenished with stone while "weak," and vary in number with the amount of acid required.

The strong acid passes from the bottom of the strong tower to the strong acid settling tank, and is pumped from there to the storage tanks.

The content of sulphur dioxide in the acid is controlled by titration and the determination of its specific gravity. Tower acid generally contains 3.75 per cent. of total sulphur dioxide, 2.40 per cent. being free and 1.35 per cent. being combined. Tower acid is weaker in free than "cooking" acid and stronger in combined acid, owing to the introduction of gases relieved from the digesters. The Ontario Paper Co. utilises 205 lbs. to 220 lbs. of sulphur per ton of pulp, so that the process is very efficient.

DIGESTING OR COOKING PROCESS.

Wood consists principally of cellulose with an intercellular binding of lignin and resins. The object of the digesting process is to remove the binding, leaving the cellulose in fibre form, which is suitable for matting into a strong sheet of paper. Sulphurous anhydride itself has a vigorous hydrolytic action on the binding materials, dissolving them from the cellulose. However, the action produces a black sticky mass, composed to a large degree of complex organic acids and aldehydes which discolour or "scorch" the pulp. The purpose of the base in the acid solution is to react with these acids and aldehydes, forming soluble salts which are drained free from the residual pulp in the blow pits. The chips are reduced to chemical pulp by the action of the bisulphite solution assisted by steam, heat and pressure.

Cooking is carried on in large wrought-iron tanks, called digesters, which are lined with plaster and acid-resisting brick, a mixture of litharge and glycerin with quartz being used as a mortar. The process takes, on an average, 10 hours for each cook, which varies according to the wood, strength of acid, and the temperature and pressure utilised. The digester is filled to within a few feet of the top with chips from the storage, and the chips are

almost covered with cooking acid, which enters at the bottom. The head is then bolted on, all valves closed, and the steam pressure turned on gradually. After about three hours a pressure of around 75 lbs. per sq. in. is reached and maintained throughout the cook. If the steam pressure is turned on too rapidly, the gas is driven from the acid without acting on the wood, and a raw cook results. The steam is admitted slowly till the pressure reaches 75 lbs., then the gas evolved by the increase in temperature tends to raise the pressure, but this is relieved by allowing the gas to pass slowly out to the acid storage tank after being cooled. Liquid, termed "liquor," and gas come off first, and then gas follows until the end of the cook.

The relieved gases are cooled by several designs of coolers, the "bee-hive" being perhaps the most efficient. The system of handling the "relief" at the Ontario Paper Co.'s mill gave very good service and was rather original. Until the summer of 1921 the relief was taken off the digesters and conducted to the coolers by 2 in. brass pipe. The liquor corroded the pipes and caused leaks, the action being accelerated by the large amount of liquor and gas passing through the line at high pressure. These leaks caused much suffering to the sulphite repair crew, which was constantly replacing sections and connections in the relief system. The cost of this labour and material was considerable. To do away with this nuisance the following plan was adopted. Connections with all the digesters remained of 2 in. brass pipe, as these parts are small and easily replaceable by the "cooks." The connections lead the relief into a 4 in. pipe line of cast lead hardened with a small percentage of antimony. This pipe line took the relief to the coolers, where it was divided, passing into two 2 in. rolled lead pipes. These pipes, about a hundred feet long, were wrapped spirally around a wooden form placed in a concrete basin, cold water pouring over the pipes and form into the basin. The relief came from these pipes into another 4 in. cast-lead line, which took it to the storage tanks. The addition of this 4 in. line eased the pressure and greatly facilitated the relieving of the digesters, and was unaffected by the liquor or gas.

Care must be taken that all the sulphur gas is not relieved from the digesters before blowing. If this occurs the pulp "scorches" and is ruined. To avoid this, the liquor in the digester is from time to time tested during the cook, say every half-hour, with $\frac{1}{10}/N$ iodine solution. When the gas is nearly all taken off, and a sample of the pulp appears clean, with the fibres soft and well separated, the digester is blown, the stock being blown into blow pits with false bottoms of perforated tile. There seems to be no room for improvement in the design of all modern blow pits and the method of handling the "stock" in them.

The sulphite liquor drains from the stock in the pits, generally to the sewer, unfortunately. Despite much research, little use has been found for this bye-product of the sulphite process. It is being used by several mills as an adhesive in the manufacture of cores and to seal wrappers on the rolls of paper. However, so much steam is required to evaporate the liquor that it is doubtful if it will pay to use it. Sulphite liquor is looked upon with much favour in the manufacture of lignite briquettes, and seems to be satisfactory for that purpose. Dextrin and some brown dyes have been derived from it. It yields about 1 per cent. by volume of ethyl alcohol, but an economical process of extraction, which has proved a success, has not yet been devised.

Many sulphite plants are troubled with leaky digesters. This leaking can generally be stopped by tapping through the shell of the digester where the leak occurs and forcing in, under pressure, grout, which is a thin mixture of cement, quartz and water. Many leaks are due to faulty construction of the digester-house. One fault was particularly noticed in several mills, the concrete floor of the top digester room being allowed to encase the neck of the digester completely. Now the digester is continually expanding and contracting during its operation, and if free to move will often do so to the extent of an inch or more. If this expansion is resisted by the concrete flooring, stresses are set up in the digester which strain it, and leaks ensue. A space of two inches or more was allowed between the bottom of the floor and the digester in the Ontario Paper Co.'s mill. A skirting of sheet lead was placed around the neck of the digester on the floor to cover the open space, and an iron ring was bolted on the neck of the digester to prevent the head bolts from falling on the lead and cutting it.

The stock is pumped from the blow pits, through the knotter, over the riffler, through centrifugal screens, is deckered or thickened, and then passes to the sulphite storage tanks.

GROUNDWOOD OR MECHANICAL PULP.

Groundwood or mechanical pulp is the lowest grade of pulp manufactured. The fibres are short, have little strength, and the original composition of the wood remains unchanged. It is obtained by disintegrating the wood, or cutting the fibres away from it, by forcing it against a large grindstone under pressure, generally hydraulic. Two main classes of grinders are now in use in the different mills: magazine grinders, such as the Voith, and the old-style and hand-fed pocket grinders of which there are the three- and four-pocket types. Each class has its merits. The magazine grinders save labour and space and consume less power per ton of pulp produced. The grinding conditions can be kept constant over a larger amount of stock, which tends to keep it uniform, a desirable feature in groundwood production. The appearance of the mill is greatly improved, and the steam generated can be conducted up the wood magazine, loosening up the fibres in the wood. On the other hand, there is the first high cost, difficulty of repairs, and the possibility that the mill may have to shut down if there is trouble with the grinder.

The old-style three-pocket grinder is still in much favour. Its first cost is low and its operation is comparatively simple. Repairs are easily made, and a shut-down of one grinder in a battery of forty is of no consequence. The varying conditions over forty grinders are in the sum total so nearly constant that a uniform product results if the stones are all kept in good condition. Four-pocket grinders save space, their stones are larger, and they produce about 40 per cent. more pulp with an increase of about 30 per cent. on power. There is a tendency for the grinder men to feel that the fourth pocket is an extra burden, and hence plug it if they are not watched. In the successful operation of the pocket grinders the grinder men play a large part. The pockets should be loaded each time with wood of uniform size, placed in the pocket so that lines perpendicular to the surface of the stone, through

the centres of the logs in the layer next to the stone, pass through the centres of the corresponding logs in the upper layers. This prevents jamming of the pockets. If two large sticks are placed on the stone with a small one between them on top, the wood is pushed outward towards the sides of the pocket and the pocket jams. Some sequence of order should be followed in the filling of the pockets, so that too many pockets on the same line are not off the stone at one time, as the power factor on alternating-current grinding motors decreases with a decrease in load. The load on the grinders is controlled during their operation by a connection between the hydraulic pressure valve and the load ammeter.

A stone of large diameter makes more pulp than one of small diameter, but more power is required to overcome the greater turning moment of the larger stone. As the stone decreases in diameter owing to wear, less power is consumed, but less pulp is produced also. After the stone has worn down under a certain diameter, so little pulp is produced that it runs at a loss until replaced by a new one. The quality of the stock is dependent upon the condition of the stone, the pressure under which and the temperature at which it is produced. It is better to have a regular systematic dressing of the stones at set intervals rather than to go by the stock. Its appearance is often deceptive, even under the "blue glass" tests of the experienced eye.

The pressure applied to the wood has a great effect upon the quality of the fibre produced, and should vary with the grade of stones used and the nature of the wood being ground. A microscopic analysis of the pulp is a great help in checking the pressure applied to the wood and the sharpness of the stones. It is very easy to tell whether the fibres have been scraped off the log or cut off if a microscope slide is made of the pulp and stained with Herzberg's stain.

The temperature at which the stock leaves the stone is very important, and the conduct of the stock on the paper machine varies with it. If the temperature of the stock coming from the stone is allowed to rise much above 170 deg. F., the resins in the wood are liquefied, and come to the surface of the individual fibres, incrusting them with a waterproof coating which makes it difficult to form a good sheet on the wire, as well as clogging the wire and contaminating the machine clothing with pitch. The pulp produced is fine and lifeless.

From the stones the stock is diluted with white water and passes through the " bull screen," where the major slivers are removed. It is then sent through centrifugal screens which reject the tailings or coarse pulp. To minimise the screenings the pockets should be kept screwed down to the grinder stones. The stock should enter and leave the screens at the consistency intended for them for the best results, and the screen plates should be kept in good repair. From the screens the stock is deckered or thickened and sent to the " slush " storage tanks or the wet machine vats.

PREPARATION OF FURNISH FOR PAPER MACHINES.

Sulphite and groundwood pulp slush are drawn from their respective storage tanks to a mixing tank in the proportions necessary for good newsprint stock, generally about 25 per cent. sulphite and 75 per cent. groundwood. Many mills can run a furnish with much less sulphite, because the printing presses on which the newsprint is to be used run at low speed or else the owners of the presses would rather have the paper break on them than pay for the extra sulphite.

The modern high-speed news presses require a paper with a high tensile strength giving a Mullen test of from 10 lb. to 12 lb. per sq. in. Newsprint is not made for the purpose of running well over a paper machine, but for running well over a news press at about three times the speed it came off the paper machine. A furnish of much under 22 per cent. sulphite will not give a paper which will answer these requirements. This is why European paper has not found favour on the American market.

A small quantity of colour, principally Prussian methylene blue, is added to the furnish to offset the natural colour of the groundwood. A little alum is also used to " set " the resins and colour as well as prevent the stock from foaming to a large extent. Clay is also generally added to give the paper extra body and a smooth finish. The amount of alum and clay added are best varied with the amount in the white-water system.

From the mixing tank the furnish goes to the Jordan chest, through the Jordan mixing engine, into the machine supply chest, and after being diluted to a consistency of about 0.6 per cent. with white water from the wire pit, the furnish or " stuff " passes to the machine screens and head boxes.

THE PAPER MACHINE ROOM.

The stock is now on the paper machine. It goes through the slice on to the wire, through the presses, driers and calender stack, and is reeled up as paper. The paper is then re-wound and cut to size, rolled to the finishing room, where it is recorded and wrapped, and then shipped to the newspapers.

Fordrinier paper machines have reached such a high degree of mechanical perfection that if the furnish of stock to a machine is good, there is little trouble in making paper.

The seasons have great effect upon the conduct of the stock on the wire. In summer the stock is much " freer," that is, sheds its water more rapidly than in winter. This is largely due to the effect of the warm water on the resins of the wood. To counteract this, the grindstones are dressed with finer burrs in summer than in winter, which slows up the stock by producing a finer grade which does not permit the water to pass through the wire so readily.

It is good from a business point of view to leave as much moisture in the paper as possible without damaging the sheet, since paper is sold by weight. It is claimed that moist paper runs better on the presses also. The paper from the machines of most mills contains roughly 8 per cent. of moisture by weight. It is possible to leave up to 11 or 12 per cent. of moisture in the paper, but with more it " blackens," owing to the hydration of the cellulose in the calenders.

PROBLEMS IN THE INDUSTRY.

There are many problems in the paper industry to-day, such as sewer waste, utilisation of sulphite liquor, stock control, electric paper-machine drives, etc., which only those with technical education can hope to solve. But the problems also cannot be solved without the help of those who are actually making the paper. These men were and are just as anxious to improve the process of paper-making as the most enthusiastic technical man ever was or

will be, but unfortunately they are handicapped. They were able to bring the process to a certain stage with practical knowledge, but are unable to advance further. They realise their handicap and are willing that those who are better fitted should carry on; but they expect, and rightly so, to receive respect and credit for their share of the work. The practical paper-maker is always ready to adopt any idea or suggestion which is in the best interest of the process, if that idea or suggestion is explained to him in the proper manner and in familiar language which he can understand, without the feeling that you are talking over his head. It is hard for a person who has not worked with paper-makers to realise how sensitive they are.

* Read before the Montreal Section of the Society of Chemical Industry the essay, which gained the prize of $50 offered by the Section for the best essay by a senior student of McGill University on his summer vacation work in applied chemistry, records the experience gained by working during four summers in a laboratory devoted to the examination of paper, and in the plant of the Ontario Paper Co., as a member of repair crews, as well as in the timber districts.

A Handsome Gift

Mr. Frank Lloyd, whose generosity to printing institutions has been so liberal, has recently given a donation of £10,000 on behalf of the social welfare of those who will live in the new Kemsley village, and also a sum of £5,000 to provide a library and increased facilities for recreation at Sittingbourne.

Embossing Without Dies

The Nucard Co., Ltd., of Farringdon Street, London, E.C.4, have introduced a machine enabling the printer to turn out a first-class embossed job without the expensive aid of dies. The machine is called the "Nuemboz," and will emboss any ordinary letterpress job without any dies or plates. It is remarkably easy to work, and there is nothing difficult about the process. An illustration of the machine is shown in the firm's advertisement appearing in another part of the magazine.

Stationers' Technical Examination

Suggested Answers to Questions

AGAIN following the practice which we inaugurated when these examinations were commenced, we now publish suggested answers to various questions which were put to students who sat for examination during the first week in May. The correspondence which has reached us from time to time is very gratifying, and indicates that our answers have proved of assistance to many others around the trade who from various circumstances find themselves unable to take advantage of the many evening classes, etc., which form a preparatory course for this purpose.

It will be noted that an innovation has been introduced by dissecting the letterpress machine examination into two distinct classes, one set of questions dealing specifically with the cylinder machineman's work, while the other is devoted to the platen operator's section.

COMPOSITORS' SECTION.

1. In describing the parts of a letter, what is meant by the terms: Ascenders, descenders, shank, beard, shoulder? (10 marks)

Answer.

Ascenders.—The stem of letters, as d and b, which extend above the top of the short letters.

Descenders.—The tails or stems of letters extending below the alignment of type, seen in letters y, p and g.

Shank.—The entire body of the type, exclusive of the letter in relief.

Beard.—The space from the bottom line of the face to the front edge of shank.

Shoulder.—The flat surface at the top of shank around the face of the type.

2. What is meant by the term "folding chases"? State the class of work for which they are used, and draw a sketch showing a pair of chases in position. (10 marks)

Answer.—The term "folding chases" signifies special chases made to be used in sets of two or four to make up formes for large flat-bed machines. As may be seen from the following diagram, the inner rims are thinner than the outer rims of the chase, type matter being locked against the former, and the furniture so arranged that when a pair of these chases are placed on the machine the correct amount of margin will appear between the pages of the composite forme.

PAIR OF FOLDING CHASES.

Folding chases are used for periodicals, book-work and other classes of work necessitating large formes for machining which would be too heavy to handle if locked in one ordinary book chase.

3. Show the imposition for one forme to contain an 8-page booklet and two 4-page leaflets (upright). (15 marks)

Answer.

4. How many lines, set in 10-pt. to 22 ems (12 pt.) wide, would there be in 64 folios of typewritten copy, 36 lines to each folio, with an average of 11 words to a line? (20 marks)

Answer.—Ens of 10-pt. to a line (22 ems 12-pt. wide) = 53.

$$\frac{22 \times 2 \times 12}{10} = \frac{528}{10} = 52\tfrac{4}{5}$$

64 folios.
36
2304 lines.
11
25344 words.
6
152064 ens in copy.

53) 152064 ($2869\frac{7}{53}$)
106
460
424
366
318
484
477
7

Answer: 2870 lines of 10-pt.

Note.—The above answer is based on the assumption that the number of lines of copy to a folio included short lines counted as full lines.

5. What is the difference between "lino set" and "mono set"? Briefly describe the two processes, and name three examples of work for which each is particularly suitable. (20 marks)

Answer.—The difference between linotype and monotype matter is as follows: The matrices for a line are assembled side by side, the line being cast in one piece or slug on the linotype, whereas on the monotype characters are cast separately and automatically moved along into lines, and then into a column on a galley.

The linotype machine comprises mechanism for assembling brass matrices in lines, automatically spacing them to the required width and presenting them in front of a body mould in which a metal bar or slug is cast, and returning the various matrices to their respective channels ready for use again. By depressing keys on the keyboard, matrices are released from the magazine and carried by a travelling belt to the assembling block, wedge-shaped space bands dropping into their correct places. When sufficient matrices and space bands to form a line are assembled, they are transferred in front of the body mould, the space bands being forced upwards to justify the line. A plunger in the metal pot forces molten metal into the mould, forming a metal bar or line of type with letters standing in relief. In order to secure uniform thickness and accuracy in the height, the line is forced between trimming knives which trim the sides and plane the foot of the slug. After this operation the line is forced on to a galley. The matrices are raised to the distributing mechanism at the top of the magazine, where they travel along the distributing bar, each matrix falling into its own channel ready for use again.

The monotype is a typecasting machine which produces separate types set in lines, spaced and justified, and consists of two separate parts—the keyboard and the casting machine. By pressing keys the keyboard operator causes a series of holes to be punched into a moving roll of paper which automatically unwinds and re-winds from one spool to another. This perforated roll of paper is then transferred to the casting machine, which comprises a pot for molten metal, a body mould for the size of type, and a box of matrices of all the characters in the fount of type. The perforated strip of paper controls the movement of the matrix plate, so that the required matrix is adjusted into its correct position while the molten metal is forced in the opening to form the type. The letters are then placed in their correct position in the line, and as soon as a line is complete it is automatically moved on to a galley. A peculiarity of the monotype machine is that, although the keys on the keyboard are pressed in the usual sequence, the casting machine reverses this process by starting at the end of the galley and finishing at the commencement of the story or article.

Three classes of work for which the linotype is particularly suitable are as follows:—

1. Newspapers.
2. Periodicals.
3. Directories.

The monotype can be profitably employed on:—

1. Tabular work.
2. Bookwork.
3. Casting sorts for the case.

6. Sketch a lay-out (full size) for the cover of a Machinery Engineers' Catalogue, upright, containing the following words:—

"New Machinery, Ltd., Specialists in the manufacture of Locomotives, Automotives, Hoisting Tackle and Dredgers. Head offices: 1137, Victor Square, London, S.W. Works and Stores: Dock Gates and Quay Side, E.30." (25 marks)

Note.—Trimmed size of paper 11 in. by $8\frac{3}{4}$ in.; types suggested for use to be very carefully indicated, and say whether you would use cover material of light or dark shade.

The Royal Society of Arts and Industrial Design

THE Royal Society of Arts has again made the improvement of industrial design a prominent feature of its programme. We announced some time ago that a competition would be held under the auspices of the Society to encourage ability in Industrial Design, and in this connection the competition was inaugurated and it is now proposed to make it an annual event.

Selections of the specimens of the work submitted by competitors this year are now on exhibition in the North Court of the Victoria and Albert Museum, and remain on view until the 30th August. The scheme is organised in the following sections: Architectural Decoration, Textiles, Furniture and Book Production, and representative committees in each section have been elected to organise the competitions in a manner best calculated to achieve the desired results. A central Committee, under the chairmanship of Sir Frank Warner, K.B.E., has been formed.

In order to bring into prominence young designers of promise, the competition has been divided into two classes:

(a) Students in British Schools of Art, and
(b) All British subjects.

To add to the attractiveness of the competitions, it has been decided to offer money prizes, medals and travelling scholarships, and in cases of very exceptional merit the Society confers its diploma.

The Committee about a year ago issued an appeal for funds, with the gratifying result that over £1,000 was subscribed almost entirely by manufacturers to provide the prize fund for the 1924 competitions.

In the Book Production section the following were the subjects of the competition:

(1) Design for a new Type Face (12-point Pica, Roman, not Italic), including Alphabets in Capitals and Lower Case, Figures and Punctuation Marks. The size of the drawings to be not less than 4, and not more than 5, diameters.

(2) Designs for either or both of the following:—(*a*) A Title Page entirely set from type, with or without Printers' ornaments; (*b*) a Title Page partly decorated. The Title Pages to be taken from any of the following:—

(*a*) "The History of Tom Jones, Foundling," by Henry Fielding. (Size, Demy Octavo.)
(*b*) "On the Morning of Christ's Nativity," by John Milton. (Size, Crown Quarto.)
(*c*) A Scientific Paper. (Size, Demy Octavo.)

The copy in each case will be supplied by the Royal Society of Arts.

(3) Designs for three Pages of Text, with Chapter Heading, from any or all of the books enumerated in Section 2 above, and in the sizes respectively indicated there.

The copy for (*c*) will be supplied by the Royal Society of Arts.

(4) Designs for any or all of the following:
(*a*) A Line Illustration.
(*b*) A Colour Illustration.

(The subject of the design must be taken from a well-known book, *e.g.*, one included in the *World's Classics* or *Everyman's Library*.)

The size of the design must not exceed 12in. by 10 in.

(5) Design for an End or Cover Paper.

(6) Design for a Binding for "The Water Babies," by Charles Kingsley, in (*a*) Cloth (blocked), and/or (*b*) Leather (tooled).

Prizes offered: A Prize of not less than £10 10s. is offered for each of the subjects set forth above.

The Committee was composed of the following gentlemen, under the Chairmanship of J. A. Milne, Esq., C.B.E., Messrs. Harry Batsford, A. E. Calkin, N. de Grey, F. J. Hall, Sir Ernest Hodder-Williams, C.V.O., Charles T. Jacobi, George W. Jones, Major Robert Leighton, C. J. L'Estrange, H. S. Milford, Stanley Morrison, Harry Peach, C. H. Prentice, J. R. Riddell, S. C. Roberts, Oliver Simon, Carmichael Thomas, Emery Walker, Sir Frank Warner, K.B.E.

The report of the judges and the awards were as follows:—

1. New Type Face.

There is some evidence that the few competitors for this prize have looked at modern Roman alphabets but little to show that they have profited by the study. The designs sent in are wholly unsuited as copy for the engraving of type punches for the production of type for the printing of books, and no jobbing printer who respected his work would use them if they were. The truth is, type design is rather too difficult a job for an amateur and only these apparently have competed.

The competitors have not understood that only the most trifling variations from the established forms are possible. The standard set by the Venetian printers of the fifteenth century, the French printers of the sixteenth, and our own Caslon of the eighteenth century, are, if not the last word in Roman letter, hardly to be departed from with impunity. All types based on these forms or even those of Didot and Bodoni, the progenitors of our "Modern" face, are eminently *readable*. Readability and not eccentricity should be the aim of the type designer as well as much beauty as he can compass.

It is with regret that the judges can make no award.

2. Title Pages.

Prize of £10 10s.: Peter Carruthers (No. 100). Highly commended: T. F. Garside (Manchester School of Technology) (No. 541).

3. Setting of Three Pages of Text.

No awards are recommended in this sub-section.

4. Line and Colour Illustrations.

The judges do not consider that any of the work in this sub-section shows the least attempt to respond to the call for that advance in the standard of work which it was hoped would result for this competition, and they recommend that the prize of £10 10s. be not awarded. They desire, however, to commend generally the work of the Hornsey School of Art, and they recommend that an Owen Jones bronze medal be awarded to Miss Lorna Steel.

In the sub-section of colour illustration, they commend the work of George Whitfield Dix (No. 449).

5. End or Cover Paper.

Prize of £10 10s.: Miss Evelyn Gwendoline Maw (L.C.C. Central School of Arts and Crafts) (No. 77).

6. (*a*) Cloth Binding.

Commended: Miss Ellen M. Woodward-Reid (No. 424).

6. (*b*) Leather Binding.

The judges recommend that the prize of £10 10s. be equally divided as follows:—

Prize of £5 5s.: Miss Mary G. Gibson (No. 225).

Prize of £5 5s.: Francis Glanville Garrett (No. 212).

Commended: Miss Hazel M. Montgomery (City School of Art, Liverpool) (No. 340).

It must be admitted that the results in this section of the competition are unsatisfactory and we have referred to the subject in a leading article in this issue.

A Process that might be Revived

In the Process Year Book for 1911-12 the following article by Dr. P. Schumacher appeared, and, in view of the increasing interest taken in photo-lithography, the process is by no means without interest at the present time:—

"For many years I have worked at the idea of obtaining a direct image on the metal plate without the aid of the intermediary negative. First, I had the idea of increasing the sensitiveness of the chromo-colloid layer sufficiently to secure a line image by exposure in the camera. For this work I used a solution of Cologne glue with a little fish glue, to which was added a relatively large amount of ammonium bichromate and a little alcohol. After exposure the plate was bathed in an alcoholic formalin solution, rinsed, and the unexposed parts dissolved by lukewarm water. The formalin, whilst greatly hardening the glue image, does not affect to any appreciable extent the unexposed parts. The result was equivalent to an increase in light sensitiveness, but the shortest exposure possible, even with large stops, is about 10 minutes for same size copies.

"A further increase in sensitiveness was not possible without endangering the success of the process, and I therefore proceeded to try working with gelatine emulsion, the use of which is the basis of the process of Payne, and also of that of Hausleiter.

"If the gelatine emulsion is put direct on the metal plate—copper, zinc or aluminium—it will be found, especially after drying, that a decomposition has set in which is the result of the action of the metal surface on the silver salt of the emulsion. This could have been overcome by depositing a silver film on the metal before coating with emulsion, but on practical as well as commercial grounds this was impossible. It was necessary, therefore, to look for some other kind of isolating layer, such as varnish, as is that used by Payne, and we have substituted for it a deposit which is obtained on the plate in the very simplest chemical way. For the gelatine emulsion we had in view the necessity of its having good keeping qualities, so as to enable plates also to be prepared beforehand according to the needs of the establishment. As we had already prepared emulsion which had kept well for four to five months, this did not present any difficulty.

"The sensitiveness of the emulsion is much greater than with wet collodion. For instance, line exposures of half size reductions with f/50 diaphrams, have been obtained in about 15 seconds. Halftone exposures do not require more than from one minute to 90 seconds. As the colour sensitising of the emulsion should present no difficulty, the plates could be used for colour reproduction.

"The preparation of the plates, even in larger sizes, is done very simply, and they are finished in five to six minutes. The exposure is followed by the operations of developing, rinsing and washing out, and a negative is obtained which, by a very simple reversing method, can be changed into a positive printing plate. Even for the largest plates the whole process does not take more than about an hour.

"As to the apparatus for handling large thin plates for photo-litho work, we have simplified this considerably by utilising what is known as the 'wall camera,' the lens being put in the separating wall between the studio and the dark room. To keep the plates flat during exposure we put them in a pneumatic printing frame, and the same appliance is used for the originals to be copied. Small thin plates can be placed in the camera between sheets of plate glass, whilst thicker plates need no special arrangements for use in the camera.

"The exactitude to scale obtained by this direct process renders it especially suitable for map reproduction. Also as a substitute for pantographic duplicating the process is valuable, as in using the pantograph the proportion between original and reproduction from edge to centre varies continually on account of the variation in the extension of the rubber sheet.

"Whether the process can also be used for line etching seems questionable to us at the present moment, as the taking of several subjects on one plate is only feasible when the scale of reduction of all of them is the same, and to make separate plates for each subject seems rather irrational. The process may, however, have particular advantages for newspaper line work.

"For halftone reproduction the process can be very well used, and there is a conspicuous softness and truth of tone about the results that is remarkable. We may shortly introduce a new process for halftone work which may not only mean a greatly simplified and cheapened method, but also an improvement in the work itself."

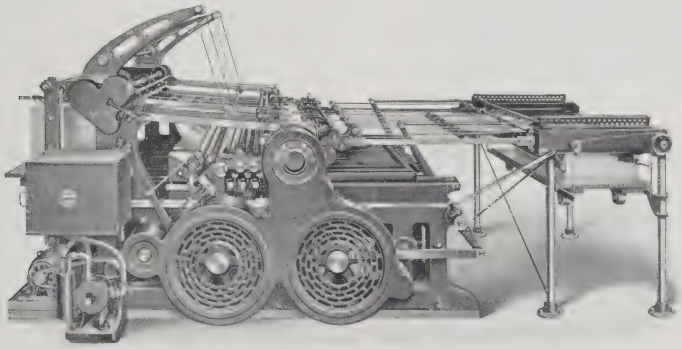
The idea of obtaining direct images on metal plates in the camera is one to which considerable attention has been devoted, but it does not appear practical to coyer large metal plates with a silver bromide emulsion similar to that employed in ordinary dry plates; but there can be no question about the possibility of a process of this kind being employed, although its commercial application is a different matter. A process of this nature can be used without difficulty for photo-lithography, as was the case in the Payne type process to which reference in the article is made.

The editor would welcome any inquiries from readers on any subject relating to this article or other photo-lithographic topics.

PRINTING PLANT

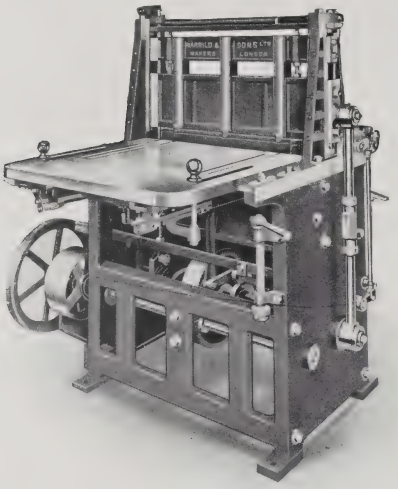
The Kelly Automatic Press No. 2.

The Canadian-American Machinery Co., Ltd., 63, Farringdon Street, have now placed on the market a new two-revolution printing unit, double-demy size, complete with automatic feeder, pile delivery, and electrical equipment. This is a new standard in the press room, a complete press fitted with a Kelly automatic feeder, the Kelly extension delivery, two paper trucks, two Sprague motors, and Monitor control. This certainly looks like a cost-reducing as well as product-increasing proposition. The size of the bed is 28½ in. by 35½ in., taking a sheet 22½in. by 35 in. The size of the forme is 21 in. by 34 in. There are five distributing rollers on the double pyramid system, and a small ink plate. Two forme rollers completely ink all formes within the range of 21 in. by 34 in. The speed of the press is from 2,200 to 3,000 per hour, and the over-all dimensions are 14 ft. 6 in. by 6 ft. 6 in. This press has been designed to follow the demands of customers for a larger press than the original Kelly automatic. All the essential features of Style B. press have been retained, with additional refinements. It is quite a new departure from old lines in printing press designing, and in speed, distribution, register, rigidity of impression, electrical drive and control will take a high place in printing press designing. A strong feature of these Kelly presses is that interchangeability of parts is never overlooked. This is a one-man printing unit, a valuable consideration for a press of this size. The automatic feeder is an integral part of the press. The pile table holds 26 in. of stock, is automatically raised as the sheets are fed, and is lowered for reloading by simply lifting a latch. The conveyor frame is quickly raised from the feed board by a few turns of the handle and automatically fastened in an upright position clearing the feed board for hand feeding. The feed board is also lifted by hand and fastened to allow for make-ready. The unique action of the slow-down fingers is positive, yet sensitive, and the designing of this very essential feature is an achievement of the first order. There is an entire absence of complications, work may be started quickly and accurately, and the few adjusting features readily understood. The Kelly extension delivery is so designed that the delivery conveyor frame is instantly swung up to make room for the operator to place or remove a forme on the bed of the press, or to make corrections. Reconnection is made without adjustments. Two trucks mounted on casters and one truck handle are parts of the equipment. A pile of thirty inches of paper may be deposited on each truck and wheeled away without paper handling.



Harrild's Postage Stamp Perforating Machine

We give an illustration below of Harrild's latest design postage stamp perforating machine, one of which has just been supplied to one of the largest Government contractors for the printing of British postage stamps. This is certainly one of the most up-to-date machines on the market, and is the result of many years' experience in designing and building such machines. Every detail in its construction has been carefully worked out and proved in actual operation and with the severest tests. Perforating dies are built up in one self-contained member, and the guide plate is auto-



matic in action. The register adjustments operate in conjunction with the automatic stripping plate, so that absolute accuracy to the finest limits is guaranteed. There are micrometer adjustments at both feed and delivery sides, which can be operated whilst sheets are being perforated, thus ensuring absolute control over the machine without stopping. There is a non-stop feed. The machine is built to take a sheet of 24½ in. wide with a maximum of 23 in. of perforation. The sheet is only handled once, there is no cross-cutting at corners, and the result given is as perfect as machinery can give.

Duplicating Machines

Printers who are disturbed at the increasing use of duplicating machines in private offices have had their attention called to the fact that under Clause 136 of the Factory Bill one motor-driven duplicating machine would bring the place where it was installed under the Factory Act. This would certainly tend to have the effect of causing offices to dispense with these machines, and bring back the work to the printing industry.

"The Connoisseur"

The following letter speaks for itself. The Editor of The Connoisseur will need no further assurance from us that the page in question was designed as printed, purely as a specimen of type:—

> Sir,—As it has been brought to our notice that a copy of one of our recent specimens of "Baskerville Old Face" appearing in your magazine for July last, an illustration of a review of our specimen book by the Editor, and bearing the title "The Connoisseur," may create misapprehension (notwithstanding that the title is accompanied by the date "Monday, 18th March, 1928"), by suggesting that the page is a facsimile of one from the well-known contemporary publication of that name, we take this opportunity of expressing our regret to the proprietors of that journal for the inadvertent use of the name "The Connoisseur." The page in question was designed and composed solely with a view to displaying revived old faces to the best typographical advantage, and there was no intention whatever of conveying an impression that the page was otherwise than a type specimen on the usual lines.
>
> Yours very truly,
> Stephenson, Blake & Co., Ltd.

Miscellaneous Advertisements

Factory Building, new (freehold). Just off Fleet Street. Vacant possession, except two top floors. Very light, strongly built, to County Council's requirements. Central heating. Basement with four floors over. To be sold or let on long lease.—B. Dyer, 3, Dorset Buildings, Salisbury Square, Fleet Street, E.C.4. Telephone City 706.

Typograph Composing Machine, two magazines. Good order. May be seen working by appointment. Cheap to immediate purchaser.—News Office, Largs, Ayrshire.

Wm. ASHTON & SONS, Ltd. NEW AND SPACIOUS PREMISES. GROSVENOR WORKS, **SOUTHPORT.**

CALENDAR TEAR-OFFS

Free Samples on application.
45 Kinds. Better than ever.

for 1925

Competitive value in 2 sizes Daily Blocks

Sample Book of 21 selected mounted Business Tear-off Calendars. Invoiced at 4/-, post paid, and credited on £8 value of orders.

Our plant includes a good equipment of both printing and blocking Presses: The latest Martini book-sewer machine, a good range of wire stitching, perforating, ruling, numbering, punching and shaping machines. Always pleased to quote for special designs in mounted tear-off calendars, Wine-lists, &c.

Correspondence

Mr. F. W. Bridges' Visit to South Africa

To the Editor, THE CAXTON MAGAZINE.

Dear Mr. Bridges,—Your very welcome letter of June 5th was put aside pending an opportunity to drop you a personal reply.

Let me, in the first instance, express, on my own behalf, and I am sure I speak the thoughts of many others, very sincere thanks for the able, eloquent and generous publicity you have given to the trade of this country since your return. Our little journal has referred to it in its two last issues, and reprinted some of the things you said and the tributes you paid.

Speaking generally, the trade out here, as you appropriately remarked, are in fairly intimate touch with the activities of the trade in the homeland, and follow with keen and continuous interest the almost amazing story of the development and success of your Association. You set an example of co-operation and co-ordination which we try to follow—a long way off!—a very long way off!

Through your example we are enabled to envisage the ideal, even though we fail to attain it.

And now let me thank you for your very cordial invitation to attend the great Printing, Stationery and Allied Trades Exhibition to be held next year. I have just re-read your inspiring message in respect of it, in the May issue of THE CAXTON MAGAZINE. The prospect is an alluring one. No one, whether classed as big or little should miss it if he can help it. But there is the rub! Many of us will miss it because we can't help it. We shall have to find our consolation and benefit in the after glow. But though unable to be present, we can, and do, appreciate profoundly the genius and enterprise it bespeaks, and hope that both will be abundantly rewarded by expanding trade.

It looks as though, at long last, a basis has been found for the rehabilitation of the Central Empire. That will doubtless have a tremendous effect on trade, and its repercussion will be felt throughout the world. It may not be all for your good. For as we people in the Dominions see it, you are, with your gospel of Free Trade, putting Germany on her legs in order that she may knock you off your feet! Given equal opportunity, the genius and enterprise of our people would rise superior to anything that can be opposed to them. But in respect of export, you suffer the handicaps of high taxation at home and tariff walls abroad. The Dominions are about the only considerable market open to you on favourable terms. And yet a majority of the Imperial House of Commons refuses to extend the relations of mutual preference, which promise so much to stabilise and develop trade within the Empire. We shall all watch with sympathetic and anxious eyes the effect on British trade and industry. Anyway your great Exhibition will reveal the unexampled resources awaiting exploitation, and we can but hope that avenues of opportunity will not be lost to you through political ineptitude.

May I take the opportunity to enclose P.O. for subscription to THE CAXTON MAGAZINE, taking advantage of your generous offer to commemorate an itinerary which will live long and fresh in the memories of those who had the pleasure and honour of meeting you out here.

With greetings to you and the trade,

I am, sincerely yours,

Boksburgh, South Africa. GEO. CONSTABLE.

To the Editor, THE CAXTON MAGAZINE.

Dear Mr. Bridges,—I have been a subscriber to THE CAXTON MAGAZINE for a considerable time, which I get through our Germiston store from Wm. Dawson & Sons. I have now an added interest in reading in the magazine anything in which you are interested or any address by you, and your references to South Africa interest us all out here—at any rate those who take interest in outside doings through the trade papers; but unfortunately many have very restricted knowledge of things relating to the trade. I was pleased to get the proceedings of the annual meeting of the Federation at Norwich. The proceedings in connection with the jubilee of Mr. George Jones was interesting reading too. Here I think we should endeavour to get a section of the public libraries of our large centres—or at least a main centre—to assemble by degrees specimens of printing, giving a kind of historical sequence of the art—its first crude practical attempts (crude though charged with the soul of artistry), then the fine series of faces which arose in different parts of the continent of Europe, not forgetting old Caslon—faces which we have again "discovered" after filling up founders' books with grotesque freaks of every erring fancy. This continent, I think, should aim now at setting up some Mecca where one could see, as it were, a panorama of the printing art. This would be of great service to the young, in giving them breadth and balance of conception and outlook of the craft from the "art" idea of it as apart from the mechanical.

I am keeping in mind the Exhibition next May, and hope I shall find myself free to go over. I would find it very interesting and informing, I am sure.

Trade here is not good. General depression has lessened the volume of print; perhaps importation of print has also a considerable part in lessened orders. The result is demand far beyond supply, and an unhealthy competition. There is in the Transvaal, and Johannesburgh in particular, an absolute surplusage of printers—of a kind. We must tighten up the National Agreement in so far as it controls working conditions, so that the present mutual encouragement of small printers, by the practical exemption by them from the intention of the agreement in respect to labour conditions, shall be given place to some rules making it compulsory that trained and properly paid labour shall be used in the production of printing by *any kind of machine*. There is a hope that this will be dealt with at next conference.

I trust you are keeping well and maintaining your usual zest in things, and that you are able to see a bettering of the general industrial position in the old country, and with kind regards.

Yours faithfully,

Johannesburgh. D. J. MANSON.

Mr. Cummins' Garden

MR. W. R. CUMMINS, Hon. Treasurer of North London M.P.A., has been successful in winning no fewer than twenty-one prizes at local flower shows during the month of July, as well as two challenge cups, and a prize for roses at the National Rose Show, Regents Park, for roses grown within eight miles of Charing Cross.

TRADE NEWS

Mr. A. E. Holmes in America

Mr. A. E. Holmes, Secretary of the Printing and Kindred Trades Federation of Trade Unions, is attending a conference of the Pressmen's Union of America, and is returning early this month.

Removals

Messrs. Haycock, Cadle & Graham, Ltd., publicity producers, have removed from the Strand to 80, Fleet Street.

Mr. Watkin Gabb has removed from 136, Edmund Street, Birmingham, to Caxton Works, 88, Vyse Street.

Biggest Printing Plant

The biggest one-storey printing plant in the world is being erected in Chicago for the W. F. Hall Printing Co., at a cost of $2,000,000. The space occupied will be approximately 500,000 square feet, and there is additional ground available for later extensions when necessary.

J. H. Whitfield Ltd.

For forty years this firm has been accumulating experience in the process, printing and timber trades and its mounting wood, clamped boards, and boxmakers forms are well known throughout the allied crafts. Reliable work has been growing business, and new and much larger premises have been secured at 46, Great Chart Street, East Road, N.6.

Printers' Golfing Society

At the last meeting of the Council of the Master Printers' Federation a Printers' Golfing Society was formed, primarily to take possession of certain trophies which were the property of the Federation, and also to arrange and regularise golf competitions for members. The committee, with power to co-opt additional members from the North of England, was appointed as follows:—Messrs. Blades, Fletcher, Hazell, Oxley and Wykes.

Death of a Process Engraver

The death has taken place at Bristol of Mr. Joseph Walters, aged 56, a process engraver at The Western Daily Press office. It was stated at the inquest that a carboy containing nitric acid broke in the process department, and the acid came into contact with some zinc, causing it to give off poisonous fumes. Mr. Walters went into the room several times after the others had left, and before the fumes had cleared. He seemed ill when he came out, and was urged to go to the infirmary, but went home. He was admitted to the infirmary next day, and died in a few minutes. Death was stated to be due to heart failure, following pneumonia, due to the inhalation of the fumes.

Master Printers' Benevolent Fund

It is proposed to submit the following resolution to the next Council meeting of the Federation of Master Printers, together with the further details with regard to rules and limitations:—"That a Federation Benevolent Fund be formed for the relief of necessitous master printers or their widows and orphans, and that 2½ per cent. of the Federation income be allocated to this fund. That the fund be administered by the Finance Committee of the Federation, and the constitution be submitted to the Council."

Camberwell School of Arts and Crafts

Artistic typography classes for compositors and machine-minders are conducted at the London County Council School of Arts and Crafts, Peckham Road. In the forthcoming session a step forward will be made by the introduction of the Linotype composing machine. The machine room has been enlarged and a new Miehle installed. These improvements should still further help on the excellent work which is being done in South London by Mr. W. H. Amery and his able colleagues.

Printing Works' Electrification

The Wellington (New Zealand) Evening Post have placed a contract with Electromotors, Ltd., Openshaw, through their agents, Messrs. James N. Niven & Co., Ltd., Wellington, for the electrification of their printing works. Electromotors, Ltd., are also engaged on the complete electrification of the printing works of Messrs. W. S. Cowell, Ltd., Ipswich, consisting of some forty equipments, under the specification of W. J. Perkins, Esq., of London.

The Effect of Good Printing

"I was deceived by his note-headings," said Joseph Heanley, a Grimsby fish merchant, giving evidence against William Dowle, of Dover, charged with obtaining fish value £8 by fraud. Prisoner, it was stated, on elaborately printed note-paper, which described him as a wholesale and retail fish and potato merchant, sent an order for fish which Heanley fulfilled, but was not paid for.

Police inquiries, it was added, showed that Dowle had no *bona-fide* fish business, and lived in a cottage.

The Stipendiary: You would accept this man's printed paper as a reference, but if I sent an order you would require bankers' references.

Heanley: Printing does influence us in the trade.

The Stipendiary: And prisoner has not paid for this printing.

Dowle was sentenced to three months' hard labour.

THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

Prize Distribution at Stationers' Hall

Some Excellent Speeches

THE annual prize distribution in connection with the past year's work of the London School of Printing was held at the Stationers' Hall on Friday, September 19. Supporting Mr. W. Howard Hazell (who presided) were: The Right Hon. Lord Riddell, Richard Bentley, Esq., F.S.A. (Master of the Worshipful Company of Stationers), Rt. Hon. C. W. Bowerman, M.P., G. H. Gater, Esq. (Education Officer of London), W. J. Pincombe, Esq., J.P., L.C.C. (Secretary of the London Teachers' Association), E. P. Vacher, Esq., F.R.G.S. (Past Master of the Stationers' Company), Edward Unwin, Esq. (Past Master of the Stationers' Company), Geo. A. Isaacs, Esq., M.P., T. E. Naylor, Esq., J.P., M.P., Major J. Huck, M.A. (Headmaster, Stationers' Company's School), Henry Hill, Esq. (Past Master of the Stationers' Company), E. B. Judd, Esq. (Master Bookbinders' Association), S. Stubbings, Esq. (Secretary, the Bookbinders' Union), J. R. Riddell, Esq. (Principal, London School of Printing and Kindred Trades), J. G. Wilson, Esq. (Booksellers' Association), Rev. A. Taylor, M.A. (Vicar of St. Bride's Church), and R. T. Rivington, Esq. (Clerk, Worshipful Company of Stationers).

THE MASTER'S WELCOME.

The proceedings were opened by the Master of the Stationers' Company, Mr. Richard Bentley, who said: We are here to-night on a very auspicious occasion. I say auspicious occasion because I believe the last time these students were in this hall was perhaps a less happy moment, for they were in the throes of a very trying examination. The printing trade has not always been in favour. We have only to turn to the records of our own Company to see the difficulties the early printers laboured under, and the restrictions they had to battle against. Matters have changed to-day. The printing trade is one of the most important in the world, especially so in this part of London. From our birth certificate to our burial certificate printers' ink comes into play; but in the case of books, of our political history, of investigations and discoveries, all require its use, and even our commerce and business life is largely indebted to printing. So that we cannot get on without the use of it. The ancient Babylonians did attempt to get on without it, but when you remember how meagre their records are we must recognise how superior are our present methods. The Printing School originally was for nearly thirty years at the St. Bride Institute, made up of a great variety of disconnected classes. Just as fragments of quicksilver will merge into one whole, similarly all these classes became co-ordinated in one successful whole. The School then came under the direction of Mr. Riddell. Two or three years ago the School moved to Stamford Street, the other side of the Thames, where I believe it now has a muster of nearly two thousand students. (Applause.) I think it is perfectly safe to prophesy it will progress very much more. The reason is not far to see. In former days a small platen press and a little case of loose types were sufficient equipment. But to-day the student has to face very different circumstances. He has to be equipped with most intricate and costly machinery. He has to have much knowledge to discriminate between different papers and inks. He has to learn artistic printing for illustration work. It is for this reason that the growth of this School is so important. The training is thorough, and it turns out efficient students. It opens a future for them important not only in this country, but abroad and in the more distant colonies. On behalf of the Company of Stationers, of which I have the privilege this year of being Master, I desire to extend to you a right hearty welcome. At this moment you students are entering on your career, and are at the bottom step of the ladder, from which we hope you will climb to a high point, and also in the course of years take up your Freedom in this Company. It is now my pleasant duty to call upon Mr. Howard Hazell to preside over the proceedings.

THE HEART OF A PRINTER.

Mr. W. Howard Hazell: This evening is always an important one in the history of the London School of Printing. It is a sign that you have completed another year of your progress in the printing craft, and you are to receive your reward in the form of certificates and prizes. It shows the success of the school that to-night there are more certificates and prizes than in any previous year, and I can assure you that it is not because the examiners have been more lenient, but because there have been more students than in any previous year. The Master of the Company has referred to the fact that the numbers have greatly increased since we left St. Bride Institute. That was only about four years ago. To-day we have 2,000 students, and still want more room. When he moved to the London School of Printing, some of us had more ambitious ideas of the building we ought to have; but we had to put up with the building we had to get. But already it is over full. Students last year were turned away, and now we are going to build another storey on top in order to cope with the eager young men and women who are anxious to come in. We have already some thirty thousand pounds' worth of good printing plant given to us or lent to us by the printing machine manufacturers, and we desire that as the school grows in size and in usefulness that we may get even still more machinery, and that you may learn all that is best and latest in the methods of producing printed work. On many occasions I have spoken of what I call my "dream" school—what the printing

trade in London ought to have. I admit it was a very ambitious dream school, but some of you will live to see that fine building erected. At the present time we have a building unworthy of the printing trade. I have been present at all these gatherings for a number of years, and speakers have referred to the ugly building in which you are housed. Some of them have compared it to a prison, others to a workhouse, but, although I agreed with them in their disparaging remarks in regard to architecture, the important matter is what is going on inside, and I should like to compare our school to an oyster. Perhaps you may not see the simile. The outside of an oyster is ugly, ungainly. It has no beauty, and it has no use, but when you open the oyster you often find that its heart is a pearl—and the pearl of an oyster is a jewel above price. It is a jewel that is sought by men who will run risk in order to find it, coveted by women all over the world as an ornament. A thing of beauty and value which cannot be satisfactorily imitated. You have in your school possibly an exterior that is as ugly as the oyster shell. It is not an ornament, it is not a public monument, but at the heart of the school is a spirit of enthusiasm, energy and the determination that you yourself put into the work. You may have the finest school building that you could desire, you can have all the teachers filled with enthusiasm that you have at the present time, you might have more plant than we could provide, but that enthusiasm and fine building and fine plant would all be useless unless the heart of the school was right, and you had that pearl of energy and determination. Therefore you see that success largely depends upon you, and what you do. Use your best efforts to learn what we can teach you. Be determined that you will succeed. Men will then forget the ugly exteriors, and think of the jewel within. They will come to the school for young and energetic men and women to help them in the craft. You will make your success. You will add to the spirit of the school which will be passed on to future scholars. You will benefit the trade by bringing to the industry the knowledge and the skill and the energy that was required, and when you have thus established the reputation of the school I am sure that in the future the London County Council, the master printers, and the trade unions, who now support it, will see that it shall have a magnificent building, worthy of the industry and worthy of the spirit of enthusiasm that you have put into your work.

THE GOOD OLD DAYS!

Mr. Tom Naylor, J.P., M.P.: There is an old proverb which runs, "Too many speeches spoil the enjoyment," but that would not be true if all speeches were as good, as lucid, and as brief as that to which we have just listened from Mr Hazell. I am glad to be associated with Mr. Hazell in the school. He is the chairman, and I have to sit on his right hand as "Vice." He has all the virtues and I have all the vice. (Laughter.) May I take this opportunity of reminding you of a recent compliment paid to the Chairman of the school. He is now Vice-President of the Federation of Master Printers. Next year it is quite probable he will be president of that Federation, a position occupied by his father twenty-five years ago, and I think I shall have you with me in congratulating your Chairman upon that honour. If there is one thing more than another that causes me surprise this evening, it is the appearance of prosperity that seems to pervade the Hall. My mind goes back to my young days of thirty-five years ago, when I was a technical student, and I can assure you that if we could have filled this hall then, all the faces at that meeting would not have been clean, and, instead of the respectable appearance that you all present this evening, some of us would have been notable for patches and tatters. But they were the good old days. (Laughter.) Now it seems that you are reaping the rewards to which you are entitled—some of you before your time. But the fact that you are here, students of the London School of Printing, goes far to convince me that you are anxious to deserve those benefits which you have inherited from those who have gone before. You are here to-night to take your prizes and certificates. You are on the road to achievement. I use that word advisedly. I have been reading that very effective poster issued by the London County Council, with that word "Achievement" as its leading line, and I cannot do better than quote the words given on that poster. The words are these: "Achievement is effected by the co-operation of opportunity and knowledge." The opportunity is presented. Knowledge has to be acquired. I think it would be as well when you pass that poster next time to commit those words to memory. I am rather disposed to admire the London County Council posters, especially those that emanate from the Education Department. Mr. Gater may not be entirely responsible for those, but certainly the best poster, the most effective poster the Education Department have produced is that one I have quoted. If I were a director of the press I should have made one slight alteration. I would have put education first and opportunity second, because you have to be educated before you know an opportunity has presented itself. My friend Lord Riddell is taking a note of that remark. He is going to tear me up for this. (Laughter.) And he is well able to do so. I am not going to take advantage of my position to make a long speech, because I, like yourselves, am rather anxious to hear Lord Riddell address you. Sometimes I venture to give you advice, but I cannot do that to-night because my audience is a mixed one. But to all of you I would say: Keep on keeping on. Always try to learn something. Never forget that there is always something to learn, however much knowledge you have acquired, and remember always to discover if you can that pearl in the oyster to which Mr. Hazell has referred. But also remember that the pearl, so far as you are concerned, is not merely an ornament for the ladies. It will enable you young men to provide ornaments for the ladies; because, as I had occasion to say before, a man who has perfected his knowledge of the trade that he follows is making himself a better printer, as well as a better man. And the better printer a man is, the better man he is, and a better printer he is, the more qualified as a craftsman, the greater probability there is of his being able to improve the material conditions under which he works. You cannot go on increasing wages, you cannot go on improving the conditions of employment unless those engaged in the industry, unless each and every one are doing their best to make the utmost of their opportunities in every respect. In other words, you cannot take out unless you put in. (Hear, hear.) I do not mean that you must strive to produce so much more, but keep in mind that quality as well as quantity is required if

this country is to maintain its position in the markets of the world.

THE TECHNICAL BOARD.

Mr. J. R. Riddell, as Hon. Secretary of the Technical Board, then read the report of the Board as follows: It has been suggested that the objects of the Stationers' Company and Printing Industry Technical Board might be briefly stated at this meeting. This duty has devolved upon myself. Four years ago the printing trade organisations, along with the Stationers' Company, set up a Technical Board for the purpose of encouraging craft efficiency among those engaged in the printing and kindred trades. It was decided that technical examinations should be arranged for those employed in the industry. The first examinations were held in craft subjects, such as composing, machine, lithography and bookbinding, and so successful were these that the Board determined to extend the scope of its work and include other branches. Last session some seven hundred candidates were examined in twenty-one subjects. Hitherto the examinations have been confined to those employed or studying in the London district and who have attended a course of technical instruction for not less than three years. On the results of the examinations certificates and special prizes are awarded. Another point is that candidates must submit an example of practical work certified as being their own unaided effort; therefore, the diplomas can be and are accepted as certificates of practical merit. The examiners nominated by the Board are men and women with a wide practical experience of the section in which they are adjudicating.

The Board decided not to issue a syllabus, thereby discouraging the practice of cramming for a particular examination, but the examination questions had to be chosen from subjects which every apprentice between the ages of eighteen and twenty-one, who had made a study of his craft, should be expected to know. Requests have been received from printers in the provinces to extend the examinations in craft subjects to centres outside London. This is now under the consideration of the Board. Next year there will be a further development in so far that there will be two grades for all examinations in craft subjects. First, a technical certificate for those between the ages of eighteen and twenty-one, and secondly, a craftsman's certificate for those over twenty-one years of age, and others who have obtained a technical certificate, and in all probability at a later date an examination for a master's certificate will be arranged. There is very keen competition among the candidates, and there can be no more inspiring sight than to see Stationers' Hall crowded with candidates night after night throughout the first week in May, when both young and middle-aged students submit themselves for these tests. Further, the Technical Board, for the last three sessions, has arranged a series of craft lectures for those engaged in the printing crafts, and it is no uncommon occurrence to find that seating accommodation cannot be obtained in the hall. It is felt that if the British printer is to develop a higher sense of "craft-pride," it will be achieved mainly on the lines along which the Board is working.

This report would be incomplete without a reference to the "Register" in which are entered the names of pupils of the Stationers' School who desire to learn any of the crafts represented by the Company. Firms taking apprentices from this source are assured of well-educated boys. This is still another instance whether employer and employes of the printing trades have combined and shown the way to other industries in the encouragement of craft efficiency. The trade organisations elect and nominate representatives of the Board, and also contribute towards the expenses. It is not too much to claim that it is doing valuable work, and its sphere of usefulness will be extended as needs arise.

The members of the Board desire to express their gratitude to the Master, Wardens and Court of Assistants of the Worshipful Company of Stationers, not only for granting the use of the hall for the various meetings, but also for their keen interest in the work carried on by the Technical Board. We have with us to-night the new Education Officer of the London County Council, Mr. Gater. I would ask Mr. Gater to try and catch the real sincerity in the simple welcome from the London School of Printing. May you have the strength and health to undertake the work.

LORD RIDDELL TO STUDENTS.

Lord Riddell: After the lucid and eloquent speeches you have heard, I do not intend to make a speech, but there are a few words I wish to say, which you will observe is a different method of making a speech. (Laughter.) Now, first of all, I want to present a few verbal bouquets to my colleagues on this Board, Mr. Hazell, Mr. Naylor, and other gentlemen who are here. Some, unfortunately, are not here. They bear the heat and burden of the day, and are engaged in the great work. I do not know whether you understand that we and you are engaged in a very interesting experiment. I believe it is the only experiment of its sort in the country. This school is carried on by three authorities. First of all the London County Council, secondly the employers in the printing trade, and thirdly the operatives in the printing trade. I do not say which comes first, the operatives or the employers, but anyway the school is carried on under those conditions. That is a very interesting experiment. It is the first time in our trade, and so far as I am aware in any trade, in which a great educational institution has been carried on by masters and men and by local authorities. It is one of the first occasions on which a great trade has co-operated with the local authority in providing the necessary funds to establish and maintain the institution. Some people when this experiment was started expressed the doubt whether it would be successful. I wish those people were here to-night. I wish they could see the students. I wish they could see all those intelligent and well-washed faces—(laughter)—to which graceful allusion has been made by my friend Mr. Naylor. It has been said, and said quite truly, that the success of this enterprise does not depend upon buildings, but on the spirit of those who are engaged in it, upon the spirit of the governing body, upon the spirit of the teachers, and, last and most important of all, upon the enthusiasm of the students. Well, we are fortunate. We have got an excellent band of teachers. We have got a very able governing body—I may say I am the President, but I do not often attend —(laughter)—therefore, I am in a position in an unprejudiced way to throw these bouquets at the feet of my colleagues—and we have got something else, we have got a young, energetic and progres-

sive director of the education in London. I hope Mr. Gater will forgive me for referring to the fact that he has a wonderful record. He is a great soldier. There are few men in the world who have the same power as Mr. Gater. It is a wonderful opportunity and a great responsibility to be responsible for the education of these millions of children who are going to make the British race of the future. It is not only a question of knowledge, important as that may be. As Mr. Naylor has indicated to you, it is a question of character. It is a question of determination. It is a question of carrying on. It is a glorious tradition of this great country which has produced so many remarkable people and which has done so much for the world in every phase of human activity.

Now I have the very pleasant task of presenting these prizes. There are two things I should like to say before doing so. First of all, I usually agree with my friend Mr. Hazell about everything. Mr. Hazell has described your building as ugly and unworthy of the trade. I do not agree with him. I think it is a very good building. It is plain, but plain people are often very nice, even plain women. (Laughter.) And I like a plain building, and I like a severe building for a school of this sort, because it shows what sincere people live inside. You do not want a building, Mr. Hazell, like a picture palace. (Laughter.) Don't you be misled by my friend. This is a very good building. It won't in any way delegate from your opportunities. The thing that will delegate from them will be the lack of what you should be yourselves. The building is all right. Mr. Naylor was telling you that you have to be educated to see an opportunity. But if you do not understand printing, and you see an advertisement for a machine-minder, and you do not understand machine-minding, you cannot apply for it, of course. But, generally speaking, I do not know that education does quicken. A lot of uneducated people are extremely quick at securing opportunities, and very often taking opportunities that should be reserved for educated people. (Laughter.) But taking advantage is largely a matter of spirit and character again. I am all for education, particularly in the printing school. You cannot be a printer unless you are educated. But do not make any mistake. Character counts just as much with educated people as it does with the uneducated people. Education does not take the place of character, of energy, or courage. You must have all these things, however well educated you may be. There is one other point. The printing trade is passing through a critical phase in its development. Old-fashioned methods of printing are disappearing. New methods have to be devised. Mr. Naylor and Mr. Hazell, who understand about these things, will tell you that you must have educated printers, printers who are educated in printing. As old methods are disappearing, we must have new methods. We have the new methods in the printing schools, and methods of that sort must be developed if printing is to be kept up and if our country is to hold its place. I daresay you see that Sir George Newman has been talking about infant mortality. Out of one thousand children born seventy die. Mortality is always high amongst new institutions, but our institution at the age of two years is one of the most lusty infants that has ever been produced. I congratulate you, Mr. Hazell, on what you have done, and I congratulate Mr. Riddell and Mr. Naylor, and I congratulate the students. Next year I hope that, instead of having two thousand students, we shall have four thousand, and I hope we shall be holding next year two meetings, one presided over by Mr. Hazell, and an overflow meeting presided over by Mr. Naylor.

THE NEW EDUCATION OFFICER FOR LONDON.

After the distribution of prizes and certificates by Lord Riddell,

Mr. G. H. Gater, in proposing a vote of thanks to Lord Riddell for his services, said: I have very great pleasure in proposing a most cordial vote of thanks to Lord Riddell for his presence here to-night, for his speech, and for the most laborious task which he has undertaken in distributing all these prizes and certificates. I am sure we are all deeply grateful to him for coming here this evening. We have listened with enjoyment to his remarks, and I am sure the students have appreciated his method of distributing the certificates and prizes. I have been present on a good many occasions when certificates and prizes have been distributed, and I have tried sometimes to do it myself, but I can honestly say I have never seen certificates and prizes distributed with more grace than they have been this evening, and I am sure that all those who have received certificates and prizes will remember the personal touch he has put into his distribution, and the way he has succeeded in finding something to say to practically every one. I think that will leave an abiding memory with the students. It is not for me in a short space of time or as a newcomer to London to talk of Lord Riddell's great service. I am sure that his presence here to-night, in finding time to come to this meeting, indicates his abiding interest in this work, and in the work of the London School of Printing. I am sure we can look forward to that interest being continued and look forward to his powerful support which he can give us in so many directions, and we may hope to see him here on future occasions.

If I may digress for a moment to the personal, I would like to thank you for the welcome I have received this evening. Believe me, I appreciate only too fully and more and more every day the size, extent and complexity of the work I have undertaken here as Education Officer. I can only thank you. I am doing my best, and intend to go on doing my best. Nothing gives me more encouragement to go on than to come to a gathering such as this and see such splendid work is being done. I feel that, so far as technical education is concerned, what we need is the whole-hearted support and interest of the employers and all those employed in the trade concerned. I have seen enough to realise that, so far as the printing trade is concerned in London, that support has been secured from the employers and those employed in the industry. I can only say that what I have seen seems to me a model for other industries. I would like to see the school grow in prosperity. I do not suppose the numbers will be increased quite so much as Lord Riddell suggests through lack of accommodation, but I am delighted that more accommodation is coming. I am delighted that work is already started, and I am certain that accommodation will be filled and not surprised if, when it is completed, the Governing Body will come forward—I know the Chairman has ambitions—with a demand for more. I am delighted to be here this evening. I ask you to honour the vote of thanks with the utmost cordiality.

MR. BOWERMAN'S OPTIMISM.

The Rt. Hon. C. W. Bowerman, M.P., seconding the vote of thanks, said: Before I second the vote of thanks, may I make one observation arising out of Mr. Gater's remarks? I cannot conceive of anything more distressing to the mind of the Education Officer of this great city of London than to hear, as he did to-night from the platform, that many students have to be refused admission to the London School of Printing, and I am sure if there is one thing he will carry away with him to-night it is the fact that at the earliest possible opportunity the London School of Printing shall be enlarged in some way or other. With regard to seconding the vote of thanks, it is so difficult to say something not already said of Lord Riddell. I do not know if I shall be guilty of discourtesy to a great assembly, but it is so seldom one finds a member of the House of Lords taking part in some useful work. (Laughter.) Mind you, there are other noble lords and gentlemen in the House who may follow Lord Riddell's example, but you very seldom hear anything of it, and very seldom see it. Lord Riddell has had a great deal to do with the London School of Printing. He has had a great deal to do, with his good colleague Mr. Hazell, in getting the employers of London to take their part in this work, and I feel you must be gratified to see him facing such a great assembly as he is to-night. But need anyone be afraid, sir, at the future of the printing trade when you have only to look at these students and see their countenances as they came up? I watched the young fellows as they came along, and it does my heart good to see them. I say again, if there is a pessimist in this room regarding the good of the printing trade, if they think the trade is going to the bad, look at the splendid material in this room—keen, intelligent, and on the alert. Sir, whilst I would like to congratulate all who are taking part in this great gathering to-night, most cordially do I second the vote of thanks to your Lordship, and express the hope that your prediction may be realised, and that, instead of 2,000 students, in years to come there may be at least 6,000 students in the London School of Printing.

Lord Riddell, in reply, said: I was reading the other day some advice given to young men who wanted to learn to speak well. The advice was: Think out your ideas as so many islands, to each of which you swim gracefully in succession, and never leave your last island! Well, after having received all those garcious compliments, I think have reached my last island. I do not think I shall ever be happier than I am at the present moment. These gentlemen have spoken of me in most complimentary and undeserved terms. Mr. Bowerman has told me that I am already safe to enter heaven by several doors, and I can only say that it has been a real pleasure to me to come here to-night, and to see the young people, and the old people, who are taking part in that educational work in Stamford Street. It does one good to see the sort of material that is presenting itself to be educated. If every trade is as well supplied with material as our trade with educational facilities, to equal ours, all I can say is that the pessimists who hold gloomy views regarding the future of the British Empire are very much mistaken. The future of the Empire depends upon the character of the people. The object of those who founded this school, the object of those who support it, the object of those like Mr. Hazell and Mr. Naylor and Mr. Riddell, who spend a lot of time in looking after it, is to see that, as far as the printing trade is concerned, we have a well-educated body of men and women who are not only educated in the technique of their trade, but who possess the characteristics which are absolutely essential to success. Thank you very much for your kindness, and once more in bulk I congratulate the students on their success during the past year.

A vote of thanks to the Chairman concluded the proceedings.

The Central School of Arts and Crafts

The School of Book Production

IN the School of Book Production, both day and evening courses are provided. These courses are framed on quite different lines from those of ordinary technical classes, as will be seen from the introductory paragraph in the prospectus:—

"The making of the book having been the main incentive for the development of the crafts of writing, illustration and page decoration, typographical and other relief printing, and binding, the object of this school is twofold. First, to preserve and encourage skill and appreciation of fine bookwork and the closely allied arts of engraving and lithography. Second, to strive for the artistic enhancement of the many commercial uses of these crafts which continually arise."

The subjects of writing, lettering and illumination receive marked attention, and Mr. Graily Hewitt personally supervises the class once a fortnight. Instruction in compositors' work by Mr. J. H. Mason is given in the evening. The following is the syllabus:—

"COMPOSITORS' WORK.—Book and display work. Imposition and margins, table-work, the laying-out of advertisements, and the point system. Type calculations; casting off copy; the elements of estimating; the use of jobbing type. Paper and paper-making; the various kinds and their uses; machinery. The allied processes of block-making, stereotyping and electrotyping, and their bearing on letterpress printing are explained. The history of printing."

Instruction is also provided in machine work and bookbinding. The new session commenced on September 22.

The Camberwell School

THE session of the L.C.C. Camberwell School of Arts and Crafts has opened with every prospect of a good session. Classes are provided by the school in all branches of typography, also in bookbinding and lithographic drawing. The instructors are Messrs. W. H. Amery, H. G. Wicks, J. W. Walls, P. J. Smith, S. W. Hayter, and G. F. Holland. Recent additions to plant include a Linotype and a Miehle.

The Essentials of Poster Advertising

By Mr. CLARENCE B. LOVELL

Paper read at the Advertising Convention

WE in America are young in history, and just as children delight in tearing a mechanism to pieces in order to see what makes the wheels go round, we have been experimenting with the medium of poster advertising in order that we might discover the whys and wherefores of this particular form of selling to human nature. The most enthusiastic woodsman, no matter how ambitious to explore for himself, will find something to break his monotony in studying what the other fellow has accomplished, and this means a favourable opportunity to tell you something of the manner in which poster advertising operates in America to-day. We found in America that the poster was always seen first by people in motion.

THE BEST SIZE.

We did not depend entirely on our own opinions, we called in the services of oculists, college professors, students in psychology, who told us the ideal size and shape to be most readily seen by people in passing, and they decided that an oblong shape, 11 feet high by 25 feet long, would make a lasting impression in three seconds. That is all we had to work upon, the telling of the story in a time of three seconds. This can best be done by colours rather than black and white. It is seldom, if ever, that black and white appears in nature itself, and therefore the proposition of presenting a product in full colour can be made most natural by a large size and in an oblong form. We next found in experimenting that wooden panels would not sustain the poster for a period of 30 days, and we therefore began to construct 24-sheet panels, as you call them, 48 sheets here, with galvanised iron with a green moulding, and every poster in the United States from coast to coast is exactly the same size, and looks exactly the same. The shade is of green, and the poster panel in San Francisco is identically the same green and tone as in New York, so that you become accustomed to see the same class of hoarding everywhere. This is the result of organisation. American advertisers spent £13,200,000 in the medium of outdoor advertising last year, and present indications for 1925 point to a far greater figure during that year. This condition has not always been so; as a matter of fact, the upward trend in our medium began with the formation of the Poster Advertising Association.

STANDARDS OF WORK.

With the entry of this organisation certain definite standards of practice were agreed upon, such conditions as standardised construction, rigid attention to maintenance and service, and making it essential that every member lived faithfully up to the covenants of his agreement. In the older days, before the birth of the Association, it was not always positive that an advertiser could be sure that his particular poster was on display for thirty days; there have been times when a 24-sheet poster went up as the man goes through the town, so that he can inspect it, and the next day another poster was put up if another man was going through. We have found out that people are beginning to like poster advertising, and that they are beginning to look out for it. Can you picture in America, where we have so many small towns, what it means to people who live a restricted life seeing a pale, lovely girl appearing in a charming frock and in a new mode of hair dress? There is the poster of the girl with her hair bobbed, and which says: "More precious than jewels." The result of that was that a great many girls had their hair bobbed in New York City. We did not quite believe it at first, but we began to get letters from hairdressers asking whether we could not operate that 24-sheet poster with the bobbed-hair girl for another month. Then again we had a motion picture display in New York, in which it showed the blowing up of skyscrapers, and we produced a 24-sheet of the celebrated Woolworth building, showing it tottering and falling into the street. Three days later we were requested by the proprietors and owners of the Woolworth building to take down the poster if possible, because the ticket sales in the tower had fallen off so tremendously that it was making less money a day for that month. That proves to you that people see poster advertising, and that they are quick to see poster advertising, and sometimes it is good to make a little slip to see how many letters come in to tell you what is wrong.

SOME RESULTS.

If once a year you get those letters in, say, from a thousand people from coast to coast, it shows you that people are looking at your efforts and appreciating them—it is a sort of inward suggestion that you are doing right. In our business we come in contact, I believe, with the most fascinating part of modern business. We are able to see a product which has a very small distribution gradually expand until, in the course of perhaps two years, it becomes the largest selling product of its kind in the United States. It is a romance, really it is. I have alluded to the bobbed-hair girl, who appears on the Palm Olive advertisement, that is really an attractive poster. I know a case of some knitting mills. They organised a campaign, which ran into three hundred dollars a month, with the result that to-day those knitting mills have increased their business tremendously, and now own 150 stores. If only one could take a full page in the newspapers every day in the week and have the capital to so operate, that would be good advertising and good publicity, but such cost is prohibitive. Imagine what that means, taking up one page in the newspaper. The business is fascinating. In the first place, it is so big that it staggers the imagination. In the second place, the manufacturer is dealing with human nature on a vast scale, mass psychology, and the splendid imagination which is used in many of these campaigns excites admiration. The day before I sailed I went to see Mr. Mueller, of Mueller's Macaroni. He said to me: "My father and myself have been working for years to make Mueller's Macaroni the biggest selling proposition in this country, and we are having intense opposition, but we believe it can be done. I believe in ten years' time our factory will work to capacity, but I do not want to wait ten years for the success. My father is

getting along in years, and I want to see him live to enjoy the profits and his long years of labour. After going into this thing and talking to men who have bought poster advertisements, I believe my money put into poster advertisements will bring in the selfsame returns of ten years, in a period of two years."

THREE ESSENTIALS.

In selling poster advertising to a man who has a product to sell there are three essentials. *First of all he must have good goods,* I mean not only manufacturing good goods to start with, but the quality must never vary in the slightest degree. I have been through the Camel cigarette factory, and I have seen how carefully the workers separate the tobacco, and how carefully the machines are inspected because, before the cigarettes go into the market they want to be sure it is a good cigarette, and they must maintain its advertisement. *Secondly, there must be a good selling organisation.* A selling organisation that not only sells the goods to the dealer, but sells the dealer to the goods. An organisation that not only sells a druggist shaving soap for his counter, but gets him to go home and use it himself, because if he is convinced there will not be a soul walk into his store whom he will not be able to tell which is the best shaving soap. Then we have *the third essential, which is good advertising.* That is advertising which will do to the consumer what the salesman has already done to the dealer —advertising which not only makes your product known to the consumer, but makes the consumer believe in your product and want to use it. On reaching my hotel I found a little book entitled, "A Wise Man came unto the Kingsway," and as I opened it my eyes fell on this line:—

> "Yet must thy advertising be so planned that each and every part shall fit as fits the jigsaw puzzle of thy youth."

I think that was pretty well put. Advertising has got to be so arranged to meet your particular situation that it fits with the same preciseness and exactness as the jigsaw puzzle of your youth. Therefore, if we have good selling, good selling organisation, good goods, and last of all, good advertisement, I believe with most of us that poster advertising means efficiency. As poster advertising men, we are vitally interested in all three essentials, and when we devote our thought to the subject of building up and co-ordinating all these three essentials, we are doing an economic service to our respective countries, because we are laying the foundation for industries which will not be affected in the slightest degree by times of depression.

The German Printer

THE Deutscher Buch und Steindrucker, a German periodical devoted to the printing trade, issued in August its third annual issue printed entirely in English, editorial and advertisements as well. These special issues are circulated widely in British territory, special attention being given to India and South Africa. Egypt is also circulated. The issue is a valuable piece of propaganda for German machine manufacturers, and the editorial columns state that Germany has completely recovered her productive capacity, in spite of the difficulties that she has had to overcome.

The following extract from an article gives some indication of the value of the publication to German printing interests:—

"THE ESTEEM OF THE GERMAN ART OF PRINTING IN BRITISH INDIA.

'It is a shame for England that this book has been published in Germany.' That is what a professor of the Calcutta University said to me, referring to the splendid book 'Indian Architecture,' published this year by the publishing house of Bruckmann in Munich, and, of course, having found its way to India, too. The University of Calcutta, despite its present difficult position caused by the students' strike in connection with the national Indian agitation, was the first buyer of this book, the foreign price of which is about £60.

The reason for my mentioning the University of Calcutta just in this paper is the fact that an important printing office is connected with this university, the plants of which are lodged in the university building. The printing office is absolutely up-to-date and supplies the total printing work of the university, including the printing of all scientific books published by same. The even temporary ruin of the Calcutta University and its printing office, being of greatest importance for the propagation of Western and Eastern culture, would have been a shame for England and fateful for the civilised, scientific, and also industrial and economical progress of the most important part of her Dominions.

The example of the Calcutta University has also induced other Indian libraries, for instance the Imperial Library in Calcutta and several Indian princes, to buy the 'Indian Architecture,' which really means a triumph of German Art of Printing over all other countries. Everybody who has seen this book or at least the prospectus is greatly surprised and full of admiration that Germany in spite of her present difficult condition has been able to produce such gigantic a work of art.

This fact is bound to effect favourable consequences for the German printers' trade and its representatives. General opinion is that a country which shows forth such splendid works of printing despite her distress must consequently be in possession of the best printing machines, and her compositors and all other representatives of that trade are believed to be most intelligent and aesthetic people who deserve esteem in scientific respect. That this opinion is far from being exaggerated is proved by the noble scientific tone of the 'General Advertiser for Printing Offices.'

The interest in German printing machines and outfits is, no doubt, very keen in British India. Wherever the project of founding a printing office appears, one thinks instantaneously of German machines, and when Germans will again be admitted in India, then sometimes a German compositor or machine-minder will surely come across and easily make his livings in this pro-German country by displaying his blessed activity."

Printing for the Wireless Trade

An Opportunity for Service and for Sales

By A. J. SMITH

IN these days of cut-throat competition for the smallest job, it is difficult for the average printer to realise that during the past two years there has grown up an entirely new business whose possibilities as a field for the printing art have not yet been explored. Such a new market exists in the wireless retail trade. It is true that the evolution of the wireless *manufacturer* has not passed unnoticed by the printer, and in one important Midland manufacturing district of some one and a half million population, which is rightly considered the home of the industry, a progressive printer who has concentrated upon the new trade has secured printing business from practically every maker and factor throughout the territory; but, strangely enough, the *retailer* or *shopkeeper* seems to have been very much overlooked. Yet this branch of the trade is well worthy of close attention. It is safe to say that shops dealing in wireless, either exclusively or as an important sideline, are now to be numbered in tens of thousands throughout the country, all of them busily engaged in selling precisely the same parts to an ever-growing army of wireless enthusiasts, and all of them relying entirely upon their shop-window display for their appeal to the public. The power of print is notably absent from the selling schemes of all such traders, excepting for the leaflets which are supplied by the makers of receiving instruments. Such instruments, however, do not form the staple trade of the shopkeeper; they are only the occasional prizes which fall to his lot; for his regular everyday bread-and-butter trade he has to rely upon the sale of a variety of wireless accessories and parts, which are practically identical in every establishment.

Any manufacturer turns naturally to the printer at a very early stage in the proceedings for the powerful aid of a comprehensive catalogue, which will enable him to circulate broadcast the fullest possible particulars of the goods which he has to sell. The production of such a catalogue is, in fact, the first step in the manufacturer's distribution scheme, as without it his advertising will be unproductive, his travellers' calls fruitless, and his sales correspondence largely sterile. But, turning to the retail side of any trade, a shopkeeper seldom recognises of his own accord that he could make profitable use of his own sales literature for pushing trade. This is one of the reasons why in many trades the large mail order houses can by means of their informative advertisements and literature take away much profitable business literally under the noses of the retailers. In such a generalisation, however, honourable exception must be made of the drapery trade, for in this latter business we may frequently find even in towns of some forty thousand inhabitants as many as three or four drapery establishments regularly issuing complete catalogues of their wares, many of these provincial catalogues being quite worthy of comparison with some of the publications of big London stores. But with this single exception of the draper, the art of salesmanship by means of the printed word is sadly neglected by the retail trader, and by no one more than the average wireless dealer.

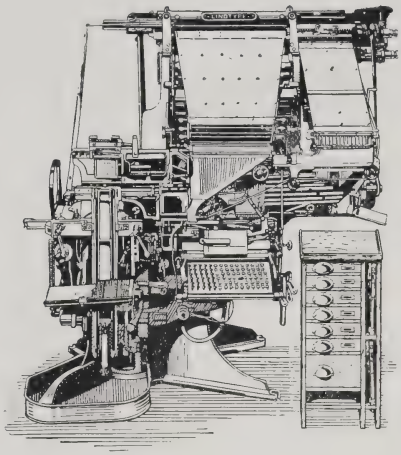
AN URGENT NEED.

In one of the wireless journals of late, a strong plea has been entered for a more general use of catalogues and printed matter as a means of extending the trade in wireless parts throughout the dealer's district. The small retailer is advised to compile and publish his own lists of the goods he carries in stock. It is here that a progressive printer has it in his power to drive home the importance of the idea, and at the same time to secure the lion's share of the resulting trade by himself compiling a form of standard catalogue of all the hundred and one wireless parts which are sold by every wireless dealer, and offering this standard catalogue practically ready-made to the tens of thousands of wireless traders throughout the length and breadth of the land. It is a task which presents no difficulties to anyone with a knowledge both of printing and of the component parts which go to form a wireless receiver, for the parts which are sold in every wireless shop are the same in all cases, excepting for trifling differences in finish and design.

A standard catalogue of all current wireless components would come as a god-send to the average shopkeeper. It would spare him more than three-quarters of the laborious preliminary toil which is involved in the preparation of a catalogue, and precisely on those details of the work to which he is not accustomed and for which he has no qualifications. The possession of such a list would enable him to utilise slack times by circulating particulars and prices of his goods throughout the whole of the outlying parts of his district, and would permit of his tapping sources of trade otherwise quite out of his reach. No longer would he be dependent for his trade upon the casual passer-by. The present writer has seen one very small and unpretentious list of this description bring orders to a small wireless shop from people a hundred miles away. Wireless is such a fascinating hobby that there is hardly an amateur who would not carefully preserve as one of his most treasured works of reference any catalogue (especially when issued by a shopkeeper in his own district) which would serve as an authoritative guide in regard to prices and supplies of the parts which he is constantly needing for the construction or the trial of any new type of instrument or "circuit" such as is brought out almost weekly by many of the popular wireless journals.

A RETAILER'S DEFICIENCIES.

Though there are few retailers who would question the immense advantage which the possession of such a catalogue would confer, or who would hesitate to utilise such a work were it placed before them "ready-made," it is safe to assert that of their own volition only an infinitesimal proportion would ever go to the trouble of compiling such a catalogue themselves. The average retailer's tastes and capabilities do not lead him in that direction, and a printer accustomed to handling catalogues cannot appreciate the feeling of distaste with which a novice confronts work of this kind which is so utterly foreign to his everyday duties.



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THE PRINTER'S PART.

It is therefore for a progressive printer to supplement any deficiencies of the customer by foresight and service if this particular field is to be developed. Considering the widespread interest which is taken in wireless at the present time, it would be strange indeed if the printer did not find on inquiry that his establishment contained at least one wireless amateur with a good knowledge of the new science. For such a one, the preparation of a thoroughly comprehensive catalogue of wireless parts and accessories would be somewhat of the nature of a "labour of love" which could be completed in his spare time in less than a fortnight, though it would be advisable for the resulting draft to be carefully edited by someone with a good knowledge of the trade, preferably from a manufacturing standpoint, because it must not be overlooked that a standard catalogue of this description should be so drawn up as to render it suitable for use by practically any retailer who may care to utilise it.

THE ARRANGEMENT.

The range of components which could profitably be described would run into hundreds, and certain alternative makes and designs of the more important of these should be detailed. An alphabetical catalogue of such parts would commence very much upon the following lines:—

Everything for Wireless

Aerial wire, in 100 ft. lengths

Bare Copper	s. d.
Enamelled	s. d.

Accumulators

4-Volt 40 A.H. capacity	s. d.
4-Volt 60	s. d.
6-Volt 40	s. d.
6-Volt 60	s. d.
6-Volt 80	s. d.
6-Volt 100	s. d.

Batteries, high tension complete with wander plugs.

36-Volt	s. d.
60-Volt	s. d.
100-Volt	s. d.

A footnote to each page might explain that the articles which are not priced are those which are not usually carried in stock, though quickly procurable. An introduction would explain precisely the help which an up-to-date wireless dealer could give to the amateur in the pursuit of his hobby. Another page could profitably be devoted to a reproduction of the conventional signs and figures which are used in the trade for indicating different wireless accessories in drawings of "circuits"; and on yet another page might be given one or two diagrams of simple instruments of the type which the average amateur would be most likely to undertake the construction, such as a receiver employing a crystal receiver, and another more elaborate instrument utilising a couple of valves. Such diagrams would be of the type which are published week by week in almost every popular wireless journal, and there would be no difficulty in obtaining suitable drawings or blocks for reproduction, with appropriate acknowledgments.

Suitable matter might be selected as would make up a 12- or 16-pp. booklet, measuring about 7½in. by 5in., with a cover of striking design which (by means of drawings of various wireless components and an instrument actually in course of construction) would indicate the character of the contents at a glance. The cover design, moreover, should be so arranged that the trader's name and address could be added without being too obviously overprinted. The writer's personal opinion is that the best results would be obtained from an *edition de luxe* which could not be too readily imitated or approached by the small jobbing printer when once the idea had been introduced to the trade.

With a dummy copy of this catalogue before him, the shopkeeper would merely have to fill in his own selling prices for the different accessories therein described, omitting the few which possibly he might not stock, and send on the dummy copy to the printer with his order for as many thousand copies as he could dispose of. After this he could settle down to doing a bigger business than he had ever thought possible.

A printer who has not previously considered this field for his art might profitably make a few tentative inquiries as to the number of wireless retailers there are in existence throughout the country by taking as a basis the number of dealers to be found, for instance, even in a small town of ten thousand inhabitants. He might further see what proportion of these have any means of appealing to the public except through their shop-window display. If in addition to this he were to take trade opinion as to the possible sales value of a really well-produced accessories catalogue, it is fairly safe to prophesy that the next busy winter season in wireless will not pass without the printing trade placing at the disposal of the wireless dealer an adequate standard catalogue of parts such as will enable the printer compiling it and the traders making use of it to reap a well-deserved reward for their foresight and labour.

Obituary

We regret to record the death of Mr. Horace Cullum Botwright, printer, at his home at Bungay, Suffolk, at the ripe old age of 87 years. In 1852 he was apprenticed to Messrs. John Childs & Sons, printers, Bungay. When the business was transferred to Messrs. Clay, Sons & Taylor (now Richard Clay & Sons, Ltd.), he became manager, and remained with the firm until 1903, when he retired and devoted his time entirely to church affairs, music and canary breeding. He was very popular in the town of Bungay, and actively associated with anything for the good of the town. Two of his surviving sons are still following the publishing and printing trade, the elder, Mr. Alfred H. Botwright, being managing director of The Furniture Record, and Mr. Charles Botwright being works manager for Sir Isaac Pitman & Sons, Ltd., Bath.

We call the attention of our readers to the products of the Altrincham Rubber Company, who supply almost everything in the way of rubber sundries. Many of the well-known fountain pen makers are supplied by this company with the rubber sacs that are used in connection with their pens and fillers. Red rubber spiked finger tips for accountants and printers generally and rubber bands might interest our readers. Samples will be sent gratis to any who like to apply.

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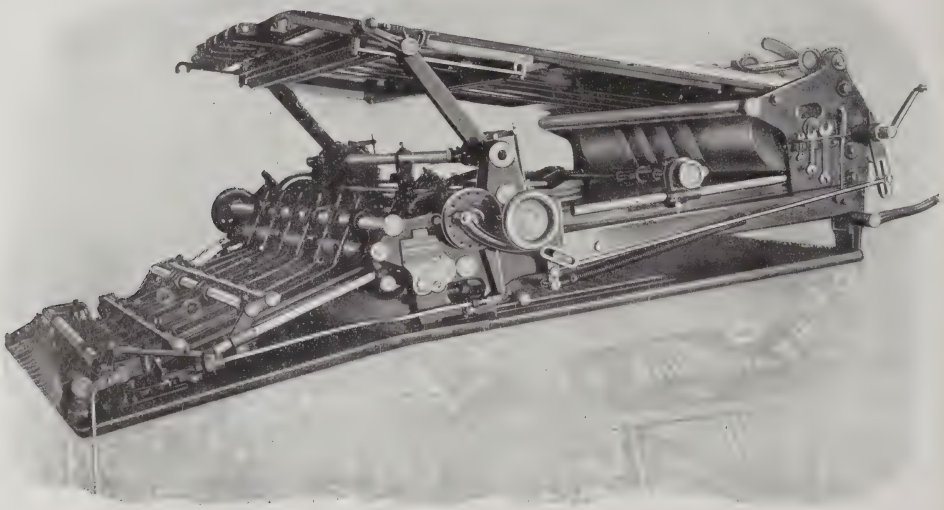

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Our "Colossal" Economic Ignorance

A Factor in Misunderstanding between Labour and Capital

SOME very interesting and illuminating papers were read recently at the annual costing conference of the Institute of Cost and Works Accountants. Very fair and careful attempts were made to describe in a general way the position of industry and trade to-day. Much that is of value to master printers was said as to the function of costing in industrial relations. The problem of these relations was faced in a particularly frank paper read by Mr. H. G. Jenkins, F.C.W.A., M.I.E.E., who diagnosed much of the present trouble as due to mistrust arising from ignorance, and in his examination of what form this ignorance takes he distributed responsibility amongst the parties to industry: the Consumer, the Capitalist, Management, Executive, and Labour.

THE CONSUMER.

"He is unaware under what conditions his purchase has been produced. He is frequently unable to determine whether his investment is good or bad. He may have been educated to some degree in the direction of saving or thrift, but he is entirely uneducated in the much more important subject of spending. He is sometimes paying more than an article is worth, and at other times demanding a value far in excess of the amount he is prepared to pay. He has no guide, no criterion except the extremely crude one of popularity, which is so fickle as to represent a condition worse than no guide at all.

What has already been done in the coal industry and the printing industry indicates quite clearly that here is a field which the cost accountant can explore with considerable prospect of contributing to the common welfare. The fluctuations in demand which have contributed to our present industrial difficulties arise partly from the consumer's ignorance as to whether a lower price will be available in the future.

If an examination could be made it would be found that the industrial concerns who have best weathered the storms of the last few years are those whose prices have attained a real relation to cost, and whose customers have not been exploited.

CAPITAL.

The ignorance of Capital is colossal. Capital controls industry to the greatest extent of all parties. In what direction does its ignorance lie? It is important in this connection to realise that Capital is really represented by the investment of many, and not of few. The individual who contributes to a friendly society a weekly sum seldom realises any connection between himself and capital, and yet that connection is one which induces him to make his contribution. Nor does the individual who insures his life take much interest in the investments from which the company with which he insures derives its income.

Does the individual who is normally referred to as the Small Investor interest himself in the industry with which he is concerned? How often does he connect the rate of dividend with the industrial conditions which have produced it? He might regard it differently if he received with his dividend, let us say from a coal mine or a railway, a statement of the number of human lives lost in accident. Again, with our present legislation, what can the majority of investors, direct or indirect, know of the real conditions of affairs when it is not possible to glean any real information from the balance sheet as published? The plea of greater publicity in this direction which has recently appeared in the financial press is a sufficient indication of the degree of ignorance of capital. Many criticisms can be made as to the impossibility of interference by the many, and it cannot be gainsaid that the only practical way is government by the few, but nevertheless, more information to the investor could only lead to greater knowledge, which, in its turn, must do much to obviate the subordination of all other interests to the payment of dividends.

Where does the function of costing arise in this connection? It is obvious that the publication of the cost aspect of industrial investment would bring an altogether greater knowledge to capital and contribute to stability of investment and eliminate much of the speculative element and its influence in industrial relations.

MANAGEMENT.

It may appear extremely presumptuous to suggest that a state of ignorance exists in the case of that body of persons who is directly responsible for the management of industry, but the suggestion loses, I think, its presumption when it is realised that the accusation is not one of general ignorance, but of ignorance in a particular direction. Wherein does the ignorance of Management lie? It must be admitted that the great body of management has given little study to the future, and the great number of influences upon which not only present conditions but that future depends. Industry in general has grown up relying too much upon "hit or miss" methods. This has resulted in the entry into industry of individuals with insufficient knowledge of responsibilities and the prospects of success, and partly accounts for the numbers of bankruptcies shown by the official records in which the increases are too frequently blamed to conditions of trade instead of to conditions for which there is no excuse for those who enter the managerial status. It would be foolish to argue that failure can never arise from trade fluctuations, but there can be little doubt that a better-informed or less-ignorant management could have obviated many of the industrial disasters of modern industry.

It is an acknowledged fact that management is seldom in touch to a sufficient degree with the real condition of affairs with the workers, otherwise the long tale of success which has attended efforts on the part of trade unions for improvement could not be told, nor would strikes which have so disorganised industry have occurred. If there had not been ignorance on the part of management these conditions would not have arisen, for surely they mean, in the majority of instances, a tale of 'penny wise and pound foolish.' It surely cannot be doubted that ignorance of the psychology of industry has been the reason for a great deal of industrial strife coupled as it has been with a failure to realise the trend of industrial relations in time to avoid progress being obtained at a price out of all proportion to its worth.

EXECUTIVE.

Is there ignorance in the Executive? The executive is responsible for the interpretation of the managerial policy and the direct control of the workers. What is necessary for this interpretation of policy and direction is surely knowledge. Does this knowledge exist? The executive cannot function correctly unless it has a definite plan and policy. How often does such a plan exist? Even if there is a plan is it one which truly attempts to visualise the future? If it does not, how can its interpretation inspire that confidence which is so essential to the leadership of men? What is the great bugbear of labour? In the main, the fear of unemployment, dole or no dole. To the honest man work is desirable, work is essential, as affording him a fair opportunity to win what he can of the amenities of life. The absence of the planning of the future is largely to blame for the high degree of casual employment, and, to some extent, for the high degree of unemployment. Again, in many organisations the executive consists of disjointed members who are ignorant of the plan, the knowledge of which is essential if they are to see what part they are to fulfil. It is not to be wondered at if, under such circumstances, the result is to foster misunderstanding, to create detachment and to increase lack of trust, and to add a disturbing factor instead of a co-operative factor to the industrial machine.

Here again, to enlarge on the extent to which ignorance exists is not difficult, but it is necessary to pass on to the last element of industry.

THE WORKER.

It is certainly not possible any longer to allege ignorance of the worker to the same degree as formerly. It may even be suggested that within his own sphere he is one of the best informed parties to industry. But without his own sphere he has undoubtedly been in darkness, and this shortsighted policy has forced him to combine for his own protection and caused him largely to lose that individuality which has made him so valuable on account of his craftsmanship. He is kept in ignorance, and is not willingly ignorant. It can hardly be doubted that since the introduction of works committees, which have begun to enlighten him in some directions, the relationship of the workers with the other partners of industry has tended to improve wherever this degree of education has been available. How can he be expected to contribute his part to the industrial fabric if his interest is restricted? How can he trust capital management, executive, when he is unable to see where they are going and to what extent their responsibilities to him are being performed? Such information as the rate of dividend or the balance sheet of a public company are the only things which he can, if he desires, come in contact with as an indication of how his confrères in industry have discharged their responsibilities. How can he be expected to gauge the wage that he can anticipate from his efforts unless he has some information to guide him? Under the circumstances, is it to be wondered at he is easily misled, if he is suspicious of all the information which is given to him, and given to him only under pressure and when every condition is unfavourable to his personal welfare? These factors, which are most certainly ignorance, are largely responsible for the strained relations of to-day.

If industrial relations are to be improved, we must look in the direction of education. To what degree is it possible for the science of cost accounting to contribute its part to improving conditions which all men deplore and which they desire to see improved by every possible means? What is the field of cost accountancy in industrial relations? It may be defined thus: First to contribute to the formation of a plan and to determine the degree of efficiency in financial terms, to provide information as to the control of cost and price, to bring to management, executive and worker information which will enable them all fully to appreciate the part they play in that part of the industrial machine with which they are concerned. These are the internal industrial spheres.

In the external sphere of industry to contribute to the sum of knowledge of industrial cost and internal finance to the betterment of the conditions of all parties to industry, and assist thereby harmonious relations, and generally to do all possible within their sphere to stabilise industry. It can hardly be doubted that the degree of stabilisation is the real factor in determining the degree of harmony that can exist between the industrial relations. All this may be theoretically right and capable of acceptance, but the real question is what is the way in which these objects can be accomplished?"

Dealing with improved conditions of industry, the speaker urged the preaching of the gospel of publicity in relation to industrial finance, bringing to all grades of manual workers by that publicity, confidence in the management, interest in his job, the sense of achievement, and help him to appreciate that his honest endeavour is essential to his employment, that his co-operation is not only putting profits in the hands of the shareholders, but making his employment more secure and enlighten him in every possible way as to the degree to which he contributes to industry, and, in other words, show the results of his effort so that he may feel the pride of his achievement as an essential part of the whole effort, for without such knowledge no human being can be expected to be content.

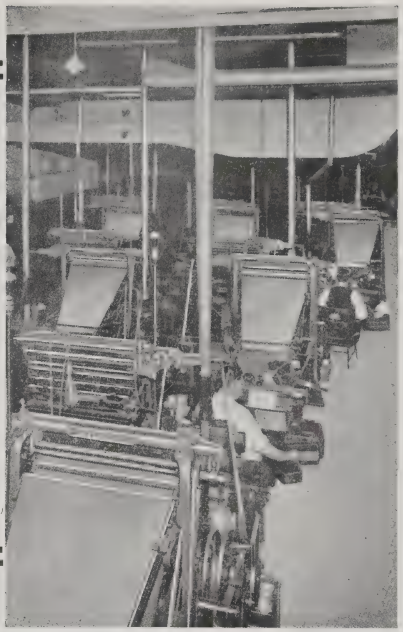
"The best way to ensure trust and banish suspicion is for all parties to have sufficient information and knowledge to know that they are getting a fair deal, the worker a fair share of the products of his industry, and the management honest effort on the part of labour."

Compositor as Minister of Defence

THE Government of Denmark is taking drastic action to abolish both Army and Navy, leaving only a little frontier and coastguard police in their place. Leading this remarkable movement is Lauirtz Rasmussen, the Minister of Defence, who is described as "A fine figure of a man, above medium height, with broad and strongly built frame, fine eyes, firm chin, and iron-grey hair—the kind that is too alive to be coaxed flat by the brush. Starting his working life as a compositor, he successively became City Councillor, editor of The Social Democrat for Horsens, and finally Member of Parliament In the Folketing he soon showed his mettle, becoming amongst other things one of the four members of the Public Accounts Committee, and a prominent member of the Commission to revise the Penal Codes for the armed services. And now he is going to try and abolish the armed services altogether."

The expensive method.

No Intertype has ever become obsolete.



The profitable method.

Progress in Jobbing Composition

The Intertype Composing Machine has made it a simple matter to produce all classes of letterpress without using type, rules, furniture or other obsolete printing material.

Everything is produced on the machine - text, headlines, display, borders, rules, leads and tabular work.

SEND FOR "THE INTERTYPE BOOK."

INTERTYPE LIMITED

15, Britannia Street, King's Cross,
LONDON, W.C.1.

A Progressive Manchester Printing House

PRINTERS as a class are sadly deficient in advertising their own productions, and the house organ is not utilised in our trade to anything like the extent it should be.

Jesse Broad & Co., Ltd., Jesbro Works, London Road, Manchester, have sent an unusually good selection of specimens (which they have issued as a "house organ") for our comments. These combine both letterpress and rotary offset printing of a very high standard, and comprise mostly a series of fly octavo and other more pretentious circulars which have been issued to the firm's customers. "Our Printing" is the title in every case, which makes an immediate appeal to the business man who receives these communications through the post.

Jesse Broad's have long had a reputation for sound commercial work, but under the management of Mr. Maddox it was natural to expect both technical progress as well as business efficiency. The selection of types which are available has been used with a careful discretion: Garamond and Chippendale series being utilised to excellent advantage. A pleasing folder in black paper has noted on its third page a house advertisement printed on a toned hand-made paper in red and black; we hope to reproduce this page in our next issue. It is set in Chippendale series with an initial in red, and is surrounded by an Appian border, and altogether is a most commendable and attractive piece of work.

In the use of decoration Jesse Broad's have installed a careful selection of borders and flowers, and their specimens show the large variety obtainable by the use of two of these flowers in different combinations.

The specimens of commercial offset printing deserve every commendation. The examples include copper-plate headings printed offset and some really excellent examples of photo-offset printing. Some vignette pencil sketches are particularly smooth, and the vignettes clean and sharp. The letterpress portion is made to give a useful demonstration of what can be done in offset type printing in comparison with that printed letterpress. In an eight-page booklet the inner four pages have been printed offset and the outer four by letterpress, and a careful comparison of the type printing by the two processes shows the great progress that has been made by the offset: in this example the type is perfectly black, clean and sharp, and unless the print is examined with a magnifier it would scarcely be possible to detect which process has been used.

The "copy" that is used in a printer's advertisements should show that the printer is capable of preparing the copy and lay-out for his customer, and it is unfortunate that so many printers are apt to neglect this part of their business. Jesse Broad's present their case in a pleasant and convincing way, as the following paragraph from one of their circulars indicates:

"The cost of printing is usually a first consideration with many firms. A small percentage of users of printed matter put quality before cost. The everyday printer follows copy, leaves your standard where it always stood, and neglects an opportunity to give you service. The advertising agents may sometimes set a standard for you, and you pay correspondingly extra for that service. If you can strike the printer with a clean factory, adequate equipment, and enthusiastic technical staff, backed by sound organisation, you will secure good printing at its lowest cost. And planned printing comes out cheaper than that which takes a random route to execution. If you desire our service, we offer you a created class of work at competitive figures. For what is called general printing, quick delivery and keen price is the keynote. Our experience is wide enough and our equipment varied enough to deal quickly and cheaply with almost any order for this class of work. A preliminary inquiry will do no harm to either of us. It may be an advantage to you in price and quality. Our telephone number is Central 4450, and we have three lines; our postal address is Jesbro Works, London Road, Manchester. A 'phone call or a postcard (we enclose one ready for use) will meet with immediate response. Should you desire experienced opinion, or collaboration in planning out important printing or advertising matter, it will be a pleasure to us to place our technical ability at your service."

This is good selling talk, and indicates the kind of service that goes towards the making of a successful printer.

Suttley and Silverlock's Colour Work

WE have recently had an opportunity to inspect the works of Messrs. Suttley & Silverlock, Ltd., Blackfriars Road, whose premises have lately been re-organised, and their already efficient equipment brought entirely up-to-date in order that the highest class of work can be undertaken expeditiously in all departments.

The present manager, Mr. Curzon, is himself a practical colour printer, and the inset in this present number is an indication of the high standard of work which the firm is at present producing.

An important feature of the re-organisation is the new offset and litho department, which is now housed in a beautifully-lighted machine-room on the ground floor. To work in conjunction with this department the firm has equipped a full-scale department in a thoroughly up-to-date way, and the best in plant and arrangement that we have seen. Although it has only been in operation for a short time, a number of notable specimens and ordinary commercial jobs have been produced both for magazine print and other varieties of commercial photo offset. A particularly fine example is a double-page reproduction in a single printing of a wash drawing of Selfridge's premises, and we have never seen a better specimen of highlight halftone work produced in London; the photography is good, and the printing leaves nothing to be desired.

The excellence of the work which this firm is already producing finds further illustration in the popular monthly journal, "Colour," which is being produced by this house. The high standard of work attained is most creditable. The inset we publish with this number speaks for itself.

A CHILD WITH A KID.
Reproduced in Three Workings direct from the Original Painting
by Sir Thomas Lawrence in the National Gallery.

Engraved and Printed by
SUTTLEY & SILVERLOCK, Ltd.,
92 Blackfriars Road, London, S.E.1.

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

CONTINUING our talk on Initials from the September issue of THE CAXTON MAGAZINE, it will serve as a defining line at this juncture to differentiate between old style and modern design (or modern interpretation of design). Coincident with this, of course, may be mentioned zincography, by which process the artist, whilst he has still to keep to black-and-white (or line) effects, has certain freedom of action over the wood cutter of old, because correcting is a much simpler task. An error with pen or brush is soon rectified with process white, but an error cut into wood is not so easily corrected. The zinco, passing through a more mechanical process, is not affected by hand of artist in the same way.

Albrecht Dürer (1471—1528), besides being an artist and an engraver on wood, was also considered to be one of the finest engravers on copper in those days—he is also credited with the invention of etching on copper and steel; but this latter has nothing to do with the processes of photo-engraving which surround us on every hand to-day, zincography playing an important part in the production of the modern initial. Dürer covered his engraving surface with a substance that readily responded without variation to the touch of sharp-pointed tools, and the exposed surface of the plate caused by the incisions was subjected to a certain acid, which had no effect on the portions still protected by the special coating.

Many early initials were designed with a two-fold purpose in view: Firstly, for decorating the page beautiful; and secondly, they constituted a form of pictorial record or illustration directly bearing on the work in which they appeared. More particularly so was this in bibles, and religious or historical books, the subject matter of which lent itself admirably to the imagination of the artist.

One will occasionally come across this treatment in present-day work in the advertising world, wherein, for example, one may see depicted in the middle of an initial " O " an invalid sipping at a cup of a well-known body-building beverage.

Sometimes the initial letter is omitted altogether, and an illustration only takes its place—this being a tacit confirmation that initials are used for purposes of attraction as well as for decoration—a tribute by modern advertisers to the principles and precepts of our worthy forefathers. Used in this way the illustration answers the purpose of the " story " initial, obviating the use of a picture elsewhere, so giving more room for the type.

Coming right down to the present-day initial—*i.e.,* initials designed without any definite desire to follow early period work—we find in the following example an unusual, but by no means new, application.

Example 99 (showing zinco initial A) is a publisher's announcement concerning " The Art of Hesketh Hubbard," and has been arranged in two colours, the width of the initial determining the width of the column.

Just visualise this little picture. The generally accepted use of the initial is that it is the first letter of a chapter, section or paragraph, to attract the eye direct to the starting point. But it is far more than this. The early illuminators believed that nothing contributed to make their books beautiful and valuable so much as initial letters. To confirm this, place a valuable *old* book in the hands of a connoisseur, and what will he do? He will almost invariably seek for its age, *value,* and source of origin through its initials and lettering, and the colophon! Therefore we may take it for granted that originally the initial was used for decorative purposes only. Advertising in any form as we understand it to-day was unknown in the fourteenth century—prior to the introduction of printing from movable types. And we may reasonably assume that the initial in high-class bookwork of *to-day* is there for decorative purposes also.

But when we come to this publisher's announcement (Example 99) it stands for just a little more: the desire *and* necessity to attract is present also; to attract from other *advertising* matter with which it comes into contact, and to convey by style of production the sense of quality embodied in the book which it advertises. The initial and the four lines in capitals at end of second column are in red, remainder in black. Type used—Verona. The balance obtained by this splash of colour at foot of second column prevents the initial from becoming too overpowering.

Whilst on this use for initials, I should like to draw attention to the fact that this letter A is a complete word in itself, the copy reading on directly underneath. I have also seen a job similarly treated where the initial letter was only part of a word, with the remainder of the word *underneath.* At first sight one almost loses contact by an

"THE ART OF HESKETH HUBBARD" BY HALDANE MACFALL. REPRINT OF A REVIEW WHICH APPEARED IN "THE CAXTON MAGAZINE" MAY NUMBER MCMXXIV. SET IN VERONA TYPE ON SPICERS' "CHANTRY" ANTIQUE LAID PAPER

pleasant work made beautiful by the harmony between the artist's work and that of the printer. Hesketh Hubbard is one of our younger artists, being now only thirty years of age. He received his early training at several of the London Art Schools, and there mastered the technique of his art, but under the influence of Joseph Longhurst, at the age of nineteen he detached himself from the methods of his teachers, and sought, with careful training, to give expression to his own individual ideas. His chief interests are etching and oil painting, but he has devoted some attention to the subject of wood-cutting and colour-block printing.

The text pages of this charming volume are decorated by the artist's work in black and white.

The title page is a most unusual one consisting as it does of a boldly treated pen drawing, filling the complete page with the exception of the title at the head, and the author's name at the foot. The line drawings which are reproduced show the fine appreciation of the artist for that medium, and undoubtedly his work as an illustrator is of importance. The ability to handle a line drawing in a way that will harmonise with the printed page, is unfortunately a rare one.

In commenting on Hubbard's woodcuts, Mr. Macfall says:—

"To achieve mastery in the woodcut as one of the most exquisite artists of all kinds in the woodcut, Gordon Craig achieves it, requires the artist to employ the cutter on the wood with his own hand in order to discover the music that he can free from the wood —it does not lie in mere silhouette."

To a mere printer Mr. Macfall's figure of speech may appear somewhat florid, but the sense of his view is worth recording in that it emphasises once more the value of woodcutting or engraving, and the beauty of its technique when properly used to decorate the printed page.

Apart from the pleasant format, one of the chief interests in this volume to the printer reviewer, is the treatment of the plates. The etchings, oil, colours, water-colours and pencil drawings, are reproduced by the half-tone process, and printed on a heavy tone soft cartridge paper. The smooth quality and richness of the printing of the plates is indeed remarkable, and is a good example of what can be done when proper methods are adopted by the printer. An etching "The Roundabout" and an oil colour "Bostock's Circus" represent a very high standard of craftsmanship in the machining.

CROWN QUARTO. PRICE 10/6. LARGE PAPER EDITION £2 2s. MORLAND PRESS, 190 EBURY STREET, LONDON, S.W.1.

Example 99—An unusual use of initials, and a pleasing disposition of copy.

apparent lack of sense; but such treatment is only a logical continuation of the present example, and was never intended for an advertisement—it was a book page, wherein everything was made subservient to beautiful decoration.

Whilst a book will always be read, even if the printing is very bad, there is added joy and pleasure in perusal if the printing and decoration are beyond reproach. Unfortunately, decorated bookwork is to-day confined to a few specialists—and the whole world is the loser.

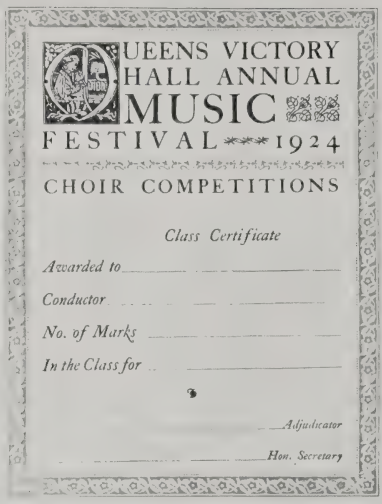
Examples 99 and 100 were produced at the Morland Press, under the direction of Walter Bradley, whose work invariably has some point of special interest to the student of design in printing.

Example 100 is a certificate issued in connection with the Queen's Victory Hall Annual Musical Festival. Actual size large-post 4to, printed in Caslon Old Face roman and italic. The initial seems to have no definite origin, except that it may have suggested itself to the artist after seeing some of the early sixteenth century Lyons initials.

This is not an expensively-produced certificate, yet there is dignity and restraint, coupled with good printing, which gives it a passport into the land of the critic, particularly as we are able to reproduce the "copy," shown as Example 101.

It is astonishing how two printers will vary in their treatment of the same piece of copy.

Example 101 certainly separates the items in the heading more definitely; but this only raises the point: Is it necessary in a certificate to display each item separately where the copy reasonably permits it to be run on and still remain logical? A certificate or diploma is a plain statement of fact, whereon everything should be clear, concise, and easily readable a short distance away—and it is generally agreed that a mixture of display types does not help towards this end. A certificate is a record of honours gained, and as such the information should be conveyed in a smooth and easy flowing style. Example 101, besides failing in these points, is also indifferently printed, and is


QUEENS VICTORY HALL ANNUAL MUSIC FESTIVAL 1924

CHOIR COMPETITIONS

Class Certificate

Awarded to _____

Conductor _____

No. of Marks _____

In the Class for _____

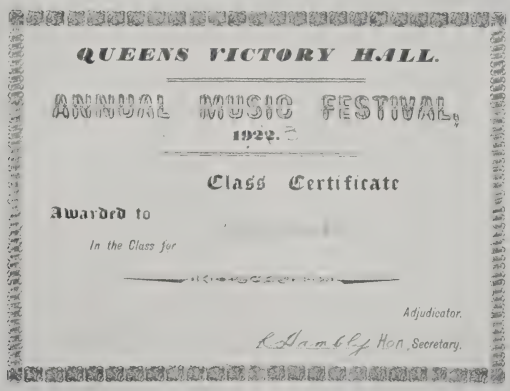
_____ *Adjudicator*

_____ *Hon. Secretary*

Example 100.

utterly unworthy to be the instrument for conveying an honour connected with probably the oldest known art in the history of the world. I can hardly believe such a job could have passed muster a couple of years ago.

Reverting back to Example 100, you will notice the Morland Press have paid more than passing attention to typographic effect. For instance, the same amount of space has been allowed for No. of Marks as for the recipient's name. I suggest the reason why the six items to be filled in have the rules extended to the ends of the lines is so that


QUEENS VICTORY HALL.

ANNUAL MUSIC FESTIVAL,

1922.

Class Certificate

Awarded to

In the Class for

Adjudicator.

R. Hambly Hon. Secretary.

Example 101—Bad setting of Example 100.

when the details (long and short) have been filled in, these rules will still maintain squareness of the design as a whole, and help to obviate that spottiness which writing invariably imparts when placed in the midst of any printed matter. It was a brain wave to centre the Class Certificate line—it acts as a cut-off to the heading and breaks the monotony of even-length lines, as also does the inclusion of the little centralised ornament lower down. A glance at the word "Certificate" in italic in this Example 100 will also explain the necessity for logotype "fi" in italic founts of this description—the kern of the "*f*" necessitates a space after the letter whenever it precedes an ascending sort.

Just one more point before passing on. The allocation of colour is good: border and band only are printed in red, the remainder in black. The initial, being in black, functions properly without clashing with the border, and the wording is easy to follow because it is all in black also.

In our last issue, under "Appreciations," I referred to Cooper & Budd's new type specimen book, and the delightful yet businesslike examples of practical work contained therein. Accompanying this book was a large-post introductory letter, set in Garamond and printed in black on Basingwerk Parchment.

Example 102 is a reproduction of this letter, but the reduction does scant justice to the original. What I like about it is the unaffected style that has been adopted. No "Dear Sir" to start off, but an original initial slightly oblong in shape conforming to rest of page, to guide the eye to the main starting point. The signature at the foot gives a personal touch, for it has been written in—it is *not* a facsimile. The modesty of the heading precludes all suggestion of advertisement, which is not apparent until you get properly into the text,

COOPER & BUDD, LTD.,
Printers.
PECKHAM, LONDON,
S.E.15.

TYPES AND ORNAMENTS is an endeavour to show what the skilled craftsman can accomplish with a few good faces of Type and appropriate Ornaments to render the printed page attractive, whether in book work or in publicity matter. With a view to drawing attention to the value of type, well chosen and well arranged, the scope of the work has been purposely confined to such jobs as could be adequately represented without half-tone or colour "pictures" as we believe the power of good type is still but little understood—in fact, only a little less so than the power of rightly-chosen words.

WHILE we believe greatly in the selling value of illustrations (and can show examples of the finest colour and half-tone illustrations, printed either separately, or in conjunction with type, in catalogues and other publicity matter), we believe equally in the power of simple type display. The characters shown we recommend for the finer classes of work, though we have others for use when necessary.

WE may say that it has been a great pleasure to us to make this book, and we trust that you too will derive both pleasure and profit from its use.

for COOPER & BUDD, Ltd.,
Herbert Cooper
Managing Director.

Example 102.

though it *is* there all the time. As a matter of fact, I feel the heading is just a wee bit too modest, and the whole page would have been helped if the first line of heading could have been made a trifle longer—not necessarily larger. There

The London School of Printing and Kindred Trades
61 Stamford Street, Blackfriars, S.E.1

EXHIBITION OF STUDENTS' WORK

A CORDIAL invitation is extended to you to view a Collection of Students' Work to be held at the London School of Printing, 61 Stamford Street, London, S.E., from Monday, 23rd June, to Friday, 4th July, 1924, from 9 a.m. to 5 p.m., and until 8 p.m. on Monday and Wednesday evenings, 23rd and 25th June

The School is situated at the corner of Duke Street, three minutes' walk from Blackfriars Road

Example 103.

is only one little splash of colour—the word "Printers" in the heading is printed in red—and it does its work. All is centrally balanced, even to the signature; and although this violates the time-honoured custom of a signature being placed more to the right-hand side at the foot, yet I *feel* it is right where it is. It is certainly part of the scheme, and forms an effective balance to the heading.

Cooper & Budd are essentially letterpress colour printers of a high order, and it is "one more feather in their cap" to ignore the power of illustration in their new book by allowing the type to convey its own message untrammelled and unfettered by process work of any description. That is real craftsmanship.

Example 103 (Exhibition of Students' Work) shows another use to which Initials may be put successfully. This invitation ticket is set in Cloister Old Style with a Cloister initial, and is but one of many very excellent jobs emanating from the London School of Printing. I should have liked to see the initial a little higher up—but can make no suggestion towards this end without altering the entire construction of the card. A review of the London School of Printing work for 1923 to 1924 has appeared in a previous issue of THE CAXTON MAGAZINE—so dilation here is unnecessary.

Now for a few parting hints regarding the use of Initials:

Do not use initials except where you are satisfied they are necessary and help the design.

An initial is also a form of decoration, and the rest of the decoration should be made subservient to, or should not clash with, its interests.

Where border and initial are both decorative, instinct demands that one of them should be in colour.

Do not use an initial unsuited to the type face which is to be used with it—it would be better to omit altogether.

Do not use a border of modern design with a sixteenth century initial—even if they do not kill each other, the effect will seldom be pleasing.

It is not always necessary to put an initial in colour, even when it may be the only chance for

colour to be used. Price *sometimes* demands consideration.

Study your customer's interests as well as your own, and do not run in the second colour unless you are satisfied it is really necessary.

When striving to follow the old masters, do not use "new shades" for colours, for they were probably unknown in the period you are trying to emulate. And do not use "art" paper. These old masters were wiser men than we sometimes give them credit for; they "cut their cloth according to their material"—go thou and do likewise.

If you put a piece of decoration on one side of a job, you generally feel something is required to balance it in some way in another part. This need not apply to an initial, although it is a form of decoration.

APPRECIATIONS.

LANGLEY & SONS, LTD.—Your "Additional Types" loose leaf specimens are most interesting, particularly the Garamond Roman and italic, Westminster Old Style, and Musical Instrument examples. Word spacing is rather wide in places—possibly it could not be helped. "Langley's Printing Service" leaflet in four colours looks very well indeed, the new way of using the border is quite refreshing; folks generally want to crowd these "revivals" too much. In the "Print More—Sell More job on Lombardia stock, the spacing has been rather overdone in the endeavour to square up, particularly in the two first lines—the slogan is an excellent one, and well worth continually linking with your name.

R.S.V.P.—Your idea is good, but the layout is hopeless—not enough "punch" in it. Try again.

All communications and specimens for review in Craftsman's Corner should be addressed to H. Naylor, 8, Aubert Park, Highbury, N.5.

The Laboratory Press

ONE of our friends recently sent us a specimen of printing that he had received from the lately-established Laboratory Press which is in the fine printing laboratory in the Carnegie Institute of Technology, Pittsburg. The Press is exceptional in its aims and outlook. The impression was a reprint of a short poem, "Invocation," by John Masefield, and was one of the first impressions taken in the Press. The printing of these first copies was made the occasion for an unusual dedication ceremony attended by a few enthusiasts for fine printing. Mr. Porter Garnett is the master of the Press, and was in charge of the proceedings. Mr. Garnett spoke in a convincing way of the ideals which were to inspire the new Press. In the course of his address, printed in the Ben Franklin Monthly, he said:

"It would be very easy to say that we are going to make history. The phrase is often used lightly. But on this occasion the statement is really nothing more than the simple truth. A press such as the Laboratory Press is to be has never before been dedicated to the use to which the Laboratory Press is to be dedicated."

He evidently realised that the reasons for founding private presses are not always merely for the encouragement of fine printing, and quoted from an authority who said that there had been five purposes for which private presses have been established—"secret propagandism, dilletantism, the preservation of special literature, artistic and aesthetic purposes, and commercial profit." These exhaust the purposes to which, up to the present, private presses have been devoted. But we have here in the Carnegie Institute of Technology a private press, The Laboratory Press, which shall be utilised exclusively as a means of education. From it will issue typographic specimens, documents in the form of broadsides, leaflets, and, ultimately, books, the preparation and production of which will be a means of familiarising students with those elements of taste, tradition, and technique which constitute the department of the craft known as fine printing. It is our purpose, moreover, so to select the material we shall print that the students will be given contact with sound and wide-ranging culture. With such a purpose and in view of what I have stated, the claim of making history is perhaps not so extravagant as it might seem.

"Perhaps I can suggest what the purpose of the Laboratory Press is to be by telling you its motto—the motto that has been adopted and which will be used, that is to say, printed, for the first time to-day. The motto of the Laboratory Press is *Nil vulgare, nil pertriti, nil inepti* (Nothing common-place, nothing hackneyed, nothing inept). We shall strive to live up to our motto. . . .

"The thing that is going to happen to-day is the first fruitage of an enterprise in education that was begun, here at Carnegie Institute of Technology, something over a year ago. In the intervening period there has been, I am happy to say, some blossoming of ideas in the minds of the students. To-day they are to pluck the first fruit, with the promise of a rich harvest in the future."

Of especial interest was the sheet upon which the impression was taken. This was a blank leaf from a book printed by Gunther Zainer at Augsburg in 1470, and presented for the occasion by Senator Reed, who is deeply interested in everything connected with the production of fine books.

The home of the Press is also of interest. Not only does it contain the necessary equipment, but no effort has been spared to make it a pleasant and inspiring workshop. Masterpieces of printing, dating from the fifteenth century to the present, are on the walls, and its library contains many interesting and valuable examples of fine printing, and books and periodicals on printing from this country and abroad. The Laboratory Press is in the College of Industries, where the Department of Printing and Publishing, under the headship of Prof. John T. Hoyle, is also housed. In the latter department four-year courses in printing are given, and many of the students taking the regular course, as well as a number of "specials," are taking the special training offered in the Fine Printing Laboratory.

When writing Advertisers kindly mention The Caxton Magazine

A Banker's Opinion of Printers

Five Big Faults

AN American banker, Mr. J. M. Conway, Vice-President of the Citizens' National Bank, has been telling some United States master printers what he thinks of them. In a wholesome review of our failures this is what he says:—

"From the day when Johannes Gutenberg, of Germany, and Laurens Cooster, of Holland, announced the perfection of printing from movable types, down to this present day of linotypes, monotypes and perfecting presses, it seems that the problems of the printer have been somewhat trying.

Printing, an industry more basic than the great majority of other industries, older than most of the businesses that use its service, and with a record of achievement that cannot be excelled by any other art or science, seems to bring more than the usual share of troubles to those connected with it.

In my observations applied to the printer as compared with other lines of business, I would mention five subjects wherein I believe that the profession has been at fault:

1. Failure to keep abreast of modern methods.
2. Poor organisation.
3. Lack of proper advertising.
4. Failure to apply a proper cost-finding policy.
5. A poor appreciation of credit.

In mentioning the five subjects, do not think I am overlooking the fact that many printers are not guilty of them all.

Taking up the first subject, what is meant by 'Failure to keep abreast with modern methods'? Simply, I believe there are printers in a community who really keep abreast of the times and keep themselves fully informed as to what is going on in the shops of printers in the centres where the art is at its highest stages of development.

Genius and skill are daily trying to improve it and are improving it. Yet I fear that relatively few printers really check up these advantages.

PRINTERS POOR ORGANISERS.

Are printers poor organisers?

Just why this should be the case is rather difficult to fathom, but really I believe they are. Why should it be necessary for a printer who has a real business organisation to quote a fair price on a job and then find his fellow printer across the street quoting a price that means an absolute loss of money to the man taking the job?

Yet I am told by printers that this is very commonly the case. How many hours have some of you spent helping a man to plan a job, only to have him shy at the fair price you quote him and carry your plans away for some cut price firm to execute for him?

Isn't there something basically wrong about this procedure? Isn't there some way to show the price-cutter that he is not right, that he is losing money, and that to succeed he must make a fair wage and a profit on top of his wage?

Don't you think that organisation would overcome this situation? Now I don't mean an organisation which will deliver sermons and lectures to its own members, who do not altogether need the teaching, but which will carry the message to those who do not belong and who are therefore in need of a shaking up.

ALSO POOR ADVERTISERS.

How about the charge that printers are poor advertisers?

Really, I feel that I am not mis-stating a fact when I say that printers are poor advertisers.

Go over the daily paper and find out how many printers are running advertising copy. How many of them use other mediums of advertising?

I am a strong believer in advertising. Every user profits by it.

Why is it that a man will go into a store and pay a long price for a piece of merchandise, and then go out and chase around the corner to find a cheap printer to do his printing? Because the merchandise purchased at the store has been advertised. It will bring a higher price because advertising has convinced the buyer of its merit.

Advertising has never sold this man on printing because it does not seem that there is any such thing as a printer who really advertises.

COSTING.

Has the printer used a proper system of ascertaining his costs?

Many printers have told me that figuring costs was too hard a proposition to go into very deeply. Generally these same printers have indicated this same attitude by their financial conditions.

It seems to be somewhat hard for a printer to appreciate that the 'something' that is left when he deducts cost from his selling price is his profit. Or that the 'something' that is not left when he makes the same deduction is his loss.

Every man should get a lot of joy out of his profession or trade, but the man who gets nothing out of it but pleasure soon loses even that.

A good cost-finding system in a print shop is an absolute necessity. It may be hard and tedious, but without it you are either doing your customer an injustice or else you are cheating yourself.

Don't take a job to keep your competitor out of business; let him take it, and in time you will have no competition, unless you have yourself failed to figure correct costs.

You may lose some work by charging a price that will bring you a just profit, but you had better lose it than wear out plant and equipment doing the work for nothing.

How about credits?

GOOD CREDIT ESSENTIAL.

I am inclined to believe that printers are easy on credits. You know that credit to a printer means something more than it does to the butcher or the grocer. These merchants have only to worry about the goods that have left the shop or store.

A printer begins to worry immediately after he has taken the order. At least he should begin to worry. The shopkeeper has the goods if the man refuses the order. You, too, have the goods, but you cannot sell them to another. Printed material is not even as saleable as is a custom made suit left on a tailor's hands.

Oscar Friedheim, Ltd.

7 Water Lane, Ludgate, London, E.C.4.

Telegrams: "Friedheim, Cent, London."

Cables: A B C 5th Edition.

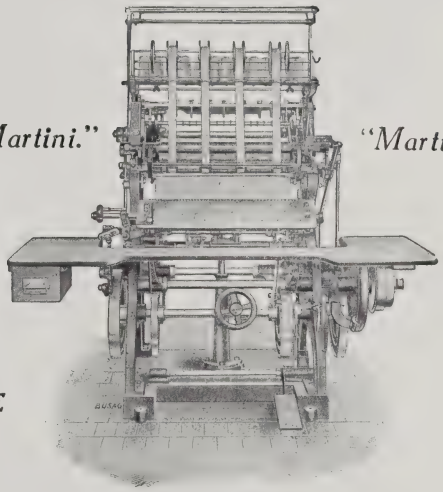
Specialists in all classes of Labour-Saving Machinery

— for the —

Printing, Bookbinding, Box Making and Stationery Trades.

LATEST SIMPLIFIED BOOK SEWING MACHINE.

"Martini." *"Martini."*



NO NEEDLE HEADS ***NO NEEDLE HEADS***

SWISS MANUFACTURE.

This is the LATEST and most UP-TO-DATE SEWING MACHINE on the market. The old principle of NEEDLE HEADS has been ELIMINATED, thereby greatly simplifying the machine and enabling the STITCHES to be put much CLOSER TOGETHER. Many more STITCHES, therefore, CAN BE SEWN into a book than hitherto, which strengthens and adds to the life of the same.

We also supply ROTARY CARD CUTTING MACHINES.

Envelope and Bag Making Machinery

WIRE STITCHING MACHINES,
GUILLOTINES,
SCORING and CREASING MACHINES,
Etc., etc.

SEAL EMBOSSING PRESSES,
FOLDING MACHINES,
LABEL CUTTING and PRINTING MACHINES,
Etc., etc.

Printers' credits should be doubly safeguarded for this reason. Take a deposit of enough to cover material and labour on any job done for a man you do not know fully, and don't let the job go without cash in the till or a positive assurance that it is coming.

LOYALTY, DEVOTION NEEDED.

The first thing that every business or project needs is stationery and printed matter. Next they buy merchandise or machinery. If the firm does not make good the merchant takes back his goods, and you cannot take back your printed matter because it would be no good to you. It behoves every printer to scrutinise every credit, and particularly now, when there seems to be a business uncertainty in the country, in the face of every condition making for prosperity. It seems that human emotions have become oral and have been expressing themselves plaintively and, in the last analysis, somewhat critically, all of which emanates from Washington, and which has, in a great measure, shattered confidence in business and our functioning of the government. This can only be rehabilitated by sane and conservative thinking by men of character and loyalty and devotion to the principles that are laid down in the constitution and adopted by our forefathers.

Photographs for Reproduction

IN response to several inquiries that we have recently received, we print the following notes, which may be of general interest to our readers.

In the preparation of catalogues and in making concert programmes and for many other purposes, printers are frequently required to receive photographs of one kind or another, and to hand these over to the photo-engraver with instructions for making halftone blocks. The blockmakers are often given unnecessary trouble, and, what is more important to the printer, results are frequently not as good as they should be because the photographic prints that have been used are really not suitable for reproduction.

Commercial and technical photographs are, of course, prepared by photographers who are accustomed to work for reproduction, and the prints which they supply are quite satisfactory for the purpose. But in the case of portraiture, and, in what is usually described as "artistic" photography, such as is produced by the pictorial photographers and shown at photographic exhibitions, the prints, which are undoubtedly pleasant to look on, are anything but satisfactory for reproduction by the halftone process.

Both the surface and the colour of a print are important. For the making of a halftone block glossy prints are best, but a smooth matt surface is almost equally satisfactory. The worst kind of surface is that which is irregular and yet shiny, such as would be produced by varnishing a rough antique paper. A surface such as this catches the light at almost any angle, and the reflections from the rough surface obscure the detail when the halftone negative is being made by the process engraver. Should a printer have an opportunity of specifying the kind of photographic print to be used, a glossy bromide or vigorous matt bromide print are satisfactory; but sepia tone bromide prints and "egg-shell" surfaces should be avoided. Prints that are on a yellow toned paper also lead to unsatisfactory results. Black, blue-black, or purplish-brown colour is the best. For printing-out papers, gelatine-chloride, collodio-chloride, and albumen prints are quite satisfactory, if the colour is of a purplish tone, but reddish tone prints should be avoided.

Should it be necessary to obtain a first-class halftone reproduction from a print which will not yield a good result by the ordinary methods of the photo-engraver, it is possible to obtain a good effect if the engraver is instructed to make a reproduction on a special colour sensitive plate (panchromatic), and use a colour screen in a similar process to that adopted in three-colour work.

The difficulties experienced in reproducing prints on yellow paper, or prints which have a reddish tone, are caused by the peculiar light sensitiveness of ordinary photographic plates which are only slightly sensitive to yellow and red, so that any details photograph too dark, and the shadows reproduced are liable to be intensely black.

Special colour sensitive plates are sensitive to red and yellow, and by the use of colour screens an expert engraver is able to obtain a satisfactory result from any kind of original that he is required to reproduce; but this, of course, involves the use of a special process, and is therefore more expensive than the ordinary methods that are employed.

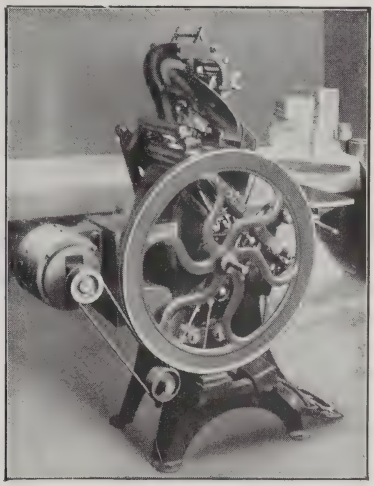
Miscellaneous Advertisements

HAND NUMBERING MACHINES, Counters, Perforating Discs and Printers' Sundries. Best and Cheapest. Ask for list. Debecey Wholesale and Manufacturing Co. Ltd., Oldbury, Worcs.

TECHNICAL EDUCATION.—Instructors required for classes being started in district about 30 miles S.W. of London.—Reply Box 31, c/o THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, W.C.1.

TRADE WORK.—Available for handling trade printing. Quad-demy machine. Inquiries invited. Low prices consistent with good work quoted in all cases. Wadman, Rhein & Skinner, Ltd., 21-25, St. Anne's Court, Dean Street, London, W.1 'Phone Regent 3582 or Gerrard 6163.

Small Platens



CAN be electrically driven in a variety of ways. Here is one method operating a "GOLDING" by means of a friction belt.

We have made a speciality of the driving of printing machines—can we deal with your problems?

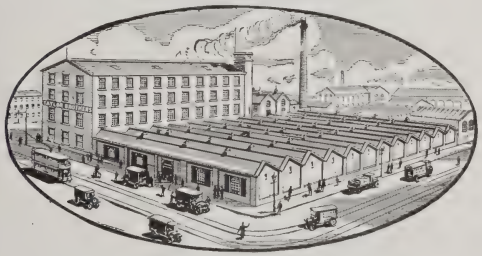
Electromotors Limited

OPENSHAW MANCHESTER

and London: 49, Queen Victoria Street, E.C.4

ANYTHING IN COLOR!

Better, Quicker and Cheaper than can usually be obtained.



Pictorial Lithographed Posters

(in sheets up to 44 x 64 inches)

For Shipping, Railways, Pleasure Resort Announcements, etc.

We also undertake every kind of COLOR PRINTING, as

Showcards, Labels, Wrappers, :: Coloured Supplements, :: Children's Picture Books.

Chromo Almanacs, Card Calendars
Daily, Weekly & Monthly Date Blocks
Decorative & Advertising Transparencies
:: Sports Club Fixture Sheets ::

In Memoriam Cards, Border Blanks
:: Pictures and Wrappers for Boxes ::
Trade Mark & Decorative Transfers
for Engineers, Carriage Builders, etc. etc.

INFORMATION, SAMPLES AND PRICES ON APPLICATION.

TAYLOR BROS. :: THE TRADE :: COLOR PRINTERS **LEEDS.**

Telephone: 24396. Wires: "Almanac" Leeds.

"THE RELIABLE"

1809 1924

ROLLERS & COMPOSITION.

POWER PAGER

Features :

NO FATIGUE TO OPERATOR.

Equally light in action if used for Foot or Power.

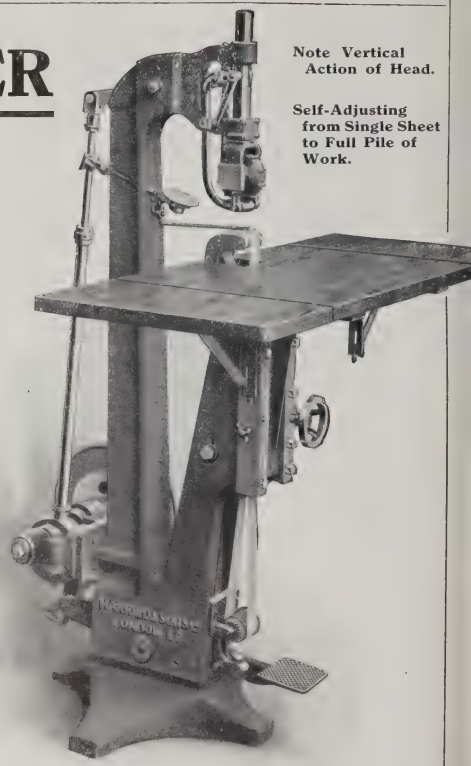
GREAT INCREASE IN PRODUCTION.

ENTIRELY NEW & IMPROVED DESIGN.

PERFECT INKING and TAPE SET-OFF MOTION.

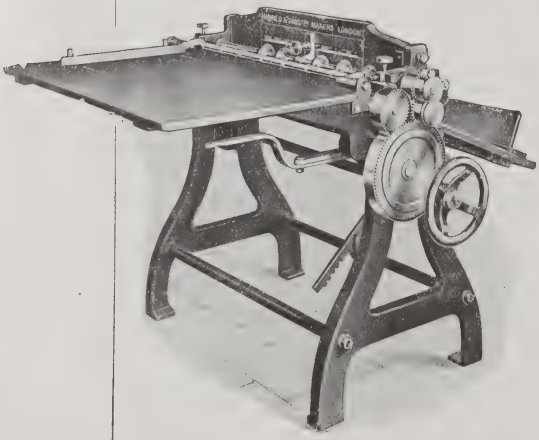
One light touch of Power Pedal sets machine in motion.

Continuous running or intermittent.



Note Vertical Action of Head.

Self-Adjusting from Single Sheet to Full Pile of Work.



Made in 2 Stock Sizes, 30 in. and 40 in. wide.

THE
3 Action Rotary Perforator

SLOT-HOLE PATTERN.

Will PERFORATE, SLIT or CREASE.

Features:

ACCESSIBILITY OF ALL WORKING PARTS.
RAPID ADJUSTMENT.
STOP OR RUN THROUGH.
PERFORATING DISCS CHANGED WITHOUT REMOVING HOLDERS.

Takes any quality stock singly or in gangs.

HARRILD & SONS, LTD.,

"Fleet" Works, Norwich Street, Fetter Lane, LONDON, E.C.4.

COLONIAL PRINTERS CAN GET FULL DETAILS OF OUR MACHINERY FROM OUR

Sole Agents for South Africa : Spicers (Export , Ltd., Cape Town, Durban. and Johannesburg.
Sole Agents for New Zealand : Brown & Stewart, Auckland and Christchurch.
Sole Agents for Madras Presidency : Massey & Co., Ltd., Madras, S. India.
Sole Agents for Australia : Edwards, Dunlop & Co., Ltd., Sydney, Melbourne, and Brisbane (Wharfedale Printing Machines and Self-Clamp Guillotines.)
Middows Bros. & Linton, Ltd., Sydney and Melbourne (Box-Making, Binders' and Stereo Machinery, &c.)

London, October, 1924

"*And They Sought After Proofs*"

WHEN we congratulate the Association of the Correctors of the Press on the celebration of the seventieth anniversary of its foundation (and of the official coming of age of the Secretary, Mr. S. F. Crampin), we do so with a sense of awe and wonder. Chronologically, it is a respectable achievement. Professionally, it is a miracle of vitality and endurance. Only those who know realise what it means. And journalists are among those who know.

The Press is a flaming paradox of publicity. The newspaper is the least secret thing in the world. It lives by going from hand to hand—and that is a little better than the hand-to-mouth existence of some of those chained in happy slavery to its service. But behind this vast enterprise, this constant flow of news, this tremendous organisation that in less than twenty-four hours tells the potato merchant in Pudsley that a battle has been stopped in China by a drop of rain, whispers in the ear of the tired bank clerk the thrilling news that at the very moment when he plays his "trump" double six in the Lyons dinner hour dominoes tournament Zaghlul Pasha is passing his cup to Mr. MacDonald for another drop of Downing Street tea, is ruled, dominated, by a secret power, seldom heard of, more seldom seen. It is a thought that gives us humility! Sometimes, a perilous paragraph will escape the vigilant sub-editor, and the enterprise is on the verge, as it were, of the law courts. But before the machines have sent it out to a thousand homes, this hidden force holds it up, and quietly, grimly strangles it. But that is not all. A stray comma wanders to the tail of an unwelcoming sentence, and in the consciousness of its diminutiveness hopes to rest. Again, the hidden force flicks it back to its appointed station. This hidden force is none other than the concentrated vigilance of the Correctors of the Press. They are the literary Customs House, and many a repeated phrase, many a dissonant cliché, many a squint-eyed split infinitive has been detained, at the instance of these unflinching eyes, at Ellis Island—and there left to an unceremonious death.

What human storehouses of knowledge they are! How they disdainfully regard the journalist—no matter how the "remarkable articles" trip from his pen—poor fool, who mixes up his grave with his acute accents, who leaves a participle hanging and has not the wit to cut it down, who forgets that most important capital "D" in MacDonald, and is lavish with his "r's" in "embarass." Sometimes—only sometimes—the writer will refrain from error, and the machine will drop words where they shouldn't be. Once more the steely eye of a Corrector of the Press transfixes the errant symbol, and with a gesture of impatience, but no expletives—long-suffering has deprived the tribe of speech—the offending document is hurled into the composing room. There is a story, good enough to be true, that once a Corrector was asked a question. It is recorded that he failed to answer it. He strangled himself, very possibly in inverted commas.

Gentle reader, when you read in your newspapers and magazines the accurately-spelt names of Russian towns, German songs, modern diseases, chemical combinations and botanical discoveries, do not bow the knee reverentially to the amazing knowledge of the journalist. He has no spelling, little Russian topography, very limited music, most of the diseases, but not the knowledge of them, not enough chemical combinations to explode a theory, and but faint comprehension of the fine shades of distinction between the daisy and the snapdragon. And he has no need for it. The hidden power has it all. Together with some more in reserve for Chinese revolutions, outbreaks of botulism, and Latin italics for the Sunday papers.

Reporters make mistakes. Sub-editors, now and then, work with an unsharpened blue pencil. Leader writers have been known to confuse the terms of a syllogism and to produce a leading article in which the arguments by no means "follow." And editors have—well, "errors of judgment" on the debit side of their journalistic balance sheet. But Correctors of the Press are infallible! Otherwise, indeed, the journalistic world would be a mad-

house. For if the Correctors who correct the press have themselves to be corrected, who will correct the correctors of the Correctors of the Press? No, it is a nightmare of deleted and re-inserted colons, of deposed and re-established apostrophes, and the imagination reels. At the commemoration dinner, Mr. G. K. Chesterton referred to what others have experienced—the gratuitous and even generous supervision and "treatment" of a writer's matter! There is no limit to the extent of the Kingdom of Correctors. There is no Boundary problem here. It is true that Herbert Spencer talked about the "Unknowable," but then he always stood in need of Correction. When Mr. Chesterton talks about cosmic, and the Corrector changes it to comic, it is obvious that he is conferring a benefit not only on the public, but also on Mr. Chesterton, and Mr. Chesterton once wrote an article to prove how right he was: that all cosmic things were indeed comic things.

Eternal vigilance is the price of successful journalism. The Correctors of the Press are the sleuth-hounds of fastidiousness; more, they are the literary consciences of the newspaper world. Without them, the sensitive ear drums of the reading public would long since have been destroyed by the careless cacophonies of "the Scribes and Pharisees," and the public taste ruined by the ungrammatical crudities of men afflicted with the writing itch. We too seldom realise how nobly served we are by those to whom the Einstein theory causes no more mental perturbation than the ablative absolute. Day by day we who write are reminded—quietly, subtly, without crushing demonstrations of our ill-disguised imbecility—that, in truth, a little learning is a dangerous thing.

If in this all too brief and cursory indication of the enduring service of mortal men (presuming that to be the one common ground whereon even the writer and the Corrector may unite, for mutual recriminations) we have written with less eloquence than we had hoped, it is because words fail us, and the blanks on our proofs will be filled in, we fret not, by those to whom we dedicate these references.

And if they contain anything savouring of inaccuracy, or of slipshod workmanship; if we have tripped up in argument, or fallen short in expression, we stand, and stand humbly, as we have stood before, with countless others whose only weapon is a fountain pen—to be Corrected!

New Headquarters for Master Printers

"24, Holborn," has been on our lips for so long that it will be a long time before we get used to talking about Old Bailey! But the Federation of Master Printers has found the old offices far too cramped and inconvenient for its work for years, and now they are established in quarters which offers every facility.

These new offices are at 7 & 8, Old Bailey, E.C.4, and comprise a complete suite, which is shared by the London Alliance and the Home Counties Alliance.

Unfortunately the builders and decorators have not yet completed their necessary work, but enough has been done to show how delightful, spacious and convenient these offices will be.

There is an imposing entrance hall, with its heavy glazed mahogany doors, oxidysed electric fittings, and comfortable lounges. There are large general offices. The President's room is wainscotted in oak, and overlooks St. Paul's and the Stationers' Hall; Mr. Goodwin's room is quiet and pleasant, with its windows looking down on scores of flourishing trees.

Mr. Williamson and his staff are well provided for, so is Mr. Michael.

The London Association has a suite of rooms entirely distinct; they are commodious and convenient, and will be a great satisfaction to Mr. Whyte and his colleagues.

There are several committee rooms and a magnificent council chamber.

Altogether the removal ought to make for greater convenience and efficiency.

Printers' Flag Day

We all have a strong objection to flag days; but the Printers' Flag Day is the great exception. Instituted in a cause that deserves the best support that the trade can give, this flag day is conducted on lines that are a model for others to follow. Our Flag Day is a domestic affair. In our own shops and offices we do what we can to help the War Orphans Fund of the Printers' Pensions Corporation. It was a happy thought of the Joint Industrial Council of the Printing and Allied Trades to initiate such a scheme, and we hope that this year the secretaries, Mr. A. E. Goodwin and Mr. A. E. Holmes, will be able to report a result which will be satisfactory to us all. The Annual Festival of the Printers' Pensions Corporation is this year devoted to the same excellent cause, and every effort is being made by those concerned to ensure its success. No fund could be administered in a more satisfactory way than that for the war orphans, and no cause could be more deserving.

Government Printing in India

The Government of India has placed contracts to the amount, approximately, of £100,000 sterling for the purpose of erecting the first instalment of buildings at Nasik, near Bombay, for presses to print all stamps, stamped stationery, Government promissory notes, and currency notes used in India. De La Rue's, of London, have printed the Government of India's stamps and stamped papers for the past half-century, and the Bank of England printed the currency notes. The new press will take over all the former within two years, and the latter on the expiration of the contract in 1929. The most modern lay-out of machinery will be employed.

THE ORIGINAL BREHMER
WIRE STITCHING MACHINES

No. 4a NEW STYLE

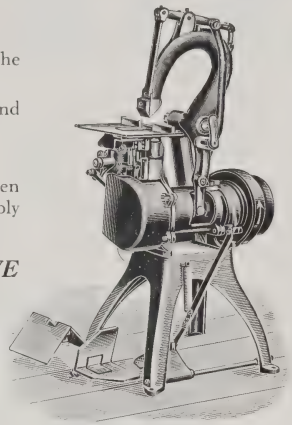
Capacity up to $\frac{7}{8}$ inch, through the side or fold, from the thinnest (2 sheets), with 20-30 gauge wire.

Supplied for power, and fitted with flat table, saddle and trough. Output up to 120 stitches per minute.

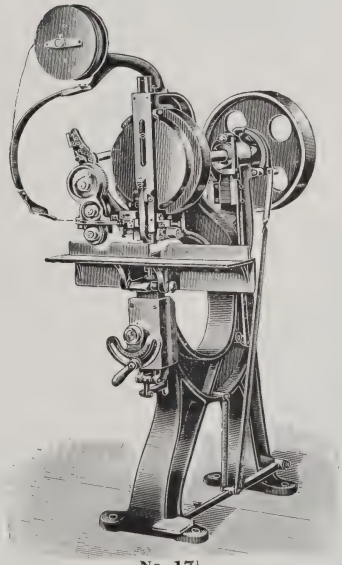
Twelve different depths of stitches.

On the latest models, an improved silent clutch has been fitted, and all the main parts have been considerably strengthened.

OVER 9,650 OF THESE No. 4a's HAVE BEEN SOLD.



No. 4a



No. 17½

No. 17½

Capacity **1⅝** inches with clenching, **2¾** inches by stitching through both sides of the book.

Fitted with flat table and saddle for stitching through side or fold.

Latest machines are fitted with improved friction strap adjustment and silent clutch.

Sixteen depths of stitches can be used.

LOWEST PRICES and Quickest Deliveries.

FULL PARTICULARS FROM

Aug. Brehmer's British Successor

OFFICIAL AGENT to GEBRUDER BREHMER
the Sole Manufacturers of the original Brehmer Machines

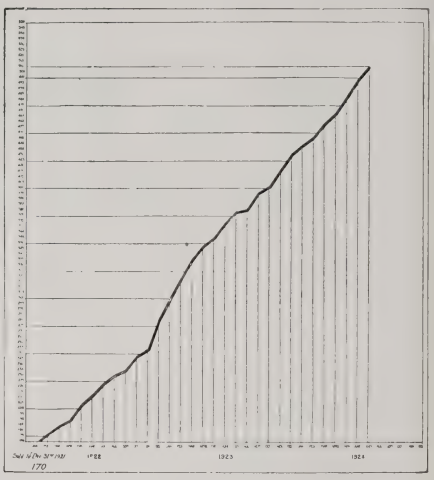
12, CITY ROAD, - LONDON, E.C.1

Net Sales

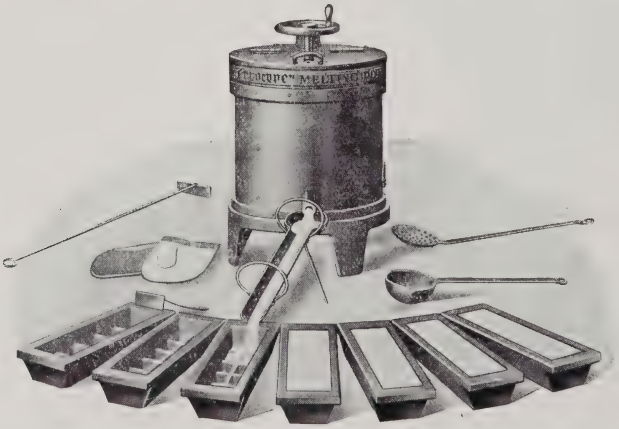
To Printers in the British Isles.

Greater than all competitive makes combined over this period.

There must be a reason !



Frytype MELTING POTS



FRY'S METAL FOUNDRY,

25-42, HOLLAND ST., BLACKFRIARS, LONDON, S.E.1.

Branches:

MANCHESTER BRISTOL GLASGOW DUBLIN

Administrative and Selling Costs, their Nature and Distribution

By ANDREW STEWART, F.C.W.A., C.A., A.S.A.A.

(Paper read at the Third Annual Costing Conference of the Institute of Cost and Works Accountants)

BEFORE going too deeply into the subject, I should like to make my attitude quite clear with regard to certain matters upon which considerable difference of opinion exists.

The first is, that I have always felt that the cost of administration, and the cost of selling, representing as they do the two distinct, though closely allied functions of control and distribution, require to receive individual treatment by methods appropriate to the different circumstances. I think that the expression "Administrative Cost" evokes in the mind of each of us a very similar conception, and any variations can only be such as will have little effect on the problem. It conveys to us the cost of the service of administering the business as a whole, and accordingly must cover both the production of the article and the distribution thereof, and the truest reflex of the position is not obtained by regarding administration as a function apart from either producing or selling, but rather that it may be, and generally is, most intimately connected with both functions, and should be so apportioned, although any allocation thereto should be made in such a way that the identity is not obscured.

The second point I wish to clear up is, that there are cost men to-day who regard the question of selling costs as being extraneous to the cost of production, and accordingly outside their sphere of accountability. That is, I submit, a view that we cannot accept, and if cost men are going to occupy their real place in industry, and give satisfactory service, it is their duty to render accurate and informative account of every phase of expense of the firm's activities in relation to the output. The well-worn phrase of the economists is of equal application to cost accountants, namely, that "The act of production is incomplete until the goods are in the hands of the consumer." The straining after accurate and reliable manufacturing costs tends to dominate the situation to the danger of obscuring the importance of other matters, although I do say this, and say it most emphatically, that no methods of controlling or allocating sales expense can ever be really reliable and complete, unless built up against a background of accurate and suitably arranged manufacturing cost data. To not a few business men the importance of controlling distribution costs is greater even than the question of controlling manufacturing costs.

So much for these difficulties which, like most differences among cost accountants, are due largely to misunderstandings arising from the endeavour to express in non-technical language terms referring to a highly technical science. My economist friends will understand what I mean!

The Council are to be commended in bringing the subject of selling costs prominently before you. The importance of the problem in individual cases is, of course, relative. With some of you—in your own personal experience—it may be a comparatively small matter, and call for little or no comment whatever, and this is particularly so in the case of many firms engaged in key industries. On the other hand, there are firms to whom the question of selling expense is of great moment, involving considerable anxiety as to how to treat the matter in the best possible way in order to provide information for effective control and for guidance in price-fixing. Matters may also be complicated by the fact that not a few firms to-day sell all or part of their output through central selling organisations, or under arrangements of price maintenance involving complicated schemes of rebates and trade discounts.

Whatever be your experience, however, I am sure you will agree that the question of selling costs has received but scanty attention. It is the "Cinderella" of cost accounting. The high cost of distributon is an outstanding feature of modern commercial conditions, and is a problem which has grown along with the development of the commerce of this country. We have been so intent on the manufacturing aspect of industry that selling and distribution costs generally have been relegated to the background, but are now so important that it is no longer possible to ignore them. We are a people who must live principally by exports, and if this country is going to retain her position in world trade, she must develop to an increasing extent her markets beyond the seas. This means that the problem of distribution costs is going to be one of still greater importance, and the time is now more than due when the matter should receive our most careful consideration and research.

That each cost man must grapple with his own peculiar difficulties there can be no doubt, and it is not a matter upon which generalisation is either safe or helpful. The complexity of the individual problem will be more or less controlled by the nature of the output sold as regards variety of type, value, the manner and area of distribution, and the character of the selling organisation; the variety of type product being the most important factor. The simplest case would seem to be that of a concern manufacturing a single line of goods, and even here the problem presents difficulties which are influenced by the whole consideration of the question, and by reason of the fact, for example, that the reward to immediate selling effort may be, and very often is, postponed and the correlation of cause and effect is generally hard to trace.

The problem becomes much more difficult and involved when we come to the highly complex case, not uncommon in this country, of a firm whose output consists of literally thousands of different items, the distribution of which may be world-wide. The present general practice in the matter of allocating sales costs is to segregate these over a period and express the total as a percentage on the total sales for the same period. Far from condemning this method, I regard it as a progressive step, though perhaps feeble, but nevertheless some recognition that special treatment of selling costs

is necessary. A little reflection, however, shows us that this method takes little cognisance of the actual facts of the case, and yields no material for the control of sales expense. There are, as we know, orders which come in more or less automatically from good customers, upon which the actual counting-house expense is relatively small, and there are other orders which cost us so much to obtain that we would be better off without them.

The onlooker sees most of the game, and it is a surprising spectacle to see executives demanding every means of control of manufacturing expense, which is more or less under their direct observation, and at the same time to know that the same men are content to maintain expensive selling forces in the field, without any effective control, and it is not unlikely in many cases that the savings through works efficiency are lost in selling.

There are several aspects of salesmanship which should be considered from the point of view of control, and the two most important are (1) the volume and nature of the sales obtained, and (2) the cost of obtaining these sales. Methods of remunerating travellers and agents have made maximum sales their principal object, and the danger will always exist where selling expense is uncontrolled, that a considerable portion of the sales figures are obtained at exorbitant cost. It might be helpful at this stage to consider what is recognised as selling cost, and the undernoted is a representative list. In individual cases the details will doubtless vary, but the problem is not vitally affected thereby :—

1. *Head Office*—
   (*a*) Salaries and Expense of Sales Order Department.
   (*b*) Salaries and Expense of Invoicing Department.
   (*c*) Proportion of Administrative Expense.
2. *Branches, Agencies and Travellers*—
   (*a*) Salaries and Commission.
   (*b*) Office Expenses.
   (*c*) Travelling Expenses.
3. *Publicity Expense.*

Whatever system be devised for dealing with Selling Costs, it is fairly obvious that it must provide for :—

(1) The means of control of the selling organisation.

(2) A method of ensuring that the selling price is correctly fixed in relation to the cost not only of manufacturing, but including distribution also.

The current selling costs can scarcely of themselves be of immediate value for price-fixing purposes, as the fluctuations would be such that their use along with current mauufacturing costs would be entirely impracticable—nor would they be of particular value for the purposes of control unless it is impossible to effect comparison with predetermined standards.

It is along the line of fixing standards not only of cost of selling, but also of estimating the volume of sales that the most sound and practicable attempts at the solution of the problem of selling cost allocation and control have been made.

These methods depend for their success on the accurate budgeting of sales. The figure when determined is usually regarded as representing a total number of points for the year. This total is allocated in monthly quotas to districts, and the district figures sub-divided for individual travellers. The quotas are arrived at from past records of the business done and the present or prospective trade conditions in the field. Where possible it is highly desirable that the budget should be detailed to show separately the individual lines and/or grades of product. This information is essential because of the differential margins of profit.

The budgeting of sales is not uncommon, as many large speciality manufacturers are in the habit of figuring out estimates for their manufacturing and distributing programmes.

The fixing of standards of sales cost is a more difficult matter. The classification and methods employed will depend to a large extent on the variety of type sold and the nature of the selling organisation.

In any case, if suitable data does not exist, then years of groundwork may be necessary before reliable standards can be evolved. Keeping in mind the dual purposes of price fixing and of control, it would seem that the most useful information could be derived by the classification of selling expense by lines of product, and if possible by lines of product in each district.

To do this a careful study of the component factors of selling costs is necessary.

Not unlike factory costs, the cost of selling falls into two main divisions: firstly, expense of a general nature which resembles "indirect charges," and secondly, expense capable of specific application to types of products which resembles " direct cost."

Constituting the former are the proportion of Administrative Charges applicable to selling and the general costs of sales orders and invoicing departments. Constituting the latter are Salesmen's Salaries and Expenses, and such other advertising costs as can be directly allocated to products. The Indirect Selling Expenses would, of course, be prorated to the Direct Expense.

The allocation of the items of direct expense to type of products will demand careful investigation and may be a big task, but if standards are to be fixed this must be accomplished.

It will be necessary for each salesman to estimate and report the time occupied on each type of product whether sales are forthcoming or not. For the purpose of control calls should be analysed so that the report will show the number and cost of calls of a promotive character. Where, of course, each salesman is selling only one style of product, the problem will be rendered much simpler, as a single unit basis will be available.

With reference to the cost of advertising, this will be both direct and indirect in its incidence, " Direct " inasmuch as the expense may concern a particular product, and " Indirect " where the advertising is of a general nature. The latter should be prorated over the total sales.

The selling expense now being allocated to products, the figures should be adjusted to a yearly basis, and therefrom standard rates should be evolved in relation to the budgeted figure of sales for each type.

Thus having obtained standards for the cost of selling each type, we have now information which is both useful from the aspect of sales control and for price-fixing purposes.

It enables the manufacturer to observe his sales force from the positive aspect of volume of sales by comparing the actual against the quota and from the negative aspect of the cost of securing these sales by comparing the current cost of selling against the standard.

No. 2—OCTOBER, 1924.

Organisers:
F. W. Bridges & Sons, Ltd.

General Manager:
F. W. Bridges.

Secretary:
K. W. Bridges.

Telegrams:
Segdirb, West Cent. London

Official Bulletin

Of THE SEVENTH INTERNATIONAL

Printing

Stationery & Allied Trades

Exhibition

AT THE

Royal Agricultural Hall, London,

FROM

May 16th to 30th, 1925 (inclusive)

Offices:
Avenue Chambers,
4, Vernon Place,
Southampton Row,
London, W.C.1.

Telephones:
Museum 6663—6664.

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Secretary :

K. W. BRIDGES.

Exhibition Offices :

Avenue Chambers, 4, Vernon Place, Southampton Row LONDON, W.C.1.

Telegrams: Segdirb, Westcent, London.

Telephones: Museum 6663-4.

AN APPEAL TO PRINTERS OVERSEAS.

THE success of the next Exhibition is assured before we go to press with our first Bulletin. So great is the interest, and so enterprising are our manufacturers, that the whole space of the main hall is already allocated. Further, much more space could have been let had it been available.

Month by month we propose to report progress made and anything of interest to the trade and exhibitors. Meanwhile we take this earliest opportunity of publishing particulars of printing exhibits for the special benefit of our **overseas friends** whom we are anxious should participate largely in this section of the Exhibition.

The progress made in our own particular art and craft since the last show will be surprising and challenging to all concerned.

Such advance is being made in certain sections of the trade as will strike the average printer with wonder, and arouse in him an entirely new conception of the possibilities lying at his door.

It is too early to mark out the lines where progress will be most evident, but printers who are acute scrutineers of the work now being turned out know well that processes are at work of which they know little or nothing, and machines are being built which they have never seen, and probably will not see until May of next year. This is certain: the next Printing Exhibition will be the greatest ever held in this country, probably in any country.

The man who could look on at the achievements of the last four years and not find himself enriched would be far below the standard of the average printer.

Already we know that many overseas printers have arranged to come over, making next year a sort of Sabbatic holiday, and others are sending their works managers.

We make a strong appeal to printers from Overseas to participate in the section of the Exhibition devoted to printed specimens. Attention is called to paragraph V. on the following page.

The advantages of securing medals from such an exhibition as this are obvious from an advertising point of view.

Printers in the Homeland will be greatly interested in the work done overseas, and we can assure our colonial people that no section of the Exhibition will be visited with greater zest than that which shows what wonderful things are done across the seas. If anything like a representative collection of work is sent over, it will be both a revelation and a challenge to the British printer.

PRINTING EXHIBITS.

COMPETITIONS SECTION OF 1925 EXHIBITION.

THERE is little doubt that this section of the Exhibition which has always been conspicuously successful, will be phenomenally so next year. Very much interest is already aroused, and the keenest expectations exist as to the advance in all branches of the printing industry which will be in evidence.

Further particulars will be given in the next number of the Bulletin.

Following are the competitions already arranged :—

I.

Major Astor has very kindly offered a prize of Five Pounds to members of any recognised Jobbing Guild for specimens of the following :—

(*a*) A lay-out of a letterpress note-heading containing all the following matter :—

> "The Caxton Magazine—Proprietors : F. W. Bridges, Limited—Editor : A. E. Owen-Jones.—Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.—Telegraphic address : Segdirb, Westcent, London.—Telephone : Museum 6663-6664."

(*b*) Major Astor also offers another prize of Five Pounds for a lay-out of the following matter arranged as the front page of a four-page octavo circular issued by a stationer :—

> "Christmas, 1925—Messrs. Oxford & Cambridge, Blank Hill, Birmingham—Suggestions for Gifts."

(This matter may be arranged in any order, and type will be supplied to the successful competitors for the setting up of the job for display at the Exhibition.)

II.

Two prizes of £10 and £5 are offered for a schedule detailing the expenditure of £5,000 on the equipment of a new jobbing printing office intended to meet the needs of ordinary commercial business. (The expenditure must be made with firms showing at the forthcoming Printing Exhibition.) This competition is open to master printers, managers and overseers.

III.

Gold, silver, and bronze medals will be awarded for the best specimen in each of the following sections :—

(*a*) Typography—commercial and decorative.

(*b*) Colour prints by any relief process.

(*c*) Lithography and offset, including photo-offset.

(*d*) Machine photogravure in monochrome and colour.

(*e*) Bookbinding—publishing and letterpress.

(*f*) Type posters, not to exceed double-crown (decorative borders may be used).

(*g*) Picture posters, not to exceed quad-crown.

Competitors may submit not more than three specimens of work in any of these subjects, and the competitions are open to all printers.

IV.

Gold, silver, and bronze medals are offered to any printing school for the best set of five specimens by any methods or processes followed in practise in the schools, all of which shall be the work of students not exceeding twenty-one years of age.

V.

Gold, silver, and bronze medals will be awarded for the best specimens of printing sent in from any part of Greater Britain Overseas.

This exhibit should consist of six specimens by any process or processes.

[*Form of Application for Space*].

Typographic, Lithographic, Offset and Photogravure Printing Section

(Sections iii, iv and v.)

Price for Exhibiting 3/6 per foot run, Screens 8 feet high, minimum 10/-

TO THE ORGANISING MANAGER,

THE SEVENTH INTERNATIONAL PRINTING, STATIONERY AND ALLIED TRADES EXHIBITION, 1925.

Avenue Chambers, Vernon Place, Southampton Row, London, W.C.1.

Dear Sir,

Please reserve $\frac{\text{me}}{\text{us}}$ wall space for.....Frames for the $\frac{\text{Typographic*}}{\text{Lithographic}}$ Competition. $\frac{\text{I}}{\text{We}}$ agree to all conditions as printed in the notice supplied with this Application Form.

(Signed) Name .....

Date ..... Address .....

*Specify which Group or Groups.

All Frames must be sent carriage paid and have the Owner's Name and Address plainly marked on the front.

If Posters or Showcards are to be sent, indicate same on Form of Application.

[*Form of Application for Showcase Space*].

BOOKBINDING SECTION.

Price 2/6 per volume, minimum 10/-

TO THE ORGANISING MANAGER,

THE SEVENTH INTERNATIONAL PRINTING, STATIONERY AND ALLIED TRADES EXHIBITION, 1925.

Avenue Chambers, Vernon Place, Southampton Row, London, W.C.1.

Dear Sir,

The undersigned hereby apply for space for.....volumes in Showcases or Frames of Specimens of Bookbinding, and herewith enclose cheque for £.....:.....s.....d, being the charge for Exhibiting and Entrance Fee for the Competition.

(Signed) Name .....

The Manager will not hold himself responsible for any damage to any Exhibits, either in receiving or returning, or whilst in the Exhibition.

Trade .....

Address .....

Date ....

The London Inter-District Association Competition and Exhibition of Printing.

A SPECIAL Inter-District Association Competition and Exhibition of Printing has been arranged by the London Master Printers' Association at the Seventh International Printing, Stationery and Allied Trades' Exhibition to be held at the Royal Agricultural Hall, London, May 16 to 30, 1925.

This will be controlled by the Council of the Association, and by the courtesy of Mr. F. W. Bridges a definite space has been allotted to the Association for this purpose.

The Council have agreed to give a trophy for the best printing exhibit submitted by the District Association. The winning District Association will hold this until the next competition is held.

These exhibits of the District Association will also be included in the open competition in connection with which gold, silver, and bronze medals will be given as at past exhibitions.

FORM OF COMPETITION.

(*a*) Members to forward exhibits in accordance with the Rules of the Competition to the Secretary of their District Association.

(*b*) Each District Association to appoint its own Committee to select exhibits for submission to the Hanging Committee to be appointed from and by the L.M.P.A. Council.

If desired, a District Association may leave the selection of exhibits in the hands of the Hanging Committee.

(*c*) The Hanging Committee to select a limited number of exhibits from each association for submission to the adjudicators, who will be appointed by the Council.

RULES OF THE COMPETITION.

A. Work submitted must be *bona-fide* post-war jobs—for a customer, or for use in connection with the printer's own business.

B. No trade work can be accepted, but direct work by a trade house is eligible.

C. No exhibit will be accepted unless it has been submitted to the Eliminating Committee of the District Associations at the proper time. This applies also to individual exhibits at the Printing Exhibition.

D. Classes of work to be submitted:—

(*a*) Commercial Stationery—by any process. (Every specimen of printing used in the counting-house.)

(*b*) Job Printing generally (including posters).

E. The marks to be awarded for:—

(1) The value of the job as a selling force (irrespective of copy).

(2) Craftsmanship.

(3) Colour.

F1. Every exhibit submitted to the Hanging Committee to be framed by the exhibitor in a black frame before submission to the Hanging Committee.

F2. The limit fixed for size of frame is 40 in. by 30 in., landscape or otherwise, and frames must be as near as possible to this size, *but not larger.* Sixty-by-forty posters can be submitted.

F3. An exhibit such as an 8pp. 4to should be shown as separate pages in the frame, and a complete copy should be attached to the frame for the adjudicators' inspection.

G. No imprint is to appear on an exhibit. (The competition will be judged on the first day of the Exhibition, after which time the exhibitor's name will be shown by card or a similar arrangement by headquarters.)

FORM OF EXHIBITION.

The District Association exhibits submitted for the competition and all other exhibits according to the amount of space that can be allotted (which it is hoped will be considerable) will form the exhibition.

The rules of the competition as regards framing and imprint *must* be observed.

FEDERATION INTER-ALLIANCE PRINTING COMPETITION.

It is hoped to make arrangements for an inter-alliance competition on similar lines to the above. Particulars as to this will be circulated later.

The Seventh International

PRINTING

Stationery, and Allied Trades

EXHIBITION

will be held at the

Royal Agricultural Hall

Islington, London, N.

MAY 16 to 30, 1925

Arrangements should be made well ahead for what will doubtless be

THE GREATEST EVENT IN PRINTERDOM

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Mr. F. W. BRIDGES,
Organiser of the
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London.
1904-06-10-14-21.

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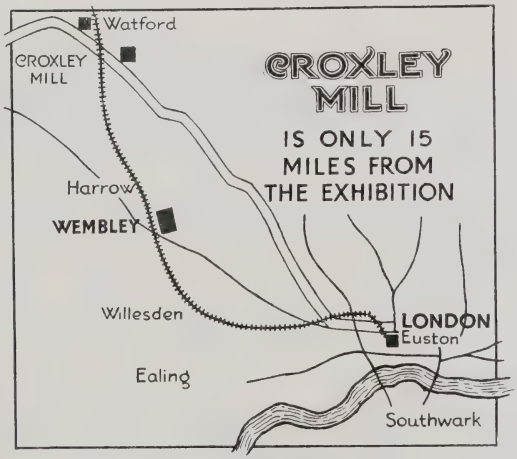

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IT IS FOR THIS REASON THAT WE COULD NOT TRANSFER IT—OR PART OF IT—TO WEMBLEY.

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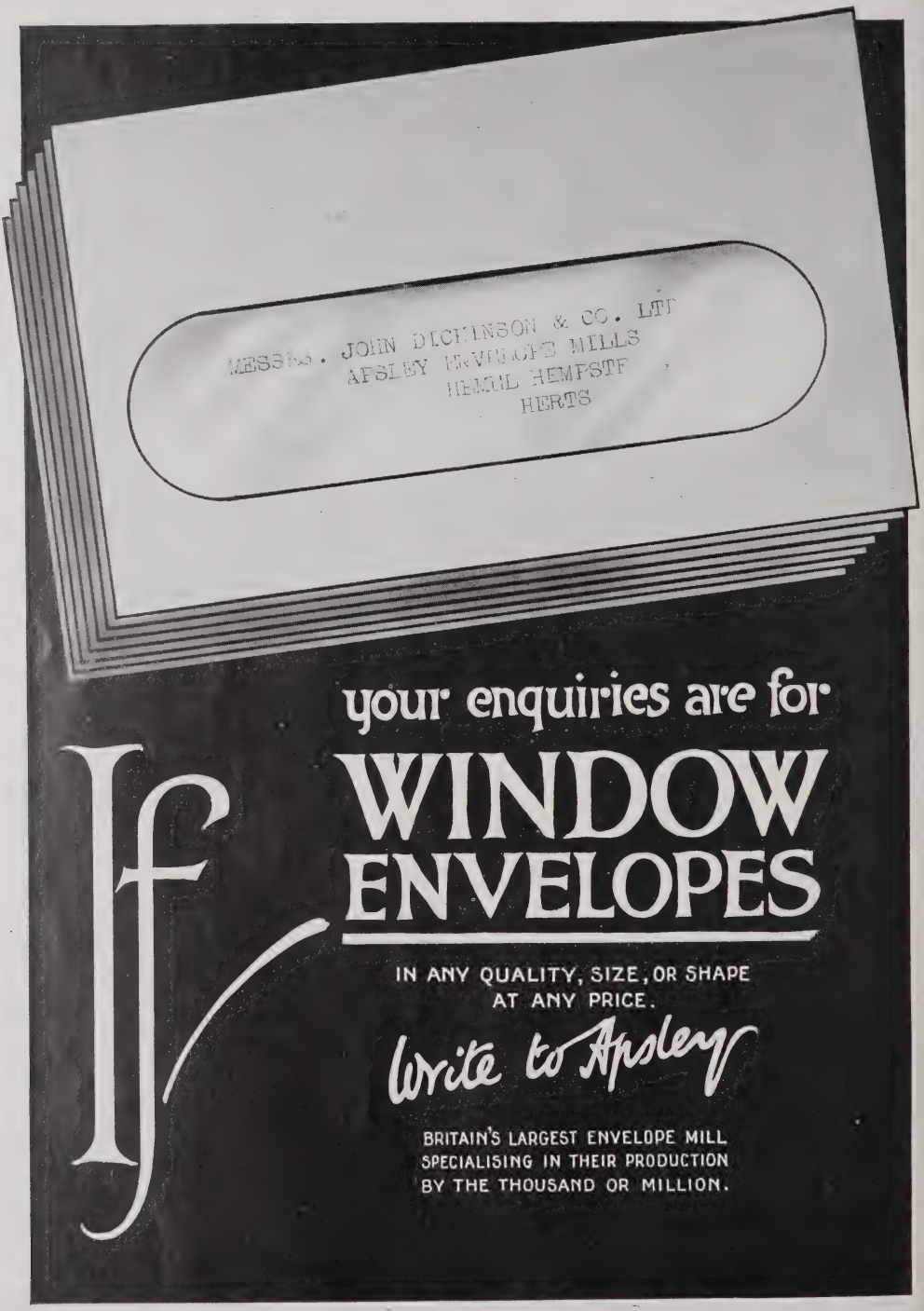
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Where it is not possible to arrive at standards of selling expense for each type of product it may still be possible to arrive at standards for the various heads of cost, and considerable ingenuity can be applied in securing standards for effective comparison, *e.g.*, cost per call and cost of office expenses per item.

In further development of the standard idea, some manufacturers evolve what they regard as a standard cost of production, and debit up to branches, and through branches to travellers, the standard cost of the product, at the same time fixing a price which will enable the branch to sell at a reasonable profit, and in this way the manufacturer is able to observe the efficiency or otherwise on a basis of profit or loss. It should be observed, however, that the standard cost decided upon must, of necessity, be based on the budgeted figure of sales.

In any system of sales control the budget may require to be adjusted by reasons of seasonal trade. In the same way it is necessary to draw up some scheme in order to provide for the varying conditions and circumstances under which salesmen operate, as it would be absurd to judge the efficiency of all travellers on the same basis.

The sales quota method properly applied is also helpful in fixing fair bases of remuneration, and is sufficiently elastic to meet the varying conditions in the field and to enable difficult ground to be worked while still giving the salesmen sufficient encouragement.

A further useful purpose is the comparison of different methods of selling with a view to the selection of the most efficient, *e.g.*, whether by branch office, agent, travellers, central selling organisations, etc.

To deal now with the cost of administration. Actual details are not of great moment, but briefly stated administrative costs should include:—

(1) Salaries of Directors, Secretary, Accountant, Cost Department and other office salaries.
(2) Office Rent, Rates, Lighting, Stationery and other expenses.
(3) Ordinary Legal and Accounting Services.

As already indicated, the cost of administration must, in the first instance, be apportioned between manufacturing costs and selling costs. In making this allocation considerable discretion is required, and I have always found it most helpful to get each member of the staff to prepare an analysis of his time, and on this basis pro rata, such other expenses as cannot be specifically earmarked as being entirely connected with either production or distribution. This will form a basis for making the necessary allocation between manufacturing and selling costs, and will also afford suitable data in considering the further distribution to departments or processes. The problem is generally not one of any magnitude, and an inquiry into the circumstances of each case will scarcely fail to reveal a suitable basis for allocation. It often happens that there are departments which bear no comparison to each other, either from the point of view of unit manufactured, or of wages on materials cost. Under such circumstances arbitrary allocation must be made between such departments and the further sub-division carried out on the basis of some common unit factor. It is necessary, however, to not lose the identity of administrative costs, and in order to show the real factory costs it should be wherever possible treated separately and regarded as a cost additional to factory and selling costs. The value of this will also appear when considering price cutting, as administrative cost comes under the heading of "Standing Charges," and is seldom subject to any real fluctuations, so that in times of stress it might be found worth while to accept orders which, though they do not cover the total manufacturing cost, do make some contribution towards standing charges. I do not consider it wise to allocate administrative cost as a percentage on direct labour cost without a proper inquiry into the circumstances, as the labour factor, whilst generally the most convenient, does not always truly represent the work factor of the department, and consequently the true amount of supervision required.

Under certain circumstances, it might be possible to analyse administrative cost as representing the several functions such as the purchase of material, the administration of wages, and so on, to apply the cost of these functions to the production factors which they represent, namely, labour and material, and to express these in relation to the labour and material values passing through each department. Each head of expense must be considered individually in relation to each department or processes; although generally speaking the allocation of administrative costs is more or less a matter calling for wise exercise of judgment in each case, and arbitrary allocations may prove, in the end, to be the most accurate.

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Prevention and Settlement of Trade Disputes

Important Legislation for South Africa

DISTINCT advance in legislating for the prevention and settlement of disputes between employers and employes by conciliation has been made by the Government of the Union of South Africa. An Act of Parliament has now been passed applying to every industry, trade and occupation except agriculture.

The provisions of this Act are so far-reaching and indicative of lines which could and will probably be followed in other countries, that we are sure our readers will be interested in our summary of its main provisions.

ESTABLISHMENT AND REGISTRATION OF INDUSTRIAL COUNCILS.

Any employer or employers' organisation may agree with a registered trade union or group of registered trade unions for the establishment of an industrial council for the consideration and regulation of matters of mutual interest to them and the prevention and settlement of disputes between them.

If the Government is satisfied that the agreement for the establishment of the industrial council is satisfactory, and that the industrial council would be sufficiently representative within any area of the particular undertaking, industry, trade or occupation, it shall register the constitution and rules for the particular area mentioned in the certificate.

Whenever the Minister is satisfied that an agreement has been reached between a registered industrial council and any other person, registered trade union or employers' organisation for the extension of the constitution of such council to any other undertaking, industry, trade or occupation, or to any further area and that such extension would be in accordance with the provisions of this Act, he may register such extension.

RULES OF INDUSTRIAL COUNCILS.

The rules of a registered industrial council shall provide for:—

(*a*) the appointment of an equal number of representatives of employers and employes and of alternates and the method of such appointment;

(*b*) the election of a chairman and, whenever the occasion arises, of a person to preside over meetings in his absence, and the method of such election;

(*c*) the appointment of other necessary officers;

(*d*) the times when, and circumstances in which, officers shall vacate their offices and members their seats;

(*e*) the times and places for the holding of meetings;

(*f*) the keeping of minutes of meetings;

(*g*) the method of procedure for dealing with disputes coming under the consideration of the council; and

(*h*) all other matters necessary to be governed by rule.

Upon the settlement of any dispute or other matter by a registered industrial council, a memorandum of the terms of settlement shall be drawn up and signed by the parties or their representatives, and a copy of the memorandum shall forthwith be transmitted to the Minister.

ESTABLISHMENT AND CONSTITUTION OF CONCILIATION BOARDS.

If in any area no industrial council exists, any number of employes or employers considered by the Minister to be sufficiently representative in that area of that undertaking, industry, trade or occupation may apply to the Minister for the appointment of a conciliation board for the consideration and determination of any dispute in that area between any employer and any of his employes in that undertaking, industry, trade or occupation, and upon the receipt of such application the Minister may take immediate steps for the appointment of such a board.

A conciliation board shall consist of such number of persons as may be agreed upon by the parties concerned or, failing such agreement, as the Minister may determine, and for each member there may be an alternate member. Half of such members with their alternates, if any, shall be employers nominated by employers' organisations, and half shall be employes nominated by any trade union or organisation of the employes or by the employes concerned. Where, in the opinion of the Minister, there is no organisation or trade union sufficiently representative of the employers or the employes respectively, he may, if he deem fit, cause the members of the conciliation board to be nominated directly by the employers or employes themselves or partly by any organisation or trade union and partly by the employers or employes. Where such method of nomination is not adopted, the Minister may himself directly appoint the members of the conciliation board.

PROCEDURE OF CONCILIATION BOARDS.

A conciliation board shall appoint a chairman from amongst its members, and, when the chairman is absent, a vice-chairman. In the absence for any cause of any member of the board, the alternate of that member may sit and vote as a member.

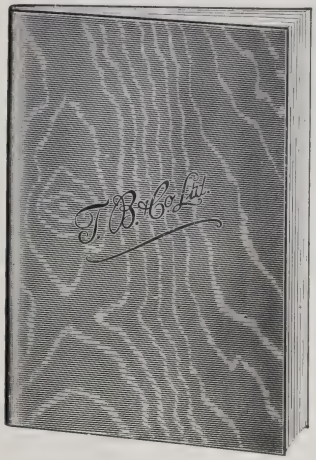
APPOINTMENT OF MEDIATOR.

If both parties to any dispute which is under the consideration of any industrial council or conciliation board established under this Act apply to the Minister for the appointment of a mediator in respect of such dispute, or if the Minister is at any time satisfied that the settlement of any matter by any industrial council or conciliation board can be assisted thereby, he shall appoint a person to be mediator in respect of such dispute.

A mediator so appointed may attend the meetings of the council or board at which such dispute is considered and may act as chairman thereof. He shall confer with the members of the council or board, conduct such inquiries and investigations as may appear to him to be necessary, endeavour to bring about a settlement of the dispute by the parties thereto, and make a report to the Minister as to the results of his mediation.

APPOINTMENT OF ARBITRATOR AND UMPIRE.

A majority of the representatives of the employers and a majority of the representatives of employes on an industrial council or a conciliation board may agree to abide by the decision of one or



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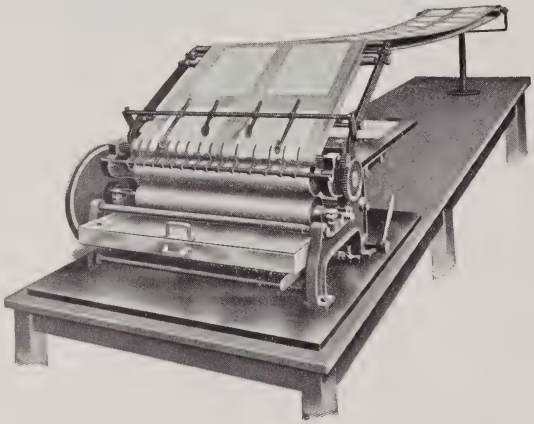

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more arbitrators for the determination of such dispute. Any such agreement shall provide for the appointment of an umpire who shall be required to give a decision only if the arbitrators fail to agree. Such council or board shall thereupon make the appointment or request the Minister to do so, and upon receipt of any such request the Minister shall make the appointment.

When any award is made by an arbitrator or arbitrators or by an umpire appointed under this section, the terms of such award shall be binding on all parties represented on the industrial council or conciliation board which has agreed to the appointment, and any person who is bound thereby who shall fail to accept or to carry out such award shall be guilty of an offence.

STRIKES UNLAWFUL.

It shall be unlawful for any employer, employers' organisation, trades union or other person to declare any strike or lock-out in respect of any such dispute when any agreement has been arrived at to abide by the decision of one or more arbitrators, or during the period of operation of any award made under this section.

EXTENDED APPLICATION OF AGREEMENTS AND AWARDS.

When in any matter relating to any undertaking, industry, trade or occupation which has been under the consideration of an industrial council or conciliation board, the parties make application to the Minister for a declaration by him that any agreement arrived at shall be binding upon the parties thereto, or shall be extended to other employers and employes within any area in that undertaking, industry, trade or occupation, the Minister may if he deems it expedient—

(*a*) publish the agreement arrived at, and notify that from a date and for such period as may be specified by him the terms of the agreement shall be binding upon the parties to the agreement and upon the employers and employes represented upon the said council or board; or

(*b*) if he is satisfied that the applicants are sufficiently representative of the undertaking, industry, trade or occupation concerned, notify that from the date and for such period as may be specified by him in such notice, such terms of the said agreement as he may specially indicate shall within the area defined by him become binding upon all employers and employes in that undertaking, industry, trade or occupation,

and from and after the date so notified such terms shall become binding upon the employers and employes indicated in the notice in that area.

Any person who makes default in complying with any condition which has, by virture of a notice published under this section, become binding upon him, shall be guilty of an offence and shall be liable on conviction to a fine not exceeding twenty pounds, and shall further be liable to a fine not exceeding five pounds for every day on which the default continues after conviction.

NOTICE TO BE GIVEN OF ALTERATIONS IN TERMS OF EMPLOYMENT.

It shall be unlawful in any undertaking industry, trade or occupation to which this Act applies—

(*a*) for any employer to make any alteration in the terms of employment of any employe; or

(*b*) for any employe to demand an alteration of the terms of his employment,

unless one calendar month's notice of such alteration or of such demand has been given by the employer to the employe or by the employe to the employer, as the case may be: Provided that a shorter period may be agreed upon by both parties.

If, within fourteen days of the receipt by an employer or employe of any such notice, the person receiving it refers the subject-matter of the notice to an industrial council having jurisdiction, or where there is no such council if application is made to the Minister, for the appointment of a conciliation board, and the Minister appoints a conciliation board, the alteration of terms of employment of which notice was given shall not have effect until the matter has been determined, or has been reported on by the industrial council or conciliation board, as the case may be: Provided that the council or board shall report within a period of one month or such further period as the Minister may appoint.

For the purpose of this section the expression "terms of employment" shall mean the terms agreed upon between any employer and his employes or any particular class of his employes in regard to wages, hours and general conditions only, and shall not include the engagement, suspension, discharge, promotion, transfer or derating of an individual employe or the assessment of contract prices to be paid to an individual unless in the opinion of the Minister a matter of principle is involved.

PROHIBITION OF STRIKE OR LOCK-OUT.

It shall be unlawful for any employer, employers' organisation, trade union or other person to declare any strike or lock-out until—

(*a*) when there is an industrial council the matter giving occasion therefor shall have been submitted to, considered, and reported on by such industrial council;

(*b*) where there is no industrial council and the matter giving occasion therefor is one upon which a conciliation board may be appointed, it shall have been submitted to, considered, and reported on by a conciliation board;

and until any further period stipulated in any agreement between the parties as a period within which a strike or lock-out shall not be declared shall have elapsed.

Any employer declaring or taking part in a lock-out and any trade union or employe declaring or taking part in or continuing or taking part in the continuance of a strike in contravention of the provisions of this Act, as well as any person advocating or inciting any other person to declare or continue any such strike or lock-out shall be guilty of an offence.

PUBLICATION OF DECISIONS.

The decision of any industrial council or conciliation board established or appointed in terms of this Act, and the report or award of any mediator or arbitrator appointed thereunder shall be forwarded by the council, board, mediator or arbitrator to the employers and trade unions or other employes concerned, and also to the Minister, who shall make such publication thereof as he may deem desirable.

Practical Tests of Binding Materials

IN the course of an address before the Employing Bookbinders of America, Mr. George H. Carter, Government Printer, dealt with investigations which he has caused to be made in the United States Government Printing Office into the durability of the various materials that are used by bookbinders. These investigations were undertaken in order to standardise the materials and tests on materials to be used in public printing and binding.

"Every pound of paper bought by the Government Printing Office must be in accordance with definite specifications, stating the minimum requirements of quality acceptable to the Government as to weight, strength, stock, ash and other essentials. The paper is carefully sampled on delivery and laboratory tests made to ascertain whether the contractor has complied with the specifications.

Tests by the shop laboratory cover every kind and description of material required by a big printing and binding works. Not only are technical tests made of paper, but all deliveries of bookcloths, leathers, glue, ruling inks, threads, twine, and other binding material are examined by competent experts.

Like many other bookbinders, we have been endeavouring to find a bug-proof cloth. Some progress has been made, but as yet we cannot report success. Buckrams, as you know, are somewhat resistant to bugs. The other day a test was made of a specially treated buckram which withstood the attack of a lot of common roaches for 160 hours, and then was badly mutilated by the hungry hoard is less than 15 hours. The fate of buckram depended upon whether the bugs were starving or had other food available. I recall that several months ago the White House was much perturbed over the disfigurement of books on the desk of the President. The secretaries thought the books had been carelessly handled by the Government Printing Office. However, an investigation revealed the fact that the President's desk was infested with roaches which held high carnival on his books whenever the Chief Executive was not around.

Two remedies have been tried for the treatment of book cloths so as to render them less appetising to bugs. One is to add poison to the sizing material, but this may be dangerous to the bookbinders and others handling the volumes, especially children who are apt to chew the covers. Furthermore, the insect is not affected by the poison until after it has attacked the book and some damage done. Another remedy is to coat or size the cloth cover with varnish, shellac, or cellulose compound which are disliked by the bugs. Imitation leathers are examples of bug-proof material, but here again are disadvantages in workability and the limitation of choice of binding material.

Our laboratory has, however, prepared definite specifications for all weights of buckram and certain book cloths upon which all purchases and testing by the Government Printing Office are based. The specifications state the required weight; construction, including weave, that is, the number of threads per inch both of the warp and filling; tensile strength based on the strip method, fastness of colour, and finish.

Standard specifications have been adopted for bookbinding leather, but the trouble is that we cannot get anyone to make a leather equal to the Government grade. We all know that the quality of book leather has so deteriorated through the use of inferior tanning materials and fillers that the present-day leather is generally not as durable as the better grades of buckram. In fact, the leather situation became so intolerable that the Government Printing Office has practically stopped using law sheep and other skins for the binding of important publications such as the Statutes at Large and the Congressional Record. Both of these large editions are now bound in buckram with much greater satisfaction and service.

The Government specifications for morocco require that the skin shall be tanned exclusively with pyrogallol which is obtained from sumac or chestnut wood. Acid is limited to six-tenths per cent and ash to eight-tenths per cent. The use of mineral bleach or filling material is prohibited. But, as I stated before, we cannot get any tanner to comply with these specifications, although the requirements may be readily met by proper tannage of the skins.

The Government office of necessity has turned to the larger use of buckrams, and its purchase of book leather is now of small consequence. Undoubtedly commercial bookbinders have had the same trouble. Thus the tanners are destroying their own market by continued use of low-grade tanning material, fillers and acids that destroy the life of the leather. We are, however, continuing to analyse chemically all skins bought for the Government bindery, and are hoping this watchfulness may bring about eventually the tannage of durable high-grade leathers such as were used to bind the books that have withstood the wear of centuries. The commercial bookbinders can be especially helpful in this effort to obtain better book leathers if they will adopt the Government specifications and insist with us that the tanners again make leather of the quality essential to permanent bindings.

A thorough investigation has been made of flax twine used in bookbinding. Books returned for re-binding show in many instances that, although the cover may be in good condition, the binding twine has given away. The defective twine is generally made of jute, hemp, and inferior stock, instead of flax. Frequently such twine has been offered as 'best quality flax book twine.' Therefore definite specifications have been developed covering the stock, yardage and tensile strength of book twines, and all deliveries are tested to insure the acceptance of only the best quality.

Likewise all cordage, duck, super, drilling, and other miscellaneous materials used in bookbinding are carefully tested for weight, strength and weave. It is almost impossible to determine the stock, weave, strength and serviceability of a textile by its general appearance or feel. Only technical analysis and the use of definite specifications will secure uniformity and satisfactory quality.

Experimental work has been done also with reference to dyes for ruling. A blue-black ink made by the Government Printing Office laboratory has been tried out on ruling machines and found to be satisfactory, possessing permanency and withstanding water. The dyes bought for ruling inks

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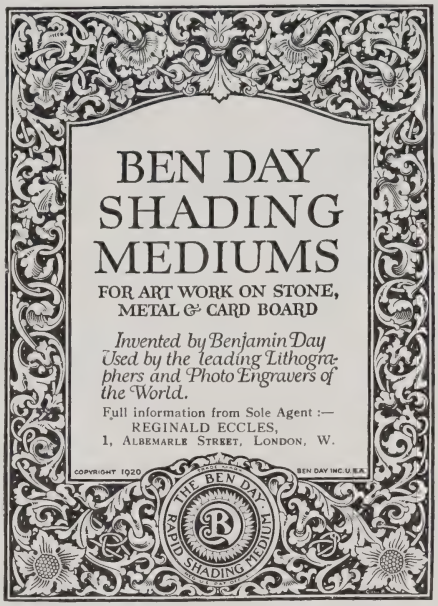

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are inspected by chemical analysis, and only pure colours of concentrated strength are accepted. Dyes are no longer purchased as 'Ruling Powders,' but are designated by their proper chemical name. This has helped materially in obtaining pure and more permanent dyes for ruling and in reducing the expenditures for this purpose.

To my mind all this goes to show the real importance of chemistry in the printing and binding industries, the great need of definite standards for the material we use, and the value of laboratory tests by experts thoroughly familiar with trade requirements, as well as with the technique of chemistry."

Arguments for Offset Printing

THE reasons for the increased use of offset printing were dealt with in an unusual way by Mr. H. A. Porter in describing an advertising campaign introduced by the Harris Antomatic Press Co. Speaking before the National Association of Employing Lithographers at Del Monte, Mr. Porter said:—

"The plan was the result of an unbiassed investigation of the offset industry; that the idea which influenced final decision as to the course to pursue was derived from opinions and impressions held by men in the offset market; that his company desired to know conditions as they exist in order to evolve a plan to meet them.

Every phase of the industry was investigated with the men who buy and specify printing and offset, as it was important to know the impressions of these men. Other parties with whom they came in contact were lithograph salesmen, printing salesmen, inside men in lithograph and printing houses, publications which might know facts or opinions concerning offset production, paper and ink manufacturers, roller manufacturers and sources of information on basic statistics, which were compiled and tabulated and furnish an accurate idea of how men the country over regard offset.

Statistics show that 1.2 per cent. of the total number of establishments in the entire printing and lithograph industries are engaged primarily in lithography, while compilations by States prove that 13 per cent. in value of all matter produced is lithographed. Analysing the letterpress printing field brought out the fact that printers are rapidly becoming interested in offset and that competition from offset houses is driving them to the point that they say they must instal offset presses, and it was the consensus of opinion of editors of printing journals that ten years from now every large printer would have installed an offset department.

Printers are losing business because they cannot supply offset, and, in reply to the inquiry of executives and salesmen of printing whether they were losing business because of inability to supply offset, 65 per cent. answered in the affirmative and 35 per cent. negative. As to whether these men ran into offset competition was answered by 50 per cent. that they did to a considerable extent, 40 per cent. to a small extent and 10 per cent. that they did in years gone by, but not recently.

The largest firms buying printing or lithographed matter seem to see best the advantages of offset lithography, among which are the rubber factories of Akron.

Printers, asked why customers wanted offset, gave replies and their value in percentage of times given to total reasons as follows: Because it costs less, 45 per cent.; soft effects, 27 per cent.; speed, 10 per cent.; paper folds better, 9 per cent.; gets away from the halftone, 9 per cent.

Mr. Porter gave percentages of replies as to wherein offset excels, percentages of selling talk most effective by lithographic salesmen and the reasons for losing jobs to the letterpress. Inquiry from publications showed that the belief in offset excelling furnished a greater percentage of reasons than did those favouring letterpress.

Among paper, ink and roller makers the answers showed a large percentage of good reasons in favour of offset work over that of letterpress.

In continuing the search for reasons why offset is or is not bought, and how well offset is understood, questionnaires were sent to 135 firms of advertising agents, who probably influence about 50,000,000 dollars' worth of their clients' printed matter. The question asked was if these agencies suggested how the pieces of matter are to be produced by being printed or lithographed, and the answers were 91 per cent. yes and 9 per cent. no. While some concerns replied that none of their work was lithographed, quite a large percentage reported that some of their jobs were done by offset, some stating that 40 and 50 per cent. of what they had done was by the offset process. Asked why they had the work done by offset, the majority said that it was because it was cheaper and of its soft effect and appeal.

Most of the agencies which reported no offset used said they were not familiar with the process or that they had all small runs.

The investigations brought to light the fact that offset is but little known and that it is important that buyers be educated upon the subject, and therefore it was decided to advertise offset by three methods—run advertisements in publications read by advertising men and buyers of direct-by-mail matter, these advertisements to point one advantage of offset after another; these advantages to be forcibly brought out by producing the advertisements by the offset process, each one to be an example of offset work of inserts in the various publications.

The first of these inserts brought out the fact that matter produced by offset does not crack when folded; this insert by the process proving the statement.

The other inserts showed that offset matter can be produced with certain economies over letterpress printing, discussed the value of four-page letters and why they should be produced by offset, pointed to the beautiful effects that con be obtained, and gave convincing proof that offset matter rides in the mails better than any other process.

One insert pointed out the fact that fine art work could be reproduced about as perfect as it is possible to imagine, which is a point that should be impressed upon the advertiser's mind to convince him that he is getting value for his money."

"Posters and Their Designers" (7s. 6d. net). Published by The Studio, 44, Leicester Square, W.C.2.

In recent years the development of the poster has been remarkable, and the wealth of meritorious work which appears on the hoardings of to-day makes it difficult to realise that the whole history of poster-designing, as now understood, belongs to very modern times. From small beginnings, and after a period of tentative effort, the movement gained ground rapidly, and now that its importance is known and recognised it absorbs the best abilities that the worlds of art and commerce have to offer. The poster has come to be regarded as one of the outstanding features of this age of publicity, and therefore the editor of The Studio has decided to devote the special autumn number to this vigorous field of modern artistic expression.

The volume which is entitled "Posters and their Designers" is produced on a scale that has never before been attempted in any single book at such a modest price on the subject. From 300 to 400 illustrations will be included, and many of the reproductions will be in the exact colours of the originals. The collection of examples has been made by Mr. Sydney R. Jones, well known to readers of The Studio as the artist and author of previous special numbers, and he will contribute an authoritative article on the development and present position of poster-designing. All countries in which notable posters have appeared will be represented, while especial reference will be made to recent work in the United Kingdom, America, France, Holland, Norway, Sweden, Germany, Russia, and other places. The list of artists represented by illustration is a long and distinguished one, and it includes Brangwyn, Shepperson, E. T. Sullivan, Fred Taylor, Griffenhagen, Lovat Fraser, Hassall, McKnight Kauffer, Spencer Pryce, Herrick Laura Knight, C. R. W. Nevinson, Dudly Hardy, Norman Wilkinson, Dulac, Aubrey Hammond, Ervine Netzl, W. F. Elms, Roy Best, Joseph Pennell, L. N. Britton, H. C. Christey, V. Preissig, Stainlen, Cheret, Grasset, Thevenez, Christian Hoff, Bogelund, Larsen, Ettler, Hoffman, Willy Sluiter, Gipkins, Julius Klinger, Bernhard, H. R. Erdt, Groner, Nicholas Roerick, Cordinaux, John Gray, Courvoisier, Skoczlas, and many others.

The Enthoven Collection of Play Bills.

The Victoria and Albert Museum has recently acquired, through the generous gift of Mrs. Gabrielle Enthoven, her Collection of Play Bills and Theatrical Programmes, representing the active enthusiasm of many years. The collection, which is by far the largest in existence, contains many prints, autographs and architectural drawings, as well as play bills, and comprises over 50,000 items ranging from the beginning of the 18th century until modern times. The earliest bill is for a performance of "Comus" at Covent Garden in 1730, and the collection contains almost complete sets of the nightly play bills, beginning in the 18th century, of theatres such as Drury Lane, Covent Garden, The Haymarket, etc.

The play bills have already been of service in the identification of drawings of costume and scenery, and many of the bills have considerable literary and dramatic interest. The collection includes the announcement of the first appearance on the London stage of "a young lady" who was afterwards to be known as Mrs. Siddons, and the bill for the first performance of "The School for Scandal." There are 240 bills referring to Garrick, and almost complete sets for Peg Woffington, Keane and Macready. Mrs. Enthoven's object, however, has not been to collect individual curiosities, but to make her collection as complete as possible in order that it may serve as reliable material for the art of the theatre and for theatrical history, which in the past has been notoriously inaccurate from the very real difficulty of finding trustworthy records.

The play bills are to be stored in the Department of Engraving, Illustration and Design which, it will be remembered, was responsible for the International Theatre Exhibition held at the Museum in 1922. When the work of cataloguing and indexing the collection has been completed, the new material will be available in the students' room of the department, which contains a steadily growing collection of designs for theatrical scenery, costume and architecture.

The main portion of the Enthoven Collection up to the year 1870 has already been placed in the Museum, and the work of continuing the collection and of filling up gaps, particularly in connection with modern plays, is being carried on with Mrs. Enthoven's generous help. Every effort is being made to render this collection as complete and authoritative as possible, and Mrs. Enthoven and the Museum Authorities will welcome gifts of any play bills or programmes which are missing from the collection.

THE Seventh International Printing, Stationery and Allied Trades Exhibition will be held at the Royal Agricultural Hall, London, from May 16th to May 30th, 1925.

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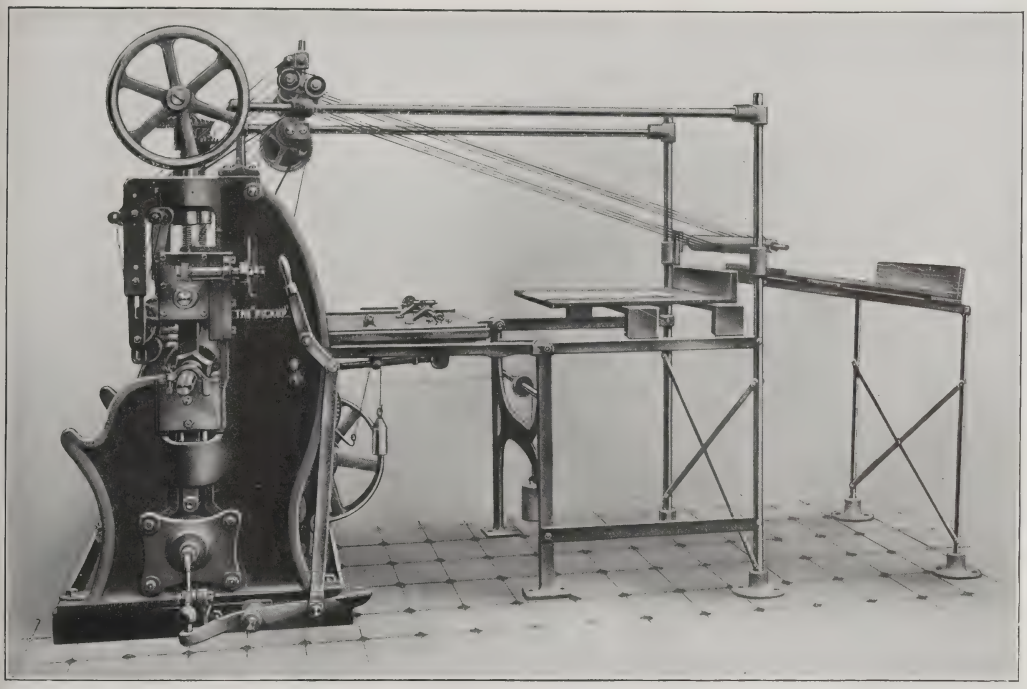

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Printers' Technical Examination

Suggested Answers to Questions

CYLINDER SECTION.

QUESTION 1.—*State the mechanical devices brought into operation (a) to impart impression; (b) to give face-up delivery on any two-revolution machine you are acquainted with.* (15 *marks*)

Ans.—The Miehle being the class of two-revolution machine most frequently met with, a brief description of the devices it employs will possess the widest application.

(*a*) Impression is imparted by the turning of two eccentrics, situated almost at base of side frames and directly below the cylinder; these, being coupled by a shaft, can be engaged at will, and are turned a pre-determined distance by a constantly moving hooked clutch which is operated by a pedal situated on the feed stage.

The turning of eccentrics depresses a yoke piece controlling the impression rods; these, passing upwards, are bolted above the cylinder boxes, and thus draw the cylinder down on to the impression.

Its subsequent elevation is procured by the upward pressure of powerful helical springs (situated directly below the cylinder and around the impression rods), exerting their influence contrawise to that of the eccentrics.

QUESTION 2.—*How many perfect reams of quaddemy would be required to print* 10,000 *copies of* 168 *pages of octavo?* (10 *marks*)

Ans.—Net $50\frac{450}{518}$. If the odd 16 sheets on each ream be allowed for usual overs, etc., $52\frac{1}{2}$ reams.

QUESTION 3.—*What special precautions would you take before starting to ensure perfect register on a two- or three-colour job, to be printed on a stop-cylinder machine?* (20 *marks*)

Ans.—I should first give attention to the paper for the job, securing as far as possible that same shall be evenly stacked and seasoned in the machine-room, having previously trimmed the lay edges.

The adjustments governing register on the Wharfedale class of printing machines, which, for that reason must be accurately timed in the following order, are:

1. The pushing home of cylinder against the short stop.

2. The brake holding it secure in that position in order to allow the withdrawal of the push home rod without permitting the cylinder to rock.

3. The even lifting of the laying-on board without knock or jerk of any description.

4. The closing of the grippers with equal tension upon the sheet after the board has lifted, and previous to the cylinder commencing to revolve.

5. The locking and pick-up of cylinder as the type bed just completes its full length of traverse on the non-printing stroke. Finally, it will be necessary to secure firm contact between cylinder and bed bearers and verify the absence of play in any gearing while on the actual impression, or undue slackness of the driving belt.

QUESTION 4.—*How would you proceed to adjust a complete set of new rollers on a two-revolution machine?* (15 *marks*)

I should commence by first adjusting vibrator to sit level and firm upon the distribution slab, next adjusting the duct to make even contact with the vibrator. Next placing the distributors to rest upon the distribution table, I should lower their respective cups clear of the stocks, gradually reraising same until they just supported the weight of roller; afterwards moving the table clear of distributors, I should set the latter to make side-by-side contact in a firm and even manner with the geared riders if machine is so fitted.

In setting the inkers for height I should adjust them in exactly the same manner as the distributors—turn the table until it is beneath the inkers, and discard all makeshift expedients such as setting to bearers placed upon the type bed, strips of paper, etc., for two very definite reasons:

(1) Mechanism is best adjusted to the conditions it actually works under, and the inkers, before they can efficiently roll the forme, must lift the ink from the table, which should therefore be exactly type-high.

(2) That the narrow face of a type-high bearer does not support the flexible composition in as able a manner as when the roller is carried over its entire length by the ink table.

This excess indentation in the rollers' surface caused by resting on bearers frequently results in their being set too low.

A turn or two of the machine at this stage will quickly reveal if the whole circumference of roller is in correct contact with the table, or should a spindle be bent and not cast central.

The geared riders can now be placed in position, these having fixed bearings to ensure their surface speed always being in perfect harmony with that of the type bed, it will be necessary to adjust the inkers sideways. This is accomplished when the inkers are out of contact with both slab and forme, in order that they may be moved freely. By manipulating the bolts locking the cup supports to the side frame the inkers can be adjusted sideways to obtain the right degree of contact with their respective riders.

Should the inking arrangements also include "beaters" set upon the riders, these must be next adjusted by setting the height of their cups up to the spindles in order to just carry their weight.

Upon running the machine, should any roller not be in proper contact with its respective rider, it is quickly observable by looking along the roller's periphery where the ink should show a clear-cut parting line between it and the rider.

QUESTION 5.—*Detail in proper order the different operations necessary in making ready an illustrated (halftone) book job from the time of receiving form to the finished production.* (20 *marks*)

Ans.—After the machine has been oiled and inked up:

Fully dress the cylinder, pasting in only the ground sheet.

Place sheet from stock on board in position to suit grippers and set lays.

Adjust smoothers and verify correctness of margin allowed for gripping sheet.

Lock forme on machine bed.

Unlock each quarter, level up blocks, plane down and re-lock.

Pull out impressions for overlays, reader and position.

Verify the correctness of position and register.

Complete underlaying and interlay if necessary.

Strip cylinder down to ground sheet, pull thereon and put up overlays.

Paste up in jaw of cylinder the necessary number of sheets, striking an impression on each.

Pull out first hanger sheet for patching up upon, which, when cut into quarters, attach in correct position to ground sheet, covering over the overlays.

Pull out, if required a second hanger sheet, attaching this one to the next sheet above previous one.

Pull out further impressions and complete the necessary making-ready on cylinder sheets.

Tighten down all sheets with a clean taut top sheet.

Adjust delivery apparatus and set the colour.

Obtain a signed passed sheet and proceed to run.

QUESTION 6.—*What cylinder dressings and class of overlay would you use for the following jobs:*

(*a*) 20,000 *run of* 16-*page octavo containing halftones with vignettes on cheap art paper;*

(*b*) 5,000 *run of three-colour process halftones,* 4-*page demy* 4*to on best chromo paper;*

(*c*) 8,000 *run of* 8-*page demy* 4*to from stereo with border and small line block illustrations on imitation art paper.*

All three jobs to be worked on a two-revolution machine. (20 *marks*)

Ans.—The cylinder dressing and overlays that would best serve the purpose in the case of (*a*) would be a mixed packing of hard-sized super-calendered paper about 40 lbs. double-demy and a couple of thin hard sheets about 28 lb. double-demy or their equivalents. Such a dressing would prevent undue indentation showing on the reverse and at the same time produce a firm printing from the rules and the sharp crisp appearance required on the face of illustrations and text. In order to delay wear and tear on the highlights, ease extreme edges and keep solids firm, I should prefer chalk relief overlays; failing same, carefully cut three-ply overlays.

(*b*) The packing for this job should consist of a taut, hard foundation covered by a few sheets of semi-hard, well-calendered paper, and overlays consisting of plain edged sheets covered with a sheet of dental rubber (if unobtainable, edged sheets should be cut from blotting paper), the reasons being that making ready plates by interlaying only ensures the obtaining of a level printing surface; the edged sheet prevents shoulder of plate and extreme outline from printing up heavily, the half-tone dots at that particular position only being supported by others upon three sides; the rubber gives, in the greatest degree, just that requisite resiliency which the delicate and gradual change in size of dots between tones need to make them print sweetly. The non-use of ply overlays prevent forcing of contrasts, subsequent harshness and change of relative depths of colour values.

(*c*) This class of work will not permit of too much time being spent on making-ready, therefore by the use of some soft-sized sheets for packing, a great deal of patching-up would be saved, the softer dressings giving an increased degree of resiliency which would give considerably to any unevenness in stereo's surface and not show detrimental on line illustration.

The only overlay necessary would be the pasting up of a single sheet on any solid of large area, if many such solids a two-ply overlay would prove advantageous.

PLATEN MACHINE SECTION.

QUESTION 1.—*A forme containing illustrations, type and a fine rule border is received from the composing room. Describe fully every operation in the machine room from the time of receiving the forme until the job is completed.* (25 *marks*)

Ans.—The back of the forme should first be brushed and then locked in a machine chase in such a position that the heaviest portion will fall as near central as possible; a saving of time would be effected if, while unlocked for planing down, any illustrations, etc., were at this juncture levelled up to type-height, after which the forme could be placed in machine, corners, etc., of rule border made to join correctly; the position of frisket fingers adjusted; colour run up and the platen dressed with the necessary make-ready sheets.

The lay should next be obtained on the top sheet and position passed, sending a revise forward to the reader at the same time, after which the making ready can be proceeded with. When a firm level impression has been obtained, all that remains is to set the duct, when run warrants the using of same, and finally obtaining a passed sheet from the overseer before proceeding to run the job off.

QUESTION 2.—*Circumstances require that three machines be used to get urgent delivery of a three-colour job. State how you would prepare and set up the machines to ensure good register and first-class work.* (20 *marks*)

Ans.—I should first give heed to the driving power of machines, making all run at a uniform speed with equal tension on belts; next to the dressing of platens, noting that all were very taut and solid.

It is of extreme importance that printing surface of forme, frisket fingers, and especially lay marks are placed in relatively the same position on each machine; for preference in regard to the latter the packing should be so adjusted as to allow quads when used as lay marks being stuck direct upon the iron surface of platen.

In a job of this character it is both a preventive of wastage and a labour-saving method to make the red the key forme and keep it running close behind the yellow impressions; by a readjustment of the yellow forme, should variation necessitate it, many alterations upon the blue forme can be prevented with distinct advantage.

QUESTION 3.—*State how you would proceed with printing a cover in four colours and embossed. State also the class of machine you would use had you a choice.* (20 *marks*)

Ans.—Having completed the printing of the four colours in the usual manner, I should proceed to carry out the embossing by locking the die in platen chase, and building the counter force direct upon the platen, adjusting lay marks and frisket fingers to strike the sheets at the same points as during printing.

I should choose a machine from the heavy parallel class fitted with two fly-wheels.

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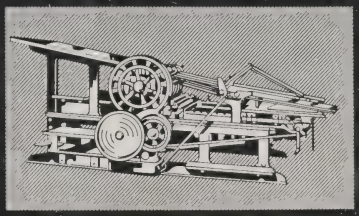

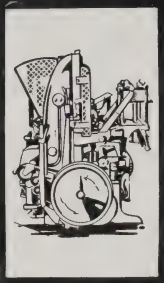

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QUESTION 4.—*The inking rollers on certain types of platen machines have alternate motions when inking the formes. What is the object?* (15 *marks*)

Ans.—The arrangement whereby certain inkers roll the forme while travelling in one direction only has for its object the equal inking of the lower portion with that of the uppermost part of the forme; prevention of repeats, and the deposition of a greater percentage of colour at each inking than is otherwise possible.

QUESTION 5.—*Describe how the pressure is adjusted and the "throwing off" of the impression on (a) a light platen, (b) a heavy platen.* (10 *marks*)

Levelness of impression is adjusted on (*a*) usually by means of four set screws placed at the corners and in rear of platen; (*b*) by thin packing inserted between the steel shoes and tappets carried on the platen lugs. A very delicate adjustment rarely requiring attention subsequent to machine's erection.

Checking of impression is obtained on (*a*) by many devices which usually turn an eccentric shaft, situated either behind platen or forme bed, and so reducing either's length of movement and preventing contact; certain other makes introduce a series of wedges between platen and bridge, the slight withdrawal of which reduces the over-all distance between their several parts; (*b*) by a handle extending full width of and in rear of platen; this handle is capable of being held rigid in various positions by an adjustable lock; it is also attached to and is capable of turning two eccentric bushes situated between side-arms and platen trunnions, thus providing an easy means for making the platen advance towards, or recede from, contact with the forme's surface.

QUESTION 6.—*What type of platen would you prefer to print a halftone vignette block? Give reasons for your answer.* (10 *marks*)

Ans.—The class of machine most suitable for this work would be one of the heavy parallel pattern for the following reasons:

(*a*) Being of very solid and more accurate construction, the whip or yield under impression is negligible.

(*b*) Fitted with cylindrical inking, giving improved distribution and rolling power; also a flexible blade to duct with thumb screw adjustment provides for a finer setting of colour.

(*c*) Is provided with tappets, hooks, etc., to prevent tilting of platen with its subsequent slurring.

(*d*) Increase or decrease of pressure is capable of adjustment to a very fine degree.

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Manchester Municipal College of Technology

THE prospectuses of day and evening classes show that Manchester is well provided with technical courses in the printing and allied crafts. Two prospectuses have been produced for this session: one for day courses, including full time and part time for apprentices, and the other devoted to the evening courses in printing and photographic technology under the direction of Mr. Charles W. Gamble, M.Sc.Tech. Full-time day courses are provided for those who intend to enter the various departments of the industry.

The courses comprise lectures and practical work, together with some instruction in the elements of business practice, and extend over two sessions of about forty weeks each, the fees being at the rate of twelve guineas a session with certain subsidiary charges. A certificate is granted to those students who satisfactorily complete any of the courses.

The course in printing is a most comprehensive one, and is designed to give the students a full knowledge of the elements of each branch of the subject. These include drawing, printing technique, letterpress printing, lithographic printing, illustration processes, bookbinding and business practice; other courses of a similar character are porvided in photography and photo-mechanical processes. During the session lectures are also given by experts on various subjects. In cases where students cannot devote the whole time to study special courses may be arranged.

Part-time day apprentice courses are held, each extending over two years, and occupy one day of six hours each week of approximately forty weeks each session. Courses are held in the following subjects: Letterpress composition, machine and press work, lithographic printing, photo-mechanical processes and bookbinding.

The equipment of the department is a comprehensive one, including machinery of the latest kind. The staff of the department includes the director and six full-time lecturers and instructors, together with thirty-four part-time lecturers and instructors, which indicates the scope of the department's organisation. The classes receive the active support of the trade organisations, and prizes are offered in every section of the department by master printers or by other trade organisations; for example, the Manchester and Salford Association of Master Printers give prizes of £10 divided among the most successful apprentices and journeymen attending the printing classes.

Both the prospectuses have been printed in the Department, and serve to demonstrate the high standard of practical efficiency which has been attained.

Centenary of Trade Unionism

"IT is just a hundred years since Trade Unionism became a legal possibility, but no meetings have been held, no demonstrations and no expressions of thankfulness have been made in respect of an Act which did for the common people very much what Magna Charta did for the nobles," writes Mr. W. A. Appleton, the general secretary, in the quarterly report of the General Federation of Trade Unions. Mr. Appleton adds that perhaps this year finds all too busy trying to discover whether the millenium has not arrived to leave any time to celebrate the centenary of the greatest liberating labour event of all time.

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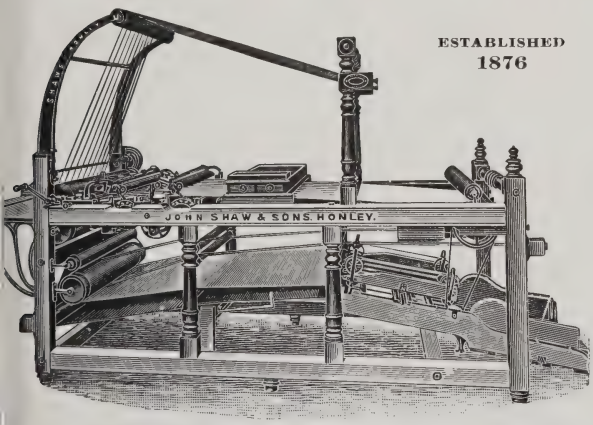

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Commemoration Dinner of the Association of Correctors of the Press

CORRECTORS of the press, together with a number of guests representing the realms of literature and printerdom, assembled in the King's Hall, Holborn Restaurant, on Saturday evening, September 27, for the double purpose of celebrating the seventieth anniversary of the foundation of the Association and the coming of age in the secretariat of Mr. S. F. Crampin. There was a very large company, presided over by the President of the Society, Mr. W. H. Shortell (Daily Telegraph), who was supported by the Rt. Hon. Lord Riddell, the Rt. Hon. C. W. Bowerman, M.P., the Rt. Hon. F. O. Roberts, M.P., Mr. Tom Naylor, M.P., Mr. G. A. Isaacs, M.P., Mr. G. K. Chesterton, Mr. T. W. McAra, J.P., Mr. J. Mortimer, Mr. Alfred Langley, Mr. W. Whyte, Mr. A. E. Holmes, Mr. T. Timberlake, Mr. S. W. Newcombe, Mr. H. W. Howes, Mr. A. O'Connor, Mr. W. C. Warren, Mr. H. F. Parker, Mr. G. F. Larcey, Mr. G. Harraway, Mr. J. G. Newland, Mr. J. R. Riddell, Mr. F. Knight, Mr. G. Tomkins, Mr. J. Randall, Mr. C. Callaghan, and others.

After the loyal toasts, Lord Riddell proposed the toast of "The Printing Industry," and excused himself from making a long speech by remarking that every word of his which had ever been reported had been read and was familiar to these "sleuths." He did, however, go on to give evidence of the abounding prosperity of the printing trade by the over-laden condition of the bookstalls and book counters, the size of their newspapers, and the contents of their post-bags. He also thought a look around the tables was suggestive of prosperity, especially the sight of the galaxy of the good-looking well-fed members of Parliament connected with the labour side of the industry. Their trade was the best organised of all industries, and one of the most successfully conducted. The future was bright and hopeful. The London School of Printing alone was an evidence of that in the type of student being attracted to the trade.

The Rt. Hon. C. W. Bowerman, M.P., responding, congratulated the Association on that happy occasion, and traced the path which had led to much better conditions in the printing industry since its inception, and a much better understanding between employers and employed. That was in no small measure due to Lord Riddell and those like him, as well as to the leaders on their own side.

Mr. George Isaacs, M.P., also responded, and suggested that if they wanted a frank opinion about "readers," they should ask the "comps" for it. He started his life in the trade as a reader's boy, and he was very proud that a boy who was a sweeper-up nearly 30 years ago was now chairman of the Joint Industrial Council. That Council had done and was doing magnificent work. It had no power to settle disputes—it could only advise—and yet in the whole course of its history only once had its advice been rejected. "No more war" in the printing industry was their ideal. 1911 had served its purpose, and they had learned how silly it was to fight if settlement could be found in other ways. They, the workers, would never give up their right to strike, but he hoped they would never have to exercise that right. All they wanted as an industry was to be allowed to manage their own affairs without any outside interference. There was every indication of the increased prosperity of the industry.

Mr. John Randall, one of the fathers of the Association, and a friend of the secretary from the days of their youth, then proposed the health of Mr. S. F. Crampin, in a reminiscent speech full of kindly feeling and fragrant with good fellowship.

Following this, the Chairman presented to Mr. Crampin a gold watch and chain, together with a diamond ring for Mrs. Crampin, from the members of the Association, as a memento of 21 years' service.

Mr. Crampin, when he rose to reply, confessed that he was an emotional man. It was evident he was deeply moved at the honour which had been paid to him. He was very appreciative of the labours of his colleagues in the Association. Many were called to the work, and one got the "boodle." This reply, full of affection and appreciation, was received with great delight.

The Rt. Hon. F. O. Roberts, M.P., proposed the toast of "The Association of Correctors of the Press," and, referring to the kind references made to the members of Parliament connected with the labour side of the printing industry, reminded the audience that there was also in the House of Commons a very distinguished group of gentlemen on the other side of the trade, and together they were engaged in a common task for the good of their country, whatever their politics. Referring to "readers," he told a story of one member of the Association so keen that he noticed the currants in the buns in a confectioner's shop as belonging to a "wrong font." He paid a great tribute to the pioneers of the trade union movement, especially in the printing industry.

Mr. G. K. Chesterton also spoke to this toast. In his own unapproachable style this gifted journalist, author and philosopher added his tribute to the work of the "reader." Before doing this, however, he glanced back at the references which had been made to the well-fed condition of the Labour M.P.'s, and called attention to his own attenuous and ethereal condition as a proof that he confined himself to purely intellectual fare. He himself was greatly indebted to "readers." His own writings required a great deal of correction, and the zeal and knowledge of the reader often reduced his nonsense to sense, and corrected his brilliant and beautiful mistakes. On one occasion he had written that it was necessary to explain something or other by reference to his "cosmic philosophy." The reader saw no sense in any cosmic philosophy, and altered the word to "comic." On another occasion he was referring to some illustrious Free Church divine who had written to him as "the distinguished correspondent." The reader, with his fuller knowledge, had altered the word to co-respondent. In this case it would have been well had the reader held his hand. To correct all the mistakes authors and journalists make, and to transform their

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words into coherent form, required a vigilance and scholarship on which he congratulated them. Having to leave at this point to catch a train, Mr. Chesterton left his speech in the hands of his guests to be corrected.

The Chairman responded to this toast.

Other speakers were Mr. C. Callaghan, who porposed "Our Guests," responded to by Mr. Alfred Langley (President of the London Master Printers' Association), and Mr. T. E. Naylor, M.P., and "The Chairman," proposed by Mr. T. W. McAra.

During the dinner the "Phantasie" Pianoforte Quintette played an excellent selection of music, and the speeches were interspersed by songs and sketches by Miss Gwladys James, Miss Lois Barker, Mr. Herbert Pearce, Mr. William Vincent, Mr. Courtney Mayverne, Mr. Percy Tarling, and Mr. Albert Male.

A Promising Printing Class

IN the great printing centres efficient printing courses have now been established which are of the greatest possible benefit to the industry; but in the smaller centres there are considerable difficulties in the way of providing adequate technical training. Courses of lectures are of some slight assistance, and if the lectures are given by competent practical men with the necessary qualifications for teaching, much can be done to encourage the apprentice to take a real and serious interest in his craft.

But lecture courses alone cannot under any circumstances provide the essential part of the technical training which is given in actual practical work. In Norwich an excellent start has been made in practical composition, and, taking into consideration the limited resources of the classes, the results are most praiseworthy. Some examples of students' work which we have just received deserve, we think, serious comment, and a discussion of the points that arise in connection with the problem of the technical training of printers in the smaller centres may lead to more attention being given to this comparatively neglected field. These examples, all of which have been executed by students in their second year, reflect the greatest possible credit on both the teachers and their pupils. The range of types that the students have had to use is extremely limited, but this is not necessarily to be regarded as a disadvantage. The restrictions which are imposed upon a student compositor by having to obtain all his effects with one series of type are, in many respects, to his advantage, although the results must of necessity show a certain monotony unless a fairly wide selection of suitable ornament is available. The specimens include letter headings, concert tickets and public announcements. Old Face and its italic has been used entirely, excepting for an odd line in black letter. The letter headings show considerable promise, but in all cases but one the name of the firm is set in capitals and small capitals which lack the smoothness which might have been obtained by a line in capitals alone; as an alternative to the setting of the headings referred to, the three centre lines set in lower-case might have given a pleasant variation.

Most of the proofs have been taken on a coated paper, which does not show either the type or the setting to the best advantage, but it has been carefully done, and altogether both teachers and students alike are to be congratulated on their very successful efforts.

The Ink Maker and the Chemist

THE Acheson Ink Company, of Niagara Falls, in an interesting booklet, call attention to the increasing importance of colloid chemistry in the service of industry:—

"It may not be known generally to printers and lithographers that during the last few years an entirely new branch of science has grown up and is now, for the first time, being applied commercially in the manufacture of printing and lithographic inks. This science is known as colloid chemistry.

Knowledge of colloid chemistry is solving problems of industry from the making of edible jellies and the canning of fruits to the manufacture of leather or of fine alloys of steel; from the manufacture of rubber goods to the preparation of electric lamp filaments; from the dyeing of fabrics to the preparing of lubricants. Naturally enough, it was not long before one of the greatest minds in the United States devoted to the new science applied it to the development of a superior printing ink. It will undoubtedly serve a useful purpose to describe briefly what colloid chemistry means when applied to the manufacture of printing inks. The pigments are first selected for their fineness and purity, then are treated in a specially-designed machine with a so-called 'agent' which penetrates the structure of the pigments, breaking them up into a molecular condition, millions of times finer than the original particles, and thousands of times finer than could ever be obtained by any mechanical method. Each of these molecules is so small it is shorter than a wave length of light, and cannot be seen with an ordinary microscope. To detect it the ultra-microscope is necessary. This wonderfully fine powder is then introduced into the vehicle, according to formula, and an ink of superb printing qualities is obtained. Tones, heretofore unknown, are secured; cleanness, depth of colour and sharpness in outlines are all present to an exceptional degree.

The manufacture of printing ink pigments has improved; paper making has progressed markedly; improvements in printing presses have brought them almost to perfection, but the making of printing inks has been allowed to drag far behind. Now the science of colloid chemistry is being used most successfully in bringing it to a position of equality with the modern press and paper.

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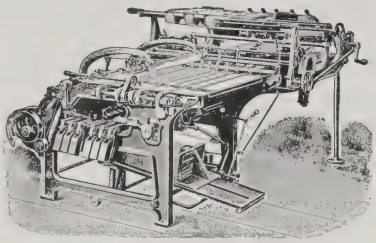

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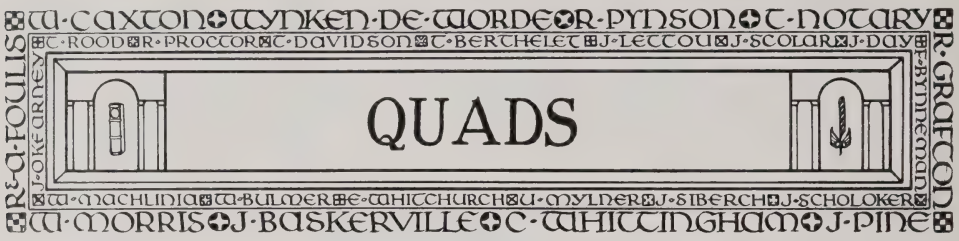

St. Ephenson. Do you recognise him?

The churches are so slow in canonising people, and I'm not sure that even when they do act they don't sometimes communicate with the wrong address. If Dunstan did punch the devil's nose with hot tongs it was an unkind act, and not the sort of thing to help his evangelistic work much forrader. For it must have stirred satanic vengeance. Dunstan ought really to have looked an inch farther than his nose. Or the devil's nose.

That red hot nipping was not nearly so likely to influence the victim for his betterment than, say, Robbie Burns's beautifully human address "to the devil." Wonder now; do I remember it?

So fare ye we'el, auld Nickie Ben,
But could ye tak' a thocht an' wen'
Ye aiblins micht—I dinna ken—still have a slake,
I'm wae to think upon yon den
E'en for your sake.

That's the perfection of goodwill. Why not canonise Robert?

Just now I'm so pleased by the great new volume of printing types which my good friend and yours, Mr. R. B. Fishenden, has sent me from the Aldersgate Street house; and I'm so impressed by what I read about the Stephenson & Blake forbears and their tradition and the service to us to-day, that really I don't think I should oppose a proposal for a slight verbal change. What of St. Ephenson?

Anyhow it's a sure thing that the sequence of good service to the world rendered by the various progenitors in the Stephenson & Blake ancestry is something more than most of us were acquainted with.

We began with Wynkyne de Worde. He was Caxton's apprentice, and was the founder in two senses of Fleet Street. However Caxton made his types there seems little doubt—(says Mr. Fishenden, who is master of science in technology, and possesses a store of specialist knowledge of utmost value to the craft)—there seems little doubt that de Worde used an adjustable mould. Note that, please, for Stephenson & Blake trace right back to him; with specific names and dates in proof and only just so much of tradition as is quite in keeping with anyone whose name begin with St.

The great John Day, printer and typefounder of Shakespeare and Spanish Armada days, flourished soon after de Worde, and next came the so-called Polyglot letter founders, who made the letter for the Polyglot Bible; these being contemporary; while up in Yorkshire a keen gatherer of mercuries and of any news in the post (especially about any crafts) was Joseph Moxon. He was soon to become a London typefounder himself. He prepared for this by compiling his book "Mechanick Exercises.: or the Doctrine of Handy Works Applied to the Art of Printing."

I must not over dwell on the stages. Besides you should try to get this fine quarto. Obviously it cannot be scattered broadcast; but you may be wanting some type or type accessories. And if not, why not buy a book whose production has cost so much?

Just a bit more let me say of that succession to whose issue I jumped. The Grovers set up in Aldersgate Street in London (the street in which Stephenson & Blake are now quartered)—a foundry in succession to the Polyglot founders; and apparently it was in some sort a succession of the de Worde foundry, too. It had some of his founts. I find a few of these de Worde letters now, when I am going through some offices. (Editor: Gently! gently!). Well, I find some that almost might be. In the Grovers' case there was no doubt of it, and as the Stephenson foundry has a number of craft relics in its museum in Sheffield, de Worde may be represented among them. By the way the Grovers had some Day founts, too. These should be held in high honour at Sheffield or elsewhere once their authenticity can be reasonably established.

More of the Church. A vicar of Basingstoke, a Rev. John James, puts, at any rate gives, a son and a grandson to type founding. James, the grandson, like his name-bearer of the Bible, is a great man for "works." He roped in nine! He was a cat of nine "tales"—of typefounding business. All that came down from de Worde's typecasting, all that came from the Polyglot Bible foundry, he gathered up, and all that the Oxford foundry has given to the world, and he seems to honour in advance the good old Yorkshire toast that Moxon of the broad acres quite probably oft repeated: "Here's to us. All on us. May we ne'er want nowt. Nor me nowther."

James, in his inclusions, took in the succession to the Moxon foundry; he was for leaving none outside; "nor Moxon nowther."

I don't know anything about this octopus personally, save what this indicates, but we may say that "he *left little* to be desired."

When he had done there were only "trinity" foundries in the country—John James's and Caslon's and Baskerville's.

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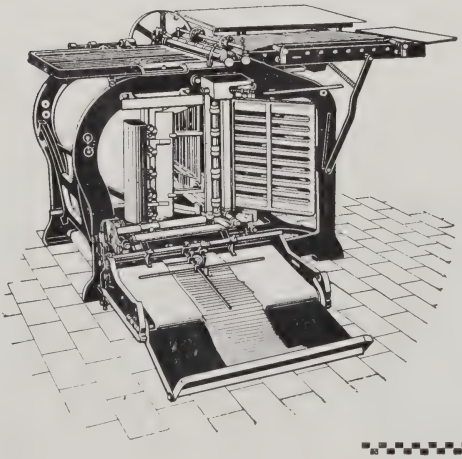

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A DINNER company in Paris was astounded one day twenty or more years ago, when Mr. Arthur Balfour, who then held an honorary post connected with our pilots, was announced as being "the elder brother of the trinity." The dates make it hard to conjecture whether James or Caslon I. was the elder brother of this trinity.

THE famous Caslon set up his London foundry in Chiswell Street, London, in 1720. Two of his men left Caslon and started two foundries—one in Nevill's Court, Fetter Lane, and one in Cock Lane. Forty pounds of naval prize money seems to have been a good part of the Cock Lane capital. From Cock Lane this founder, named Jackson, moved to Dorset Street, Salisbury Square. Oliver Goldsmith may often have looked in on Jackson as he was going to and fro to his reader's duties at the workshop of Richardson, the novelist printer, of Salisbury Court.

CASLON III. sold his share in the Chiswell Street foundry, and took over Jackson's Dorset Square foundry. William Caslon IV. joined him, the trading style being W. Caslon & Son. William Caslon IV. sold the foundry to Blake Garnett & Co., of Sheffield. That was in 1819, and eleven years later John Stephenson, a fine engraver, was taken into partnership.

I SAID two Caslon men had a try on their own. The one who started in Neville's Court, Fetter Lane, was named Cottrell. His foundry came to be working in Fann Street, Aldersgate Street, and after being run by Fry's, of Bristol, for about sixty years, came to be the Charles Reed Foundry.

SIR CHARLES was a fine citizen. He was chairman of the first London School Board. He died in 1881, and his sons died prematurely a few years later, and then Stephenson & Blake took over the business.

RIGHT on from de Worde and that Bible foundry, and from Moxon, and perhaps I might add from an Oxford foundry (Walbergen's), contemporary with Moxon's, and deriving something from all of these, has come Stephenson, Blake & Co., conjoint with Caslon III. and Caslon IV., for about thirty years of that continuous course.

FRANK COLEBROOK.

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THE ENGRAVING CO., LTD., Wolverhampton, send a comprehensive brochure of their productions bound in a suede cordelia cover, and printed and embossed in a scheme which is harmonious throughout. The introductory page is printed in the Westminster series in capitals on a toned cordelia paper with a linen finish and in grey ink, which gives the production a note of dignity and restraint. The examples shown are selected from work that has been done in the ordinary way, and are included by courtesy of the firm's customers. The staff includes artists, designers, photographers and engravers, and in every department the highest efficiency is shown. The specimens are most examples of three-colour printing, the engraving of which is of the highest class and the printing equally good. An example of three-colour carpet work calls for particular comment, the texture and the surface being reproduced with great fidelity. A reproduction of a dinner service in two colours is really excellent, considering the difficulties attendant on this class of work. Two specimens of worked-up photographs of machinery are shown, reproduced in halftone, both of these being motor-car engines; in one case the original was a blue print, and from this a sectional relief drawing has been prepared after the style of a photograph. Both specimens show the highest technical skill in their production. Wolverhampton should be proud of the exceptionally high standard of this company's productions.

Bristol Exhibition

MESSRS. CAPPER PASS & SON, LTD., had a most interesting exhibit of their varied productions at the recent "Bristol First" Exhibition, held at the Colston Hall last month. Established in the year 1830, this firm are smelters and refiners of tin, lead and antimony alloys of all descriptions, their products in this connection enjoying a high reputation throughout the world. They also manufacture a wide range of printing metals, well known to the printing and allied trades under their registered brand, "Pass." The display of printing metals, which included varied specimens of type, stereo-plates, leads and rules, was made particularly interesting by the installation—through the courtesy of Messrs. The Lanston Monotype Co., Ltd.—of one of their Displaytype Machines in active operation casting slugs with "Pass" printing metal. Careful examination of these certainly proved their excellent qualities, and elicited favourable comments from interested inquirers. As they smelt, refine and mix all their metals and alloys in their own works, they are able to produce them of quite exceptional quality, and they guarantee them to be of the highest purity and uniformity, and suitable in every way for their special purpose.

The whole exhibit, which was attractively displayed, represented an example of modern metallurgical work, and was of considerable value. As a firm, Messrs. Capper Pass & Son, Ltd., have always fully realised the value of scientific control and the necessity of constant research. The results of their policy are certainly apparent in the purity and quality of their productions.

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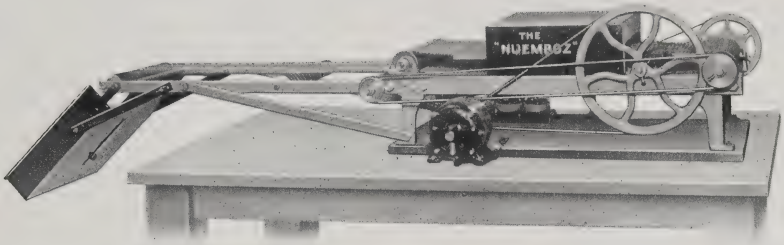

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How to Build a Forme

By ADAM M. McMURDO

THERE are quite a number of self-styled compositors that seem to think that the only place for furniture is in the home. There are some others who regard the printers' furniture much the same way as many housewives regard their parlour suites—too nice to be put in daily use, and so they cover the beautiful velour over with canvas. The same type of compositor evidently thinks that the furniture on the bank is too nice to be spoiled by the ink of the press and keeps it all neatly arranged in the case.

As a matter of fact, the surest way to tell how good a compositor is, and how thoroughly he knows his trade, is to watch what use he makes of the furniture. "Spacing is the soul of printing," and the proper filling of the blank spaces is the soul of spacing.

A tramp printer will reveal himself in how he constructs the job. You will find his work filled up with leads and slugs. He will be constantly cutting, and when his work is thrown in there is sure to be numerous bastard sizes of leads and slugs left over.

The real compositor will build up his job. It will look neat and clean, and when it is thrown in every part will come away in standard units. There will be no odd pieces left over that cannot be placed in any rack.

The right way to tackle a job of composition is to give it a few moments thought. Plan out the construction, first, in the head. Use a little arithmetic. Not algebra or trigonometry, but just simple addition, subtraction, multiplication and division. By this method, the most complicated piece of composition resolves itself into a number of simple units.

The first step is to pick out the type lines. Take all the lines of the same width measure and set them up in order according to their points and families—that is, set all the same face and point size at the one time regardless of the place of the lines in the final job. Go through the composition in this manner, going from the small lines and small size type up to the large sizes.

The second step in the correct way to set up a job is to gather all the material necessary. This includes slugs, furniture (metal and wood), and such other extras as ornaments, rules, borders, etc. Do not begin building up the job until you have all the material collected.

With all the type set and laid out conveniently on a galley and all the material laid out on another galley or somewhere nearby, you will find the work of constructing the job will proceed quickly and interestingly from start to finish.

In building up the job take the large blank spaces and divide them into units to correspond to the standard sizes of the furniture. You will find that five is the key number. For instance, take the width of your job. Let us say, for example, that it is twenty-seven ems wide. Divide twenty-seven by five, and you get five and two over. Forget the two for the time being. Twenty-five then is the length of your furniture. You will find that you can get twenty-five em furniture in any depth of fives—five, ten, fifteen ems, and so on. By this process you can take care of any space ending either way in a multiple of five. Say, for further example, that the job is thirty-two ems long—that is, let that be the length of the space to be filled up. Thirty is the nearest multiple of five. So you require two pieces of furniture twenty-five ems long and ten ems thick, and one piece twenty-five ems long and five ems thick.

Two picas, twenty-five ems long, will complete the space for length, leaving a stretch twenty-seven ems deep and two ems thick to fill in the side. Two twenty-seven em picas can take care of that.

When you have this put together in the manner just described you will find that it will hold together with a solidity and firmness that will give strength to your completed job. The long strips which can be put one on each side will act as a brace to the construction, preventing the mass from moving out of a true square.

Never forget this simple rule, that all parts of a job, whether they compose type that runs at right angles to each other or tabulations that come under some general line of type, are simple in themselves, and if they are set up and handled as units, complete in themselves, can be made to fit together as simply and readily as one piece of type can be placed against another. Units of a job follow the same principles that straight type setting follows.

Always leave the precise spacing to the last and manipulate it with leads. Work the main idea out in fives and multiples of fives, and next arrange the odd ems by picas and slugs, and the final points by leads.

Never use bastard sizes. They are never necessary except in rare cases where circular, curves, and odd shapes appear in the work. A compositor who is constantly cutting and hunting for material is not an efficient workman. He has never learned the craft of printing.

Another important point is the proper care of the furniture, leads and slugs, and rule racks. These should be kept well stocked and arranged. A few minutes each day given to this will save much time in composition. Keep the sizes together, lying all in the same direction, and have them plainly marked so that the proper ones can be quickly picked out when required.

Never mix leads and slugs. This is one of the most common errors and always causes some confusion at times and slows up work. Keep the slug rack clean down to the four-em division. See that the sizes are exact. There is a tendency to be inexact in the lengths of slugs and leads through careless cutting. The effect of this is to cause the letters, and particularly punctuation marks, that come at the end of a line to fall down and slip out of their places, especially if the line is a little tight. That happens when one lead or slug is just the least bit short of the proper size.

And, lastly, assign away all bad material to the hell-box.—Ben Franklin Monthly.

Frederic W. Goudy

An Appreciation

By TEMPLE SCOTT (before the American Institute of Graphic Arts)

WE who have known Goudy for many years, know that he is of that order of simple men who make the world a pleasanter place to live in because of the good they do and the good way they do it. They have much to give us, and they give it with a sincerity of heart and purity of motive, which make their gifts twice blessed. If our friend may take pride in that he has called forth our appreciation and gratitude, we may take a higher pride in that he has thought so well of us as to serve us from the bounty of his mind and the riches of his heart. There have been printer craftsmen of greater genius than Goudy, but there have been few who possessed as great a graciousness of friendship-making nature. The combination is so rare that it lifts the man out of his narrow circle of craftsmen into the larger field of humanity itself. The men of the past may compel our admiration, but Goudy draws from us both our admiration and affection.

When we go over the mere quantity of work done by him, we begin to realise not only the energy of the man, but the devotion of the spirit in which he worked. In 1896 Goudy was a bookkeeper in Chicago. How he ever came to be a bookkeeper I do not know. It is one of the evils of our economic system that it leaves to chance the happy union of the man and his work. Goudy was not born to be a bookkeeper. He was born to be a printer craftsman, and it took him seven years before he was able to make his birthright good. With no aid from anyone, he worked in his leisure hours at designing lettering, and so distinguished were his achievements that he was able to sell his product both to the typefounders and the advertising agents who were in want of what he had to offer them. He worked for clothiers and department stores to give to their advertisements that distinction of presentation which more than reflected the reputation of their business. But all this was but the preliminary work necessary to enable him to obtain the means to do what he wanted to do. What he wanted to do was to be a printer on his own account, designing types and printing books that would express himself in as excellent a manner as his ability and sincerity demanded. He hoped that his best when done would give the like pleasure to others that had been his in the doing.

Just twenty years ago, in 1903, Goudy set out on his venture, and erected his Village Press at Park Ridge, Illinois. He designed his own type for the books he intended printing, and the type is now known as the Village type. His first book was "Printing," an essay by William Morris and Emery Walker. It was a small quarto, bound in brown boards, and limited in number of copies for sale to 200. Morris's influence is plainly visible both in the type and in the printer's mark. The second book was a 16mo. edition of Rossetti's "The Blessed Damozel," printed in December, 1903. It was printed on Japanese vellum, and bound in vellum. The third book and the last to bear the Park Ridge imprint was Lamb's "Dissertation on Roast Pig," a 16mo. issued in February, 1904. Goudy left Chicago, and became a travelling or a journeyman printer; he carried his press and types with him. He went to Hingham, Massachusetts. Here, in 1905, he printed a 12mo. edition of Kipling's poem, "The Gypsy Trail." When next we hear of the Village Press, it is from New York, where, in 1906, he opened activities with his hand press, with an edition of Bliss Carman's poem, "The Princess of the Tower," an octavo, bound in grey boards. This was followed the next year by an edition of the same writer's "The Gate of Peace," also an octavo, in grey boards. Then occurred the catastrophe of the destruction of the press by fire, in 1908.

It was three years before Goudy was in a position to re-establish his little shop, but he succeeded in 1911, when he issued Bliss Carman's "Address at Moonshine" early in that year, and the "Songs and Verses" by Waller, in March. It was a hard struggle to make both ends meet in the Goudy household, for there were no profits to be gained by selling Village Press books. But Goudy's genius and devotion to his art found an appreciative patron in Mr. Mitchell Kennerley, and that amateur of books, amateur in the highest sense of the word, gave Goudy his opportunity. Mr. Kennerley commissioned Goudy to design an entirely new fount of type for him, to be used for the printing of books, and a new lettering for display setting for the magazine which Mr. Kennerley was then publishing. To this commission the world is indebted for the Kennerley and Forum types. It is no exaggeration to say that not since the days of William Caslon has a new type found such wide appreciation as the Kennerley type has found. It is the one type of pure American invention which the printers of England have accepted and are using now for some of their best printing.

With the peace of mind that came to Goudy from freedom from want, came a fresh impetus to the Village Press. In 1913 there proceeded from its little office a small edition of Le Gallienne's account of "Good Bishop Valentine," printed from Miss Belle Da Costa Greene. In 1914 Mr. John Quinn, the well-known lawyer and book-collector, ordered for himself an edition of "Nine Poems by W. B. Yeats." In 1915 Goudy printed for himself Wither's "Christmas Carol," and in 1918, for Mr. Kennerley, the "Note on the Bridgewater House Library." In 1919 there were printed two pieces, one a brochure of Bernard Shaw's "The Great Fight," from Cashel Byron's Profession, and the other a folio edition of "The Song of Songs" in double columns. In 1918 he had set up the first edition of his own book, "The Alphabet," published by Mitchell Kennerley, and this has since been followed by its companion on the "Elements of Lettering," printed in 1922, for the same publisher. The only other book from the Village Press done by Goudy for himself, since 1919, was an edition of John Hall's poem, "The Goodly Doctrine."

The most beautiful of all the work done by this press, though the book is not a Village Press book,

is the magnificent edition of H. G. Wells' "The Hole in the Wall." This fine folio is a monument to the splendid composing ability of Mrs. Goudy, without whose aid Goudy would have found his task as a printer almost impossible to accomplish single-handed. I know of no book of modern manufacture so charged with that taste which makes a thing of beauty a joy for ever. Before concluding this list, I should like to mention also a small edition of Le Gallienne's "Open Letter to Laurence Gomme," which was printed at Forest Hills in 1915, where the press was then established, and a most beautiful sheet—a folio broadside of "The Oath of Hippocrates."

Goudy is now again about to wander, and again he is taking with him his press and types. But he is to settle down now, he thinks, for good and all, in a little place near the foothills of the Catskills. New York City will see him only occasionally, but it will hear from him often. He is about to set up a permanent home for his press and his type designing plant, in the village of Marlborough, so that the Village Press will be in a real village, and be a fact, indeed, as well as in name. May it prosper long!

The work so far catalogued would seem to be a sufficient achievement for one man to merit high acknowledgment; but the Village Press is but part, and the lesser part, of the sum of Goudy's labours. It is not as a printer, but as a designer of type, that Goudy's name will go down in history, and the amount of work done by him in this field is simply astounding. In the annals of the printer's craft there is not another man who has achieved the body of work Goudy has done. Where Jenson or Garamond or Caslon or Baskerville can be credited with one or two or three types, Goudy must be credited with dozens. And every one of these types is distinguished for qualities which we accept as most desirable. Whether it be the "Village" or the "Goudy" or the "Kennerley" or the "Goudy Old Style" or the "Italian Old Style" or the "Garamont" or the "Collier," each has a beauty of its own and each is a special contribution to the printer's art. William Morris made a reputation with two type faces, and Ricketts and Cobden-Sanderson with one type face each; but Goudy submits as his claim for appreciation no less than forty-five. Is it any wonder that even in our democracy such a wealth of service could not pass unnoticed and that he has been awarded the Architect's gold medal? So remarkable an output of one individual is in itself worthy of note, for it argues a power of energy that takes no regard of anything other than its own dynamic quality. It is a characteristic of democracy that it tends to standardise the individual. Goudy has opposed this standardising force with the power of his genius. That is something to remember when we come to estimate this man's worth. For it marks him out as an extraordinary man in an extraordinary sense. He has dared where others would have compromised, and it is as much for his daring and courage as for his work that I think so highly of the man. For that daring has never been expressed rudely or obtrusively. On the contrary, it has always been felt as coming from one who has that humility of heart which only those possess who have also greatness of mind. It arises from his utter devotion to his inspiration, and from his simple, sincere desire to do the best that it is in him to do. He exemplifies in an unusual modern way the ancient wisdom of the Brahmin, which tells us to:

> Devoutly look, and naught
> But wonders shall pass by thee;
> Devoutly read, and then
> All books shall edify thee;
> Devoutly speak, and men
> Devoutly listen to thee;
> Devoutly act, and then
> The strength of God shall act through thee.

I am altogether convinced that Goudy has done the work he did because of this devotion of the spirit in him.

Which Paper and Which Ink?

WITHIN the experience of all of us there are many jobs that have been condemned before they have really seen the light, for the simple reason that the first proof was taken in a slipshod way, and the man who had to pass an opinion on the proof had not enough imagination to realise what the job would be like when a "fair" proof was taken.

There are unquestionably a large number of letterpress jobs that are never properly appreciated because the presswork and the paper that has been used are merely commonplace. In printing a circular, cover, or a ticket, it is not always the most expensive stock—paper or card—that will produce the most striking result. Certainly the day when a glossy art paper or board was considered desirable on all occasions has long since passed, and for this we should all be thankful. Instead, the papermakers offer us a wide range of papers and boards of pleasant surface and texture, as well as being distinctive in colour. The jobbing printer should always be on the alert for the "paper that is out of the ordinary" for his special jobs, and a careful discrimination will give his work the individuality that commands success.

It is not always printing papers that give the most striking results; the proverbial sugar bag paper will perhaps please some exacting customers, whilst sometimes a common light brown paper has been commended! Do not be fearful of using strong and virile colours if you think your customer will appreciate an unusual treatment. A flaming orange or a bright emerald green are not to be despised when properly treated.

But now the question of the ink to use. Clean colour is essential, and brilliant colour, too. Delicate tints and shades are always a safe speculation for a customer who is afraid to venture on a more original scheme of colouring, but an emerald green on an orange paper is *bound* to catch the eye, and will please the majority of people, in spite of its bizarre effect.

In conclusion, just a word of warning to those who are unaccustomed to printing in bright colours: do not attempt a task with rollers that are old or cut. No amount of washing-up will prevent the colour gradually becoming obscured by the working out of the black that is held in the pores of the roller composition. The purity and cleanness of the colour is a very large part of the success of the job. Jobbing printing that is merely technically perfect is not likely to carry its message to your customer's customer. Be original, and persuade your customer to be original, too, and between you you will increase his business, and incidentally your own.

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THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

Manchester and Salford Association of Master Printers

1874–1924 *Jubilee Banquet*

THERE was printing in Manchester as long ago as 1589, when the Marprelate Press was seized at Newton Lane by the fifth Lord Derby, but it was not until the legal restriction on printing was removed in the eighteenth century that there was any evidence of printing activity in the city. From that time there was plenty of it, so that it is not surprising to find master printers in Manchester, and in the adjoining borough of Salford, being among the earliest in the county to organise themselves for mutual counsel and help.

In a beautifully-produced souvenir of the Jubilee of the Manchester and Salford Master Printers' Association, we find that the original meeting of the Association was held in response to an invitation from Mr. George Falkner, one of the best known Manchester printers of his day. The primary object of the meeting was "to consider a memorial from the Manchester Typographical Society submitting for the approval of the Master Letterpress Printers of Manchester and Salford a revised scale of Remuneration for News and Jobbing Labour." It will be of interest to add the scale as submitted in 1874:—

DAILY PAPERS.	£	s.	d.
Night work of 51 hours ...	2	2	6
Overtime, per hour	0	1	0
Casual labour, per hour ...	0	0	11
DAILY PAPERS.	£	s.	d.
Day work of 53 hours ...	1	15	0
Overtime, per hour	0	1	0
Casual labour, per hour ...	0	0	9
WEEKLY NEWS AND JOBBING.	£	s.	d.
Per week of 54 hours ...	1	15	0
Overtime, per hour	0	0	10
Casual labour, per hour ...	0	0	8

Thirty-three printing firms of Manchester and Salford were represented at the meeting, and it is interesting to note that fifteen of these firms still retain their membership of the Association in its Jubilee year of 1924. Their names, and the names of their 1874 representatives, are as follow:—

Mr. George Falkner (Messrs. George Falkner & Sons), Mr. Richard Johnson (Messrs. Richard Johnson & Sons, Ltd.), Mr. James Collins (Messrs. James Collins & Co., Ltd.), Mr. John Heywood (Messrs. John Heywood, Ltd.), Mr. John Barnes (Messrs. John Barnes), Mr. Henry Fairbrother (Messrs. H. Blacklock & Co., Ltd.), Mr. Henry Snape (Messrs. H. Snape & Sons), Mr. Jesse Broad (Messrs. Jesse Broad & Co., Ltd.), Mr. John Roberts (Messrs. John Roberts), Mr. Bednal Messrs. Bednal Bros.), Messrs. Palmer & Howe (Messrs. Palmer & Howe), Mr. James F. Wilkinson (Messrs. James F. Wilkinson), Messrs. A. Megson & Son (Messrs. A. Megson & Son), Mr. James Neill (Messrs. James Neil & Sons), Mr. H. Rawson (Messrs. H. Rawson & Co.).

These are all well-known Manchester names of to-day; in many cases they carry far beyond Manchester. At this meeting the new Association was formed. Mr. George Falkner was elected chairman, Mr. Harry Rawson was appointed hon. secretary, and Mr. Collins was elected hon. treasurer. The first Annual Meeting of the Association showed that it then comprised thirty-four firms, and in spite of the regular monthly meetings the total expenses of the year amounted to £16 18s. od., or roughly 4s. 3d. per member. Since those days the burden of the Association's activities has vastly increased, and to maintain the present organisation costs something like £5 a year from each member.

The Annual Meeting of 1876 marked the first extension of the Association's "sphere of influence." At that meeting it was considered desirable "that this Association should comprise the Master Lithographers, Binders and Rulers of this city and the neighbouring borough, and that it should henceforward be styled the Manchester and Salford Association of Master Printers, Lithographers, Binders and Rulers."

During the latter part of 1879, and from 1880 to 1882, there were no developments of importance to record in the history of the Association. But on the last day of December, 1882, the death of Mr. George Falkner, who had been its President for nearly nine years, brought a great loss to the organisation. Mr. Falkner, who had been born at Edinburgh in 1817, was a man of wide experience and various attainments, as was shown by the memoir which appeared in The Manchester Guardian of January 2, 1883.

The Minutes for the year 1883 find the Manchester and Salford Association taking its share in the growing encouragement of technical education. A class for "scientific instruction" in letterpress, lithographic and other processes of printing was established at the old Technical School, and it was decided to give an annual subscription towards the expenses of the course. This subscription is still continued by the Association in the form of a grant for prizes to the students of printing at the College of Technology.

Through these and many other changes and developments, which have their counterpart in the growing strength of the men's organisations, the old Association holds its place and plays its part, fortunate from its earliest days down to the present time in never lacking a constant succession of members who were ready to assume the burden of

office, and to do all that was possible to support the interests and welfare of their craft.

In this Jubilee year, the Association is fortunate in having for its President Mr. H. A. Bethell, a big man in every sense, who devotes much time and energy to trade betterment, both in Manchester and as a member of the Council of the National Federation. The Vice-President is Mr. A. H. Natzio, Mr. R. G. Evans is Treasurer, Mr. F. Rickitt is Honorary Secretary, and Mr. W. George White is the able and energetic Secretary. Past Presidents have been:—Mr. George Falkner (1874-1882), Mr. Thomas Sowler (1883-1890), Mr. Harry Rawson (1891-1893), Mr. William Bradshaw (1894-1898), Mr. R. Falkner (1899-1903), Mr. A. H. Megson (1904-1907), Mr. J. E. T. Allen (1908-1910), Mr. John Sever (1910-1913), Mr. J. C. B. Percy (1913-1916), Mr. F. G. Falkner (1916-1918), Mr. John Sever (1919-1921), Mr. William Johnson (1921-1923.

THE BANQUET.

The fiftieth Anniversary Banquet was held at the Midland Hotel, Manchester, on Wednesday, October 22, when the President of the Association was supported by representative printers from kindred associations, and a large number of the members of his own Association. Amongst those present were the following:—The Right Hon. Lord Riddell, Sir W. Waterlow, Mr. W. B. Wykes (President of Federation of Master Printers), Mr. R. A. Austen-Leigh, Mr. E. G. Arnold (Leeds), General W. Wright Bemrose, Mr. J. Maclehose, Colonel Sowler, Mr. J. S. Brunton (President Lancashire and Cheshire Alliance), Mr. A. E. Natzio, Mr. F. G. Falkner, Mr. J. Sever, Mr. J. Cuming Walters (Editor, Manchester City News), Mr. W. Johnson, Mr. W. Howard Hazell (Vice-President of Federation of Master Printers), Mr. W. Astle (President Newspaper Society), Mr. J. R. Scott (Manchester Guardian), Mr. F. Rickitt, Mr. R. G. Evans, Mr. E. W. Humphries, Mr. W. H. Andrew (Vice-President of Lancashire and Cheshire Alliance), Mr. A. E. Goodwin (Secretary, Federation of Master Printers), Mr. A. Langley (President London Alliance), Mr. G. F. Falkner, Mr. T. Blackie (President of Scottish Alliance), Mr. H. Woodrow (President Liverpool Master Printers' Association), Mr. G. Toulmin (Preston), Mr. C. Higham (Hyde), Mr. W. B. Snape (Preston), Mr. G. F. Story (President of Yorkshire Alliance), Mr. F. Waterhouse (Bolton), Mr. F. Garside (Warrington), Major Gamble (Manchester College of Technology), and Mr. G. Anderson (Burnley).

After the loyal toast, Sir William Waterlow proposed "The Trade and Prosperity of Manchester and Salford," and told his hearers that out of twenty-six Aldermen in the City of London, eight were members of the printing and allied trades. That he thought had never been equalled before by any other trade. Referring to the municipal activities of Manchester, he paid special tribute to their celebrated College of Technology, and to the printing section, and also to the libraries of that great city, which were of world-wide renown, particularly the John Rylands' Library, which stood almost on a par with the great Bodleian. Their bold policy in reference to the ship canal marked them as one of the most illustrious and leading municipalities in the world.

Mr. J. Cuming Walters, M.A., Editor of The Manchester City News, responding to the toast, said that if to the virtues of Manchester Sir William Waterlow had been very kind, to their vices he had been very blind. The average Manchester man had a bashfulness in sounding his own praises. (Laughter.) But there were compensations in their city, even though they were discovered by their distinguished visitors. Sir William had been very reticent about Salford. But Salford too had its pride. Manchester had a peculiar fascination for its visitors, who were reluctant to come and just as reluctant to go away. He thought the spell of Manchester largely consisted in its spaciousness, its multitudinous interests, the integrity of its people. They were greatly concerned for culture as well as for trade, and took pride in their art, their music, painting and literature. Its bustle had a meaning. They had not a very good front window, but the goods were there.

Mr. J. Maclehose, LL.D., then proposed "Literature and Print." He said this was the first time he had visited Manchester under peaceful conditions. Other visits had been connected with trade disputes. All of them wanted to see peace and goodwill in their industry, and no one had worked harder to bring about this good feeling in the printing world or more enthusiastically than their present Chairman. Literature was the friend of them all. Ever since Caxton began to print his books all down the ages books had been the friends of the best of our country. Milton had said that a good book was the life built of a master spirit, and through the years they had come to realise that. The great figures of literature, Homer, Dante, Shakespeare, Milton and others, were constantly before them, but there was a vast crowd who seemed to appear for a moment and then disappear. Some of the forgotten authors had done great work for literature. It was not the books which were welcomed at first which remained of permanent value. Thomas Fuller two hundred and fifty years ago conveyed a great truth when he said "Learning is benefitted most by that which printers and publishers lose." In passing he paid a tribute to The Manchester Guardian, which had set such a high level of excellence throughout the whole newspaper world. In conclusion, he thought they as a trade might do something to inculcate the use of better types and better clothing for the print and books they produced. They all felt that the literature which had come down to them ought to be made as worthy and excellent as possible on its technical side.

Lord Riddell made a very felicitous response. He was not sure whether he was speaking as a printer or a literary gentleman, but he managed to get in some of his best stories, and told the audience that Manchester and Glasgow, two of the ugliest cities in the country, were the most cultured. Their culture was evidenced in their love of books, music and pictures, and as a business he knew no better city in which to sell literary wares. The causes of this culture might be that in such a place a man had to take refuge in something—either books or drink! Then it must not be forgotten that Manchester had produced in the way of literature Bradshaw's Guide. This led his Lordship, after a comparison between the first number of Bradshaw and that of to-day to speak of the great progress which had been made, in the interval, and he expressed his wonder as to the effect that wireless might have upon their life and work. It might even revolutionise literature, and it would certainly be an interesting exercise for their imagination as to what literature would be like in twenty-five years' time.

Mr. W. Howard Hazell proposed "The Manchester and Salford Association of Master Printers," and paid tribute to the memories of Mr. J. E. T. Allen and Mr. Neal, past-presidents of their Association. They were splendid types of master printers, and gave unstintingly of their energy and knowledge to the benefit of the printing trade throughout the whole country. There were some foolish people who thought that the sole object of the master printers was to fight the trade unions and put down wages. Nothing was farther from the truth. It was part of their duty, it was true, to deal with wages. There was a strong organisation on the side of the men, and it was eminently desirable that the employers should also be strongly organised. The old law of physics they were taught at school about equal and opposite forces applied, he thought, to the world of commerce. For if one side obtained undue powers it tended to become autocratic and unjust. Both sides, happily, were beginning to understand each other. It was with the constructive side of their work, however, that the Association was more particularly concerned. They were endeavouring to standardise paper, they had already standardised conditions of sale, and they were now realising their responsibility for educating their employes. Another satisfactory development was the establishment of the Joint Industrial Council, which he regarded as the parliament of the printing trade. It was a movement fraught with tremendous possibilities for the good not only of employers and employes, but of the whole community.

Mr. F. G. Falkner, ex-president of the Manchester and Salford Association, in responding to this toast, extended a very enthusiastic welcome to their visitors that evening. He gave a short but very interesting synopsis of the history of the Association, particularly on its personal side, and suggested that these men who had served them in the past were far-seeing industrialists. They were of the same breed as the men who brought the sea to Manchester.

Mr. R. A. Austen-Leigh was particularly happy in proposing "The Press." He thought he would be quite on safe grounds if he spoke of the Press as the fourth estate of the realm, especially if he said nothing about the other estates. He had been looking back through two centuries of its existence, and found that in the first century editors were concerned to publish as much of the parliamentary debates as they could against the law, whereas to-day they published as little as they dare. If the newspapers of to-day had lost something in dignity and influence, they were in some respects more attractive to the eye than the newspapers of the last century. The previous day he had called at the British Museum for the purpose of making a comparison, and although he was told that he would have to give a day's notice before he could see a copy of The Manchester Guardian for October 22, 1874, he had managed to get a copy of The Times of that date, and he had to confess that the chief impression it made upon him was one of unmitigated stodge. It was hard to decide whether there was any news in the paper at all, because there were no headlines. It was different, he commented, to-day, when we had so many headlines and so little news. He suggested to Lord Riddell as a suitable subject for a series of articles in his papers the different sort of things which attracted different people in our newspapers. He amusingly traced the evolution of a newspaper reader from his own experience. There had been a time when he used to turn first to the cricket news; there had been a very short period when he was interested in the stock markets and racing, and another short period when he even read the leading articles. But now he made the melancholy confession that he first glanced at his newspaper to see who had died, then read the summary of the news, looked at the pictures, glanced at the correspondence, and finished up with the broadcasting intelligence. Mr. Austen-Leigh said he was glad to couple with the toast the name of Mr. Scott, because The Manchester Guardian—apart from its politics—(laughter)—was a paper of which they were all proud. He knew of no paper which pursued a policy with greater consistency. It covered admirably the whole field of literature and art and the local needs of the people, and it had obtained not only a national but an international position.

In reply, Mr. J. R. Scott, of The Manchester Guardian, said he could thank Mr. Austen-Leigh unblushingly, because the characteristics of the paper to which he had referred were the work not of himself, but of others. He was glad, he added, that they took such care at the British Museum of their chief treasures. (Laughter.) Continuing, Mr. Scott said the beautiful work turned out by printers entitled them to regard newspapermen as wholesale high-speed merchants. The problems of the newspapermen, of course, were different from those of the printers. Most printers would be aghast if they were faced late in the afternoon with type running to 1,000,000 and 2,000,000 words to be set and printed in considerable numbers before midnight. To newspapermen, however, the technical process by which printers had recently enhanced the beauty of their work was something marvellous. But much as he admired that work, he could not be too thankful that it was outside his province to remember how many double elephants went to make an antiquarian! (Laughter.)

Mr. William Johnson, another ex-president of the local Association, proposed "The Visitors," and voiced the appreciation of the printers of the country for the splendid work which was done for them by the members and officials of the parent Federation.

This toast was responded to by Mr. W. B. Wykes, the Federation President, who made a pronouncement as to the questions which had been put to all Parliamentary candidates in the matter of postage and unemployment. Mr. J. S. Brunton, who had that day returned from a trip to America, also acknowledged the toast.

Mr. W. Astle, in giving "The Chairman," spoke of him as "big breezy, brave Bethell—one of the best."

Mr. Bethell, in acknowledging the compliment which had been paid to him, said that their ideal in Manchester was peace in the trade and satisfaction to all. They had celebrated their jubilee, not only by this banquet, but by giving to the Cathedral one of the new bells which had been hung, and it was a great delight to think that when the centenary dinner of their Association would be held one of the peal of the Cathedral bells would be ringing out as a reminder of great and good things. He announced also that great interest had been taken in the printers' flag day, and that £3,210 had been raised.

It should be added that the pleasure of a very happy gathering was greatly contributed to by the talented artistes who fully sustained the reputation Manchester holds in the musical world.

Cambridge Printing: The Story of a Great Work

THE opening lecture of the series arranged by the Stationers' Company and Printing Industry Technical Board for this winter was delivered by Mr. S. C. Roberts, M.A., secretary of Cambridge University Press, at the Stationers' Hall on Friday, October 17. The Master of the Worshipful Company of Stationers (Mr. Richard Bentley, F.S.A.) presided, supported by Mr. R. A. Austen-Leigh, Mr. E. Unwin, Mr. Henry Hill, Mr. Riddell, and a crowded attendance of attentive listeners.

The Chairman, in opening the proceedings, presented apologies for absence from the Vice-Chancellor of Cambridge University, the Director of the Fitzwilliam Museum, Cambridge, Mr. Clay, librarian of Cambridge University, and Mr. Howard Hazell. He went on to congratulate the Board on the inauguration of these lectures. They were most interesting historically and bibliographically, as well as of importance to those engaged in the various departments of the printing trade. Their high standard of interest and excellence was evidence of the work of the organisers. They were fortunate in having Mr. Roberts to speak to them of the fascinating work done by the Cambridge University Press.

Mr. S. C. Roberts, M.A., then delivered his lecture as follows:—

The University of Cambridge has many departments and institutions. Each of these is controlled by a body of graduate members of the University. Such bodies (generally called "Boards" in the case of teaching departments and "Syndicates" in the case of institutions) are elected by the Senate of the University, and are responsible to the University for the proper working and control of the particular department or institution. Among the institutions is the University Press.

You will observe that I am beginning at the wrong end. I am giving you the state of things in this year of grace 1924, not in the year 1521. I do this deliberately, because I think it well to make it clear that the Cambridge University Press is, strictly speaking, a University institution, controlled by a University syndicate which appoints its own administrative and technical officials. This syndicate now controls two businesses—a printing and a publishing business—and, of course, its activities spread far beyond the banks of the Cam; but the Press is wholly the property of the University, and, incidentally—though this is a more delicate topic—it is one of the few institutions to which the financial officers of the University look hopefully—sometimes a little too hopefully—for profit.

With that brief preliminary statement of the present constitution of the Press, I will plunge right back to origins.

THE FIRST CAMBRIDGE PRINTER.

The first man to set up a printing press at Cambridge was John Siberch. Little is known of Siberch himself, except that he was a friend of Erasmus, and that in all probability Erasmus brought him to Cambridge. Though there is no direct evidence that he held the office of University Printer, he printed "cum gratia et privilegio" and received an advance of money from the University. It is clear, then, that he had some kind of official recognition. Fortunately, eight complete specimens of his book-printing have survived. They are all small books, and are more interesting historically than from the point of view of actual typographical merit. The first Cambridge book is an Oration (in Latin) delivered by Henry Bullock, of Queen's College, in honour of the visit of Cardinal Wolsey to the University in 1520. The type used for the book appears, according to Bradshaw, to be quite new. The second Cambridge book has a particular interest in that the Greek motto on its title-page was printed from the first genuine movable Greek type used in England.

In his third book Siberch used for the first time a title-page with an elaborate border and the Arma Regia (the sign of the house in which he lived) at the foot. Of the remaining books one is a "Sermon" by Archbishop Baldwin, in the dedication of which Siberch claims to be the first printer to use Greek type in England; one a work by Erasmus himself (the only book of any size printed by Siberch); one a translation of Galen by Thomas Linacre; one a Latin translation of the sermon delivered in London by Bishop Fisher when Luther's books were publicly burned; and one the "Hermathena" of Papyrius Geminus. Whether or no Siberch was fully licensed as printer to the University, it is clear that no successor to him was immediately appointed. But it may be noted that University stationers and bookbinders had been established in a privileged position since the thirteenth century.

THE FIRST CHARTER.

In the history of Cambridge printing the next great landmark is the Charter granted to the University by Henry VIII. in 1534. By this the Chancellor, masters and scholars were empowered to elect "three stationers and printers, or sellers of books . . . to print all manner of books approved by the Chancellor . . . and to sell and expose to sale in the University or elsewhere within the realm such books, as well as other books printed within or without the realm, and approved of by the Chancellor. . . ."

Now it is clear that this Charter was designed not so much to encourage the craft of printing, but first to ensure the suppression of heretical books, and secondly to secure to the University the privilege of producing and selling books in spite of any exclusive licences given to London printers. This is shown by the fact that while three "stationers and printers of books" were appointed immediately after the grant of the Charter (their names were Nicholas Speryng, Garrett Godfrey, and Segar Nicholson), no books were printed at Cambridge for another fifty years.

OTHER EARLY PRINTERS.

At last, in 1583, we come to the name of a University Printer who in fact printed books—Thomas Thomas, Master of Arts and Fellow of King's College.

At this point I must say something of a series of somewhat violent disputes which loom large in the story of early Cambridge printing. Though I

speak to-night under the hospitable roof of Stationers' Hall, I must admit at once that for many generations of printers the Cambridge University Press and the Company of Stationers were bitter enemies. The first charter of the Stationers was granted to them by Queen Mary in 1557. The result of this charter was that no one except the holders of special licences or privileges could print books for sale. Elizabeth confirmed the charter, but shortly afterwards required all books to be licensed, either by herself, the Privy Council, the Archbishops, the Bishop of London, or the Chancellors of the Universities. This regulation was found, however, too stringent to be properly enforced, and a number of private licences were issued. John Jugge, for instance, became Her Majesty's Printer of Bibles. The Stationers' Company subsequently petitioned the Queen and received the privilege of printing psalters, primers, almanacks, ABC's, and the Catechism.

Now the University claimed, and continued to claim, that the Charter of 1534 had made its printers independent of these or any other monopolies; and it was this claim which produced a veritable Trojan war of printing. Thomas Thomas, for instance, no sooner established his press than it was seized by the Stationers. The University appealed successfully to Lord Burghley, and Thomas Thomas went ahead with his work, printing at least twenty books before his death at the age of thirty-five. He was a scholar as well as a printer, and his finest achievement was his Latin Dictionary, a work which went through many editions. The fact that the Stationers pirated it is a further tribute to its success. Thomas took a lofty view of his craft. He "was of opinion that it was men of learning thoroughly imbued with academic studies who should give themselves to cultivating and rightly applying that illustrious benefit sent down from Heaven and given to aid mankind and perpetuate the arts."

From the inventory of Thomas's will, we get a glimpse of a sixteenth century printer's stock-in-trade. He left:

39 reames of pott paper, valued at £8.
8 Skynnes of parchment, ruled with red ynck (2s. 8d.).
Serviceable type, including long primer, pica and brevier (Roman and Italique), together with some "greeke letter" (1,445 lb. at 3d. a lb).
One presse with the furneture (66s. 8d.).
Four payer of chases (13s. 4d.).
Two great stooles (12d.).
Four gallies (16d.).
Wasshing troufhe (12d.).

DISPUTES WITH THE STATIONERS' COMPANY.

Into the details of the continued dispute between the University and the Stationers I do not propose to enter. Under Thomas's successors, John Legate and Cantrell Legge, it raged violently. The Stationers, for instance, prosecuted Legge for printing Lily's "Grammar"; while the University complained bitterly of the high prices charged by the Stationers as compared with the Cambridge prices. On one occasion the Vice-Chancellor of the University intercepted King James himself at Royston (he was on his way to Newmarket) and presented a petition to him. In spite of these disputes and difficulties, there was a steady output of Cambridge books between 1588 and 1625, including the works (in folio) of that voluminous theologian, William Perkins, of whom Fuller afterwards wrote: "His Sermons were not so plain but that the piously learned did admire them, nor so learned but that the plain did understand them. . . . He would pronounce the word 'Damne' with such an emphasis as left a doleful Echo in his auditours ears a good while after."

THE FIRST CAMBRIDGE BIBLE.

In 1623 Legge printed the first Cambridge book which contained music, and a few years later, in 1628, a charter of Charles I. re-affirmed the right of the University to print and sell all books approved by the Chancellor—"any letters patent notwithstanding." In the following year there appeared the first Bible, or rather the first Authorised Version, printed at Cambridge. (The Geneva Version had been printed at Cambridge in 1597.) It was a fine quarto, with an elaborately engraved title-page, and was printed by Thomas and John Buck. The brothers Buck, with Roger Daniel, added not a little to the fame of Cambridge printing. Six printing presses were in use at this time; there was some notably good printing in Hebrew type; and a particular pride was taken in the folio Bible of 1638. Buck and Daniel were so well satisfied with its accuracy that they posted a notice on the door of Great St. Mary's Church, challenging scholars to find a mistake in it, and offering a free Bible to anyone who should do so.

To this period belong George Herbert's "The Temple," a charming little duodecimo with a title-page characteristic of seventeenth century Cambridge printing; Richard Crashaw's "Epigrammata"; a posthumous volume of Donne's "Sermons"; Thomas Fuller's "History of the Holy War"; and the first edition of Milton's "Lycidas," which was included in the "Obsequies to the Memory of Edward King." In 1645 Roger Daniel printed one of the earliest manuals of shorthand. It was entitled "Tachygraphy," and was compiled by Thomas Shelton; a special interest is attached to the book in that Samuel Pepys used a shorthand based upon this system for the writing of his famous "Diary."

PRINTING DURING THE COMMONWEALTH.

With the victorious Parliamentarians the Cambridge printers were in close touch. John Field styled himself "one of His Highness's (*i.e.*, of Cromwell's) Printers," and the London printers complained bitterly that the Act for setting up the Court to try Charles I., the Act for abolishing Kingship, and many others were all printed by the Puritan John Field.

Field was succeeded by John Hayes, and several interesting books were published with his imprint. It was not, however, till the end of the century that there came a real revival of Cambridge printing. The old system, based on the Charter of 1534, had broken down. Under that system the University simply licensed tradesmen (who might, or might not, be members of the University) to print and sell books. Thus the standard of typography, the expansion of the Press Buildings, and the purchase of new type were dependent upon the technical efficiency and the commercial success of the holders of the patents.

It was with the object of bringing the Press under the direct control of the University and at the same time of making it worthier of Cambridge scholarship that the movement associated with the name of Richard Bentley began. Bentley was, of course, the most famous classical scholar of eighteenth century Cambridge, and the most famous—or notorious—Master of Trinity of the

same period. Here I shall speak of him simply as the patron of Cambridge printing. A letter from the Chancellor of the University (the Duke of Somerset) addressed to the Senate in June, 1696, contains the first formal suggestion for a recovery of the fame of the University printing-house. The duke himself lent the sum of £200 towards the cost of the scheme, and the Senate gave Bentley power to purchase new founts and to direct the whole enterprise. Fine types were procured from Holland, and Cornelius Crownfield, a Dutchman, was appointed as Inspector of the Press. A new printing-house was built, and the Press Syndicate was appointed by the Senate on January 21, 1698. From that day to this the control of the Press has been in the hands of a similarly appointed Syndicate. That the Syndics (or Curators, as they were first called) dealt with detail, as well as with general policy, is evident from the contents of their earliest minute-books:

Wednesday Octob. 26, 1698.

1 Ordered, yt Mr. Cornelius Crownfield do go to London to procure an Alphabet of Box flourish't Letters, and to retain Workmen for the Press, and to take care for ye Carriage of Mr. Tonson's Paper: and to hasten ye return of ye double Pica Letter from Holland.

2 Upon ye proposall of Mr. Talbot of Ds Penny to be his correctour for ye edition of Horace with ye approbation of ye delegates; agreed, yt the said Ds Penny be spoken to to undertake ye said office of Correctour.

January ye 4th 1698/9.

At a meeting of Eight of ye Curators—

Ordered that Mr. Talbot have full power to treat about & procure a Rolling press fit for ye service of ye Printing house, the charges thereof to be defrayed out of such money as he shall receive upon subscriptions to ye press at London.

Agreed also that 4 pence per week for copy money be allowed to ye workmen at ye Press and half a crown p Quarter for cleaning ye Press.

March 4 1698.

1 Order'd that a particular account of each body of Letter, & of all Tooles & Moveables belonging to ye New Printing House be taken in writing in ye presence of the Delegates for ye weekly meetings of this Month, and yt it be entered into ye Journal Book by ye person appointed to keep that Book: and yt ye said account be sign'd by ye Delegates, & Mr. Crownfield ye Printer. . . .

3 Order'd, That all Combinations, Verses, and other exercises upon Public Occasions be printed only at ye University's New Printing House.

May 3rd, 1699.

Ordered—that 400 lbs. weight of Paragon Greek Letter be sent for to the Widow Vossins in Holland.

At a general meeting of the Curators, June 7th, 1699:—

Order'd that Dr. Green and Dr. Oxenden or either of them do examine Dr. Bentley's account in relation to our Press, and upon his delivery of the Vouchers relating to it, and all other things in his hands belonging to the University Press; give him a full discharg; and likewise take a discharg of him for the Summ of four hundred and thirty-three pounds received by him of the University.

1 At a General Meeting of the Curatrs Septebr ye 6th 1699 'twas then agreed yt Mr. Crownfield be order'd to buy twelve Gallons of Linseed Oyle and a rowl of Parchment.

2 Order'd yt ye Sashes be renewed.

3 Order'd yt twenty shillings per annu be allowed to Printers for their weigh-goes.

Prominent amongst the books first undertaken under the new régime are those sumptuous editions of the Classics which bear the hallmark of eighteenth century taste and eighteenth century dignity. Handsome quarto editions of Virgil, Horace, Terence and Catallus were printed for Jacob Tonson, the famous London bookseller, and Bentley himself produced his own long-expected edition of Horace in 1711. It was Bentley, too, who arranged for the printing of the second edition of Newton's "Principia" in 1713. From the typographical point of view, one of the most ambitious enterprises of this period was an edition of Suidas' Greek "Lexicon" in three massive folio volumes. The Greek type, unfortunately not preserved at Cambridge, has a number of remarkable ligatures. The "Lexicon," however, involved the University in considerable financial difficulty, and the history of its production and attempted distribution, into the details of which I have no time to enter, is a good illustration of the obstacles very naturally encountered by the early Syndics of the Press in the matter of stock-keeping and accountancy. At one time a vain attempt was made to exchange copies of the "Lexicon" with foreign booksellers for books of an equal value; at another it was found that "part of ye impression was in ye University warehouse and ye rest was got into Mr. Inny's hands in London, but in such manner yt neither had a perfect book."

A work of more general interest printed about this time was the first edition of Sir Thomas Browne's "Christian Morals," published in 1716.

EXPERIMENTS WITH STEREOTYPE.

The name of William Fenner, a London stationer who received the Cambridge printing licence in 1731, is especially associated with one of the earliest experiments in printing from stereotype plates. He was in partnership with William Ged, the Scotsman who was responsible for the invention, and Thomas James, the typefounder. It was not a happy partnership. Ged quarrelled with Fenner and "left the whole business at a stand"; a prayer-book, printed from stereotypes, was condemned by the booksellers as unsatisfactory; and in 1734, Fenner died in debt, leaving but four specimens of his work behind him. His business, such as it was, was carried on by his widow, Mary Fenner, who was involved in a long and bitter dispute with her late husband's partners. It is, however, worthy of remark that one Cambridge book survives with the imprint of a woman printer. This is the sixth edition of Bentley's "Boyle Lectures," printed by Mary Fenner and published in 1735.

In spite of certain fine examples of handsome typography which belong to the first thirty years of the eighteenth century, it must be admitted that the high hopes of 1696 for the expansion of Cambridge printing were not fulfilled. In particular, the business of Bible and Prayer Book printing was allowed to decline, and on the apopintment of Joseph Bentham as University Printer in 1740, Charles Bathurst, of London, was appointed as agent and was engaged in "buying, procuring and expediting Paper, Types, Servants, and other necessaries." The difficulties of the period are well illustrated by an incident of 1747. Bathurst, according to his own account, had made a special

voyage to Holland to secure a good stock of paper on behalf of the University. One parcel was duly received by Bentham at Cambridge, but by the time that the second consignment arrived a new Vice-Chancellor had taken office, and the paper was promptly returned. The Vice-Chancellor had a very good reason for his arbitrary action—the University had no money to pay for the paper!

However, some good books were printed during Bentham's term of office, in particular his brother's "History of Ely Cathedral," Zachary Grey's edition of "Hudibras," Roger Long's "Astronomy," and many others.

JOHN BASKERVILLE.

A more famous eighteenth century printer is John Baskerville. Baskerville's ambition—or one of his ambitions—was to print an octavo Prayer Book and a folio Bible, and he, therefore, sought to get into touch with the University. Unfortunately, neither the University nor Bentham seems to have been willing to give Baskerville a free hand. An agreement was duly completed; four Prayer Books and the folio Bible were printed; but Baskerville complained bitterly of the stringent financial terms imposed upon him. Typographically, however, there is a general agreement with Dibdin's view that the Bible of 1763 is one of the most beautifully printed books in the world.

This may be a convenient place to say a word about the special privileges of the University Press. The only one that survives to-day is the privilege, shared with the Oxford University Press and the King's Printer, of printing the Book of Common Prayer and the Authorised Version of the Bible.

In the eighteenth century, and for part of the nineteenth century, when a paper duty was in force, the University Press was granted a certain remission, or "drawback," as it was called; this privilege disappeared automatically, of course, with the abolition of the duty.

In 1781, the ancient privilege of printing almanacks was commuted for an annual payment of £500 to each university; and it may be added that this grant constitutes the single subsidy which the Syndics of the Press receive from an outside source to-day.

EARL STANHOPE'S WORK.

Early in the nineteenth century the Cambridge Press received another offer of a secret for the process of stereotype printing. The inventor was the third Earl Stanhope, a man of remarkable versatility. Printing was one of his many hobbies. The Stanhope press was made of iron instead of wood, and an ingenious mechanism made it possible to print a sheet twice as large as on the wooden presses. Two of these Stanhope presses are still in use at Cambridge to-day. The improved process of stereotyping invented by Stanhope was brought to the notice of the University by one Andrew Wilson, a London printer, and the Press archives contain evidence of much controversy and suspicion (especially a suspicion that Wilson might make a secret arrangement with the rival press at Oxford) arising out of the adoption of the new process.

THE CAMBRIDGE PRESS BUILDING.

Perhaps the most important event in the history of the Cambridge Press in the early nineteenth century is the building which has in the course of the last one hundred years become a kind of trade mark. This was the imposing structure built with the surplus of the money subscribed for the erection of a statue to the memory of the younger Pitt. Pitt, as I am proud to remind you, was a Pembroke man, and Pembroke is almost immediately opposite the Press.

The new building consisted of three floors, with a square central tower. As the first stone was laid in 1831, it is not surprising that the style chosen should have been an imitation of Perpendicular Gothic. Indeed, the appearance of the building is of such an ecclesiastical character that it was at one time a traditional joke to advise freshmen to be sure to attend the service there on their first Sunday, and the building itself was nicknamed "the Freshmen's Church." More important is the name which the building gave to the whole press—the Pitt Press. Personally, I always feel a slight resentment against this name: not from any disrespect towards the great William Pitt, but because the name suggests that the Press is about one hundred, instead of four hundred, years old.

NINETEENTH CENTURY EXPANSION.

The Royal Commission of 1850-52 included the University Press in its survey, and the condition of the Press at that time may be seen in the statement prepared for the Commission.

There were frames for seventy compositors, presses for fifty-six pressmen, eight printing machines, a 10-h.p. steam engine, two boilers, a steam milling machine, and other machinery—the whole employing about one hundred men and boys. From 1829 to 1854, J. W. Parker, a member of the London firm of Clowes, was engaged as superintendent of the Press. Parker had a publishing house in the Strand, and was able to act as London agent for the Bibles and other books printed at the Press. This was an important step towards the final development by which the University assumed the responsibility of a publishing, as well as of a printing, firm. But a still greater part was played in this development by Charles John Clay, who entered into partnership with the University in its printing business in 1854, and controlled that business for more than forty years. This period was one of great expansion, and large additions were made both to buildings and to the machinery. The late Mr. John Clay, son of C. J. Clay, entered the business in 1882, and on his father's retirement in 1895 became University Printer. This office he held until 1916, when the partnership was dissolved and the late Mr. J. B. Peace was appointed. Mr. Peace died with startling suddenness at the beginning of 1923, and was succeeded by our present printer, Mr. Walter Lewis.

It was on the advice of Charles John Clay that Syndics decided in 1872 to conduct their London business in an office of their own, and this was the beginning of the Syndics' career as London publishers in the strict sense of the term.

At that time the number of books published by them—apart from Bibles and prayer books—was very small, and the catalogue of 1875 consisted of sixteen small pages. Of its growth in the last fifty years, the current catalogue, containing nearly 3,000 titles, is sufficient evidence.

MATHEMATICAL TYPOGRAPHY.

Of the technical developments in Cambridge printing in recent years I have no time to speak. Printing is done in almost every known language, and a special pride is taken in mathematical typography. Perhaps I may be allowed to quote one tribute from the compiler of a large book of astronomical tables:

"The reading of the proof has been almost entirely directed to the detection of errors in the MS. That this has been possible is due to the remarkable record of the Cambridge University Press, which, in setting up over 500 quarto pages of numerical tables, has allowed less than a dozen printer's errors to pass its proofreaders, and has, in addition, frequently queried our own mistakes. Few sheets have required a second proof, and in the actual use of the Tables, no error of any kind has been detected."

At the present time the average annual output of new books—apart from journals, reprints, jobbing work, and work for other publishers—is between 120 and 150 per annum.

THE STAFF.

A staff of about 280 is employed by the Syndics at Cambridge, and of about one hundred at their publishing office in Fetter Lane.

These are a few of the landmarks in a history of four centuries. In an institution like a University Press, tradition is strong and its members are proud, even tenacious, of that tradition. At the same time I think it may fairly be said that they are also eager to employ every new development which makes for the greater efficiency, or the grater beauty, of the ancient and honourable craft of printing.

The Albert Galvano

THE Nickeloid Electrotype Co., Ltd., 10, New Street Hill, E.C.4, send us a convincing proof of the perfection of the Albert Galvano lead moulded electros and Nickeloid electros, which are nickel-steel electros, lead-moulded. An extremely difficult subject in three colours has been chosen for the test, and three prints are shown side by side—one from the original and two from duplicate plates by the two processes mentioned. A short account of the Albert Galvano process has also been prepared, and we are asked to state that Nickeloid will be pleased to send copies of this to any of our readers who have not yet received it. The Albert Galvano process of lead-moulding, and Mr. Corey's connection with the process are already widely known, but the following extracts from this circular, which are of an undoubted technical and historical nature, may be of interest:—

"The firm of Eyre & Spottiswoode, Ltd., introduced the lead-moulding process into this country in 1906. It is actually the invention of Dr. Albert, of Munich, but when our present director and general manager, Mr. J. A. Corey (then manager of the electrotyping department of Eyre & Spottiswoode), went to Munich to investigate the process, it was still in its experimental or laboratory stage, rather than on a factory basis. However, Mr. Corey at once recognised that the ideal mould had at last arrived, and the process was successfully worked at the Eyre & Spottiswoode foundry for some eighteen months before its introduction into the United States.

The electros produced by Eyre & Spottiswoode's electrotyping department (now the Nickeloid Co.) under this process, were Albert Galvanos, and were patented under that name, Eyre & Spottiswoode having the sole right to grant the use of the patents to other houses for the making of Albert Galvanos.

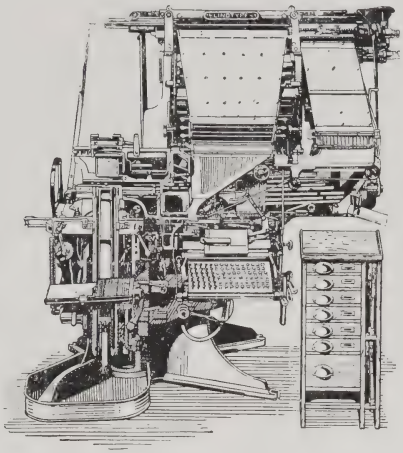
During moulding, the lead which forms the matrix of every Albert Galvano becomes sufficiently fluid to flow into the shallowest imaginable depression. For instance, the burnisher mark on a white line steel plate is perfectly reproduced and comes out in the copper shell. In other words, the difference in surface which cannot be felt with the finger is faithfully reproduced. Because of its absolute fidelity, this process is the ideal method for duplicating colour blocks. It can be handled with the certain knowledge that any block will be faithfully duplicated in its most minute detail.

So much for the lead mould itself; but, as we have said before, lead-moulding does not make an Albert Galvano; there is much more in it than that. The lead gives a perfect foundation to build upon, but other things are necessary in order to produce the Albert Galvano.

Before the introduction of lead-moulding, Mr. Corey had succeeded in accomplishing the standardisation of copper deposits, having devised a method that assures absolute uniformity of deposit every day and every hour throughout every year. No matter how many sets of Albert Galvanos you order, there is no variation either in the mould itself or in the shell which forms the face of the electro. Yet it would be useless having a perfectly accurate electro of an original plate unless the electro gave the maximum amount of wear during printing. To overcome this we further perfected the process to the extent of growing an *extra* tough deposit of copper on to the lead mould, so that the Albert Galvano is not only an *accurate* printing plate, but a very durable and hard wearing one. Some of our clients report that they have printed well over a million sheets of colour subjects from the one set of Albert Galvanos and still found the electros in good condition for a reprint.

From our first-hand knowledge of printing results, we know that the letterpress printer requires duplicate plates that will give the maximum of efficiency with the greatest economy and the least trouble. These requirements are filled in every instance by Albert Galvanos. These electros are brought so near to perfection that they require the shortest possible time for make-ready. When used in conjunction with original plates in colour printing they will register so perfectly that one is unable to detect any difference in the printed sheets. A set of Albert Galvanos will accurately register with a fellow set from the same originals. They are interchangeable—colour for colour—both with the original plates and with other duplicate sets of Albert Galvanos. Should an original colour plate become damaged during printing, you could replace it with the corresponding colour from a set of Albert Galvanos, and never know the difference—the test of a perfect duplicate. With reasonable care during machining they will complete any long run without change of plates, printing perfectly the whole way through.

We do not wish you to imagine that the Albert Galvano is a super electrotype which can just be put on the machine and perform wonders without attention. What is claimed is: Albert Galvanos are without rival for getting good results in halftone and colour printing at economical running costs, provided, of course, they are properly handled."



With this Linotype you could set practically the whole of the text and display work in your office.

Every job of composition now going through your works is, almost without exception, an example of the kind of work which is being produced on the latest Linotype—now widely known as MODEL FOUR WITH SIDE MAGAZINES.

If you would like to see actual examples of the kind of work which this versatile machine can produce, we will send you a new descriptive eight-page folder (Ref. No. 753), entirely composed on this machine, which contains a variety of composition set from a single equipment.

We can also send you a wide range of suggested equipments for the machine; one or more of these will probably suit your work, but in any case we could arrange an equipment to suit your requirements.

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By BURFORD

Director of a well-known Printing House and Contributor of the leading English and American Printing and Paper Magazines.

CHAPTER I.

CONSTRUCTION AND LAYOUT OF A MODERN PRINTING OFFICE—PREMISES.

THE selection or erection of a building suitable for conducting a printing business is a matter fraught with greater difficulty than ever, owing to the controlling influence of the cost of production of labour. Without appropriate premises it is possible for an efficient management to fail completely, simply through the impossibility of developing output. At the onset it must be granted that under present conditions there is little or no option in the choice of existing buildings, observing that by judicious treatment an otherwise inappropriate building may be rendered passably efficient.

The main considerations in selecting premises for printing are structural efficiency, natural light, substantial flooring, comparative freedom from fire risk, sufficient floor area, and economic cost of rental. According to the length of lease the floor space should be viewed from the point of view of probable development. Removal is an extremely costly and disturbing procedure, hence the necessity to keep in mind a long term of tenancy in making arrangements. Before proceeding to discuss the relative merits and demerits of existing types of building it is perhaps advisable to consider the ideal type of building such as would be desired by a printer in the happy position of issuing his own specification. Even here questions of locality crop up as the controlling factor, the naturally low cost of land in suburban or rural districts permitting greater latitude than the extremely high valuations of land within or closely adjacent to our larger towns. With natural light and loftiness as the principal factors of successful printing office management, seconded by facility of progressing work in hand, there is no doubt that the most highly efficient type of factory is that based on the principle of a one-storey building for composing and machine work and a multiple storey building for offices and light operations. It is an important proviso that the erection of adjacent overshadowing buildings should be guarded against, otherwise there is a danger of daylight being blocked at some future date. Of the various modern methods of factory construction, the most suitable for the printer is the reinforced ferro-concrete type, with light steel window frames. These structures are fire-proof, resistant to vibration (especially when aided by an equipment of resilient and insulatory plates beneath the heavy machinery), and capable of providing the maximum amount of window space. The light steel framing occupies 50 per cent. less in bulk than the cumbersome wood framing which characterises the windows of less modern types of construction. The full value of the steel and concrete structure is best realised in buildings of several storeys high, as here the scope becomes greater in which to display the advantages of maximum daylight, etc. Granted a one-floor building with skylights, and open space to every side, the efficient natural lighting is secured with almost any type of window, remembering, however, that it is impossible to admit too much daylight.

With the one-floor type of building, the planning out of departments resolves itself into a comparatively simple matter. At least there is no problem to solve in regard to location of heavy machinery, such as the possessor of a several storey building would have to face. With the vexed question of solid foundation settled beforehand, the planning out of departments can proceed on the basis of economy and effort, smooth and rapid progressing of work, and efficient supervision. To a certain degree the one-floor principle is ideal from these points of view, but beyond this the area becomes unwieldy, that is so far as supervision and traverse of work are concerned. At this stage an additional storey or more, according to size, while inevitably sacrificing some amount of natural light, will yield a greater benefit by curtailing the traverse.

The type of building best suited to the needs of the large printer in the country, and when procurable (or adaptable), quite the most efficient for the general printer whose premises must necessarily be within the city bounds, is that built on the well-hole principle, with lantern roof. Diagrams 1 and 2 will clearly convey the correct impression of the style of the one-floor and the well-hole buildings respectively. The introduction of the well-hole, in effect, transforms a series of floors into one from the viewpoints of light and of supervision. In passing, it may be observed that in the eyes of the inspector for the fire insurance company the well-hole also reduces a series of floors into one as a fire risk. In this respect it stands on a par with the one-floor building, in which the departments are divided by glass or wood partitioning only. With proper precautions in the shape of fire buckets, extinguishers and escapes, backed up by an appointed and practised crew, the risk can be reduced to negligible proportions. A possible disadvantage of the well-hole building is that the various departments are open to view to each other. This is a practical difficulty which can only be overcome by tactful supervision and control, aided by the introduction of wood and glass partitions where conditions permit. In almost every workshop there is a slight undercurrent of jealousy, which, if permitted open opportunity will generate and hinder the smooth running of the work. To some extent, unless obviated or terminated, the well-hole principles provides this opportunity. Apart from this difficulty, a by no means insuperable one, the well-hole building is eminently desirable for the production of printing and manufactured stationery.

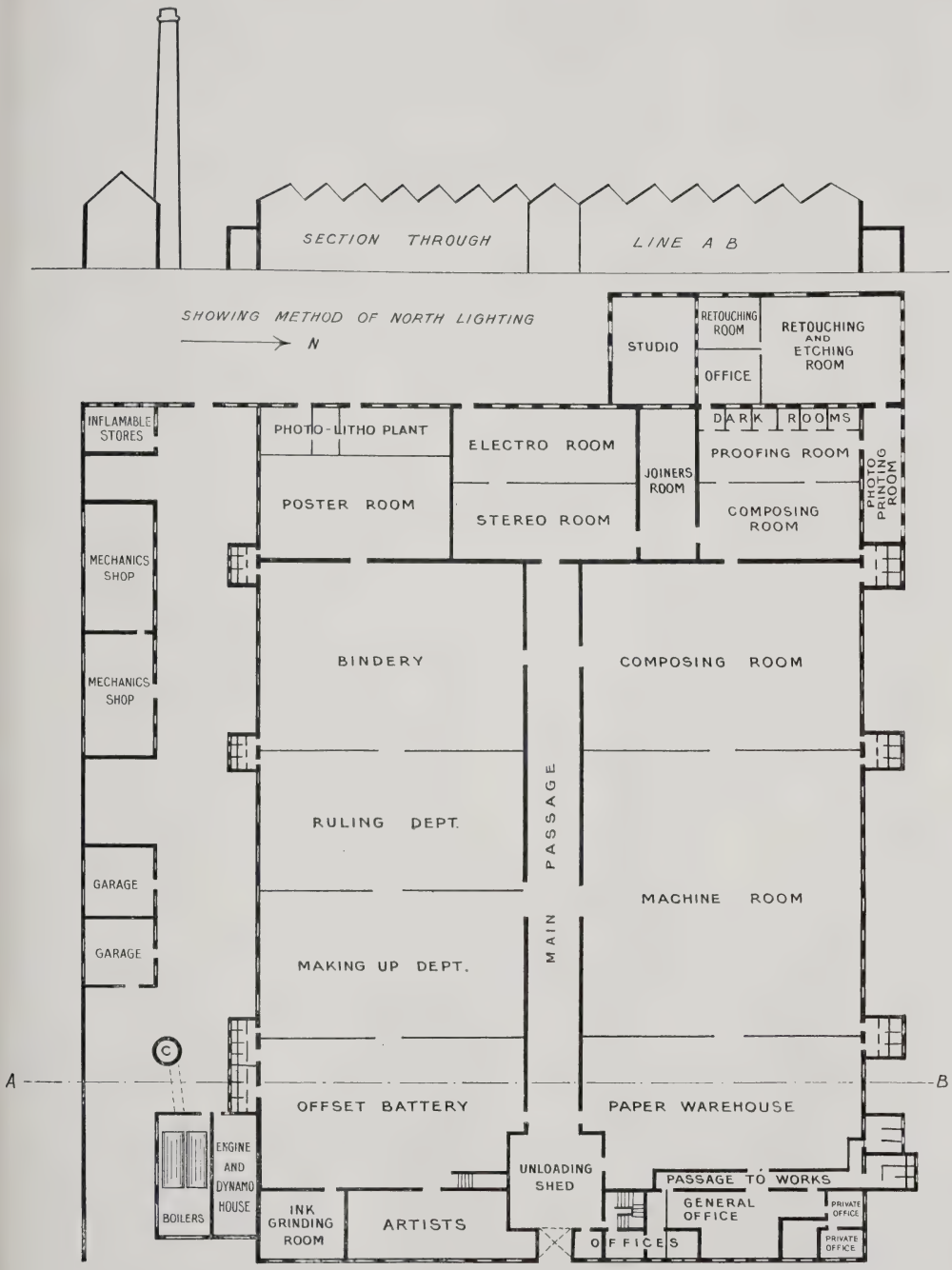
SECTION THROUGH
LINE A B
SHOWING METHOD OF NORTH LIGHTING
N
STUDIO
RETOUCHING ROOM
RETOUCHING AND ETCHING ROOM
OFFICE
INFLAMABLE STORES
PHOTO-LITHO PLANT
ELECTRO ROOM
DARK ROOMS
PROOFING ROOM
JOINERS ROOM
PHOTO PRINTING ROOM
POSTER ROOM
STEREO ROOM
COMPOSING ROOM
MECHANICS SHOP
MECHANICS SHOP
BINDERY
COMPOSING ROOM
RULING DEPT.
MAIN PASSAGE
GARAGE
GARAGE
MACHINE ROOM
MAKING UP DEPT.
C
A
B
OFFSET BATTERY
PAPER WAREHOUSE
ENGINE AND DYNAMO HOUSE
BOILERS
UNLOADING SHED
PASSAGE TO WORKS
GENERAL OFFICE
PRIVATE OFFICE
INK GRINDING ROOM
ARTISTS
OFFICES
PRIVATE OFFICE

Fig. 1.

As will be seen from Fig. 2, the lantern roof is shaped to throw and diffuse the light in all directions. Alternatively it could be arranged on the saw tooth principle to catch and reflect the north light, which is best suited to the requirements of colour matching and colour work generally. For the general printer, the lantern shape provides a greater amount of illumination, which is the main consideration, especially when there still remains the option of arranging the colour work (if any) adjacent to the windows on the north side of the building. The provision of a well-hole obviously reduces the floor space, but the advantages gained in light and rapid flow of output, facility for collaboration and constant supervision, more than compensates for the reduced area. It is not necessary that the well should be cut to the same dimensions on each floor, unless the foundations of the building or the conditions of working constitute a reason for so doing. Normally the processes or operations demanding the greatest amount of natural light would come on the top floor to secure the maximum amount of light and the full benefit of the lantern. The first floor from the top would rank second, owing to the larger well-hole, while the well on this floor would be smaller in area, thus delegating the lesser amount of light to the second floor down. The provision of a well-hole permits the introduction of staircases communicating from floor to floor, creating thereby an extremely rapid mode of linking up administration and operative. Such staircases should be lightly built and carefully positioned to avoid obstructing the light gained by the well. Where the dimensions of the well exceed 36 feet by 20 feet two sets of stairs will be found necessary. To further eliminate the handling of light material and hasten the transportation of goods, a small power hoist may be schemed within the well-hole.

According to the requirements of the Home Office, the hand rail protecting the well-hole should be fitted with wire guards to prevent anything falling through. It is also a wise precaution to fix a deep skirting board round the bottom of the rails to prevent dust and dirt escaping through into the floors below. The floor space immediately surrounding the well ranks as the lightest in the room, a point to be observed in planning out passages. It is a mistake to allot this space for the provision of walking passages if it can be avoided. On the other hand it is equally undesirable to cut passages directly through departments, as opportunities for wasted time are too easily provided. If the staircases are kept clear for traffic, intercommunication between departments and quick traverse is well provided for without interfering with the conduct of any one department.

It is usually held that in a building built on the well-hole principle the noise from the running machinery dominates the whole place. It cannot be denied that the printer accustomed to separate rooms in a solidly built factory would find the noise much greater on entering the departments in a well-hole building. In practice it is found that with certain precautions the amount of noise can be reduced as to enable the workers speedily to become accustomed to the conditions, and quite oblivious to any disturbance. The main thing is the foundations for the machines; if these are faulty, *i.e.*, if the floor is unsuitable for machinery, no amount of precaution will eliminate noise and vibration short of relaying the floor. Granted a suitable foundation, with the machines bedded on timber balks standing on resilient plates on a concrete floor, the amount of noise can be reduced to quite a negligible factor. The various departments require to be divided by wood and glass partitioning, with clear entrances and exits, the height of the wood being regulated so as to maintain the necessary degree of privacy and comfort without detracting from the infusion of natural light.

The nature of the floor is an important consideration from the viewpoints of sanitation, comfort and efficiency. Merely from the point of view of comfort, wood flooring is probably the best, because the warmest, but it is insanitary, open to grave fire risk, yielding and unsuited to heavy machinery. A modern building would not be based on wood flooring. Tiles are unsuitable, owing to breakage and bad wearing propensity. For machinery concrete is certainly the best and cheapest in the long run, its only rival being the red composition, now in favour in the building world. The cleanliness, solidity and fire-resistant qualities of these types of flooring fit them for printing office construction throughout. The only objection possible is that of coldness, a defect partly removed in the red composition flooring, but always entirely removable by the provision of wooden platforms for the workers. From the standpoint of hygiene it is an advantage to continue the flooring in a curve to meet the walls, thereby eliminating corners in which dust and dirt could lodge.

So far it has been assumed that the printer, in his choice of premises has been privileged to proceed on model lines. Unfortunately this is a rare occurrence in practice, as in most cases an existing building with many defects becomes an almost compulsory acquisition. The chief points embodied in the selection of a building suitable for carrying on printing or allied classes of work are the following:—

1. *Locality.*—The office being sought within the area or district best able to supply the orders, due consideration being given to the possible flow of labour (particularly female) in the district. Rental also will be a controlling factor.

2. *Size and type of building.*—The structure should be solidly built for any class of printing, but for a large business carrying big stocks of paper and type and heavy machinery it is absolutely imperative that the walls, floors and general structure be strong and substantial enough to take the weight and motion without strain or vibration. In this matter it is desirable to seek expert advice rather than take any risk. Regarding the size of floors and number of rooms, future development must be allowed for, even securing an option on extension or erection of outbuildings.

3. *Light and Loftiness.*—Light on one side of a building is not enough to create good conditions for printing. Three or four sided lighting and top light is ideal if it can be secured, but with certain reservations two-sided lighting may be made passably efficient. It is morally certain that the building which has windows on one side only will be burning artificial light the greater part of the working time taking the year through. Artificial light of any sort can never compare with daylight, but if gas is employed, the health of the workers as well as their eyesight will be impaired.

4. The floor of a small or medium sized building should be free from props and pillars, which

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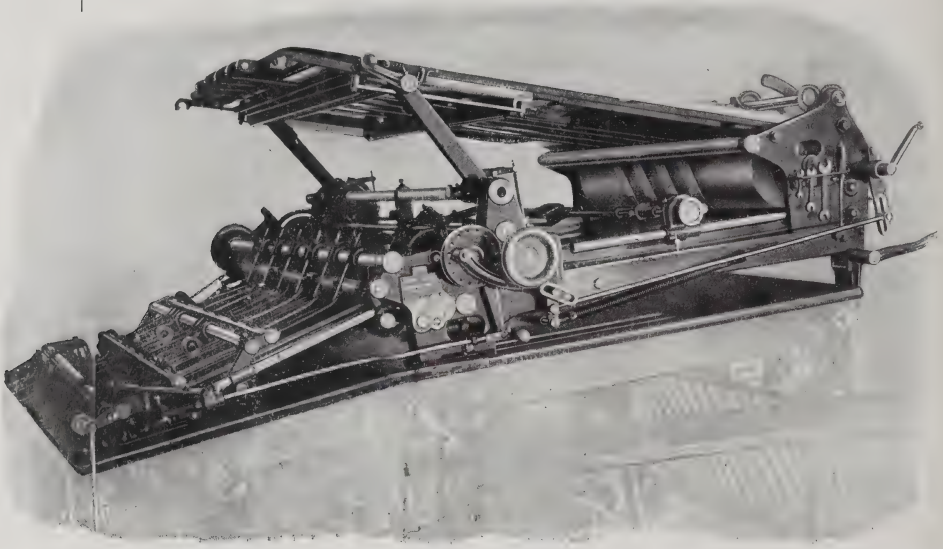

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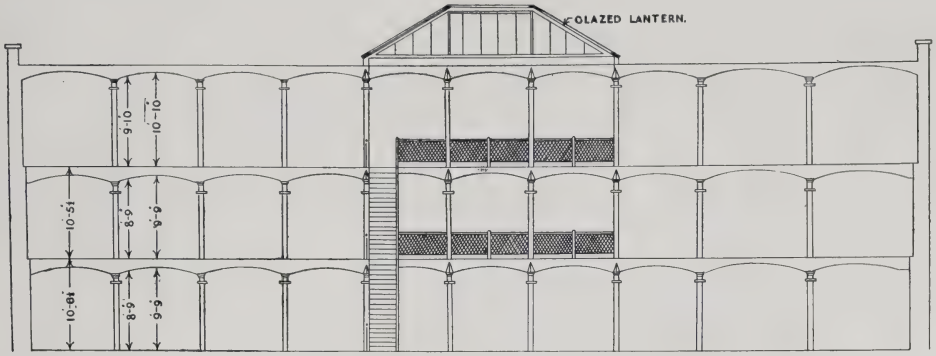

Fig. 2.

consume space and create grave difficulties in planning out positions of machinery, fittings and furniture. The shape of the rooms should be adaptable to economical power driving. Short or oddly positioned rooms often make it necessary to fit up an unduly large amount of countershafting, with consequent heavy outlay of capital and ultimate waste of power. This applies whether gas or electricity is used unless the individual motor drive is adopted, which is seldom the case.

It is not an impossible proposition to convert a passably suitable building into a thoroughly efficient one for the practice of printing, provided the landlord or owner is agreeable to alterations being made. Conversion is a costly and time-taking project, but taking a long view, it is a sound investment, and invariably lays a foundation for sure success.

Granted that a building of suitable type and size has been secured in the right locality, the first thing to look to is the natural lighting. The existing window frames may be entirely unsuitable, especially if there is an abundance of wood and small panes. These should be removed and replaced by wood, or preferably light steel frames containing large panes of glass and a minimum of steel or wood. If the window space is small the advisability of extending the aperture should be considered. Again, subject to considerations of structural solidity, it may be possible to open up additional windows. Some buildings contain a dead end wall, into which windows may be introduced. If the rooms are large, and under 10 ft. 6 in. in height, it may still be found that the centre portions are inadequately supplied with light. Whether this can be rectified depends upon how much of the building is occupied by the printer. If his lease covers the whole building or the top floors, it is not difficult to provide the additional lighting subject to the approval of the owner of the property. Top floors may be illuminated by skylights fitted with plate glass (not opaque, as is so often the case). Even now the lower floors suffer from darkness, the only remedy for which is the provision of a well cut through the necessary floors, and illuminated from above by a lantern or peaked glass top. It may not be necessary to cut through all the floors, the decision on this being determined by the arrangement of the departments. If the bottom floors are used as offices, stores and strongholds, etc., sufficient light may be secured from the sides by planning the offices to run against the windows. A particularly good light is not essential to storage, etc.

Basements are a difficult proposition, but by furnishing ample window space with the maximum amount of glass, aided by mirror reflectors, something may be done to induce the entrance of natural light.

If a selected building proves defective or deficient in intercommunication, work will be retarded and a great amount of managerial time and departmental labour be wasted in useless traverse. There should be more than one entrance into any but a very small set of floors. Departments on one floor, interdependent on departments above or below should be directly connected by a light staircase cut through the floor, and the administrative offices must have a quick cut to the departments. In close proximity to the stairway an elevator may be arranged for the rapid transport of material or necessary goods. The cutting of a stairway will also make an inlet for light, but it must be observed that as a fire risk the two rooms will then count as one.

Buildings with small and separate rooms shut off from view are unsuited to modern conditions in the printing trade. There is some advantage in quiet working and less opportunity for friction or misguided interest, but the loss of space and difficulty of supervision and intercommunication is not compensated thereby. Further, there is a sectionalising of power which is often adverse to economical driving. Finally, dividing walls are inimical to good lighting, and the planning out of departments and equipment becomes a troublesome process when the various rooms are small and disconnected.

In regard to structural strength and floor solidity, an otherwise unsuitable building may be brought nearer to perfection by the introduction of iron columns or reinforced concrete props. Judiciously positioned, these supports may enable the floors to carry the required weight without vibration or risk. If the nature of the flooring does not suit machinery, the beds for the heavy machines may be laid with concrete, while the lighter machinery can be erected over heavy battens running crossways to the joists of the floor,

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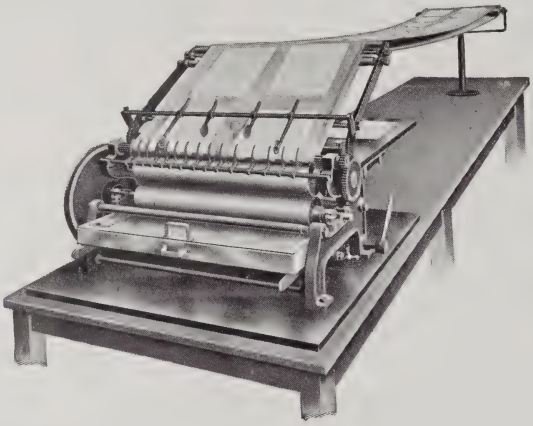

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Machines of solid construction throughout and constructed on the two roller principle

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Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

CORRESPONDENCE has come to hand from various sources asking me to throw out a few hints concerning the production of a folder, in a manner that would be of assistance to the beginner. This I will endeavour to do, and will try to be as elementary in my remarks as possible; but the subject is far more complex than it appears on the surface—*i.e.*, when looking at the finished production—and consequently many points which may seem to be laboured are most essential to the embryo printer-advertiser seeking to prosper in this direction.

To make the subject more comprehensive, and possibly more interesting also, mention should be made of the main items concerned in the production of a folder which should be thought out *before* the job reaches the composing department. These may be summarised as follows:—

Point No. 1.—The Advertiser.
Point No. 2.—Goods to be advertised.
Point No. 3.—Style to be adopted.
Point No. 4.—Copy-writing and illustrating.
Point No. 5.—Paper.

Columns could be written about any one of these items, and then not exhaust the subject. But it will be sufficient for present purposes to deal briefly with each item in turn, supplying just sufficient detail to show that successful advertising literature is not a haphazard production or game of chance: it is a Science, requiring years of study—a study which, it may be added, is absorbingly interesting, is never complete, and which must advance with (or, rather should I say anticipate) the demands of the times.

Point No. 1—the Advertiser.—He may exercise supreme controlling influence; or, subject to certain restrictions, may relegate practically the whole of his advertising to an expert—the latter may also be granted a free hand.

There are many reasons why the independent advertisement (in this instance the folder) is necessary.

One may wish to create trade by means other than window display or press advertising—such as the draper, provision merchant, home furnisher, motor-car manufacturer, etc.—he may even have no window at all in which to display his wares. Some mail-order businesses belong to this latter class, and they find loose literature of great assistance as "follow ons." There is a factory making for the wholesale trade only, but which has to advertise so as to create and maintain a demand for its wares, thereby compelling retailers to stock and display such goods because a demand has been *created;* such literature may have no manufacturer's address on it, or, if it has, it is in very small type, whilst the local shopkeeper's name is prominently displayed. These "pullers" are invariably supplied by the manufacturing house.

Point No. 2—Goods to be advertised.—These are legion. There are dry and perishable goods; furniture and articles for household use; permanent lines; ordinary sale, quick sale, and season goods; fashion in clothes; food; necessaries and luxuries too numerous to mention—all can be treated in various ways, and should always be dealt with on their merits. The folder used for demonstration purposes in the second part of this article advertises the Citroën Kegresse Car—"the car that crossed the Sahara"—about which more will be said in due course.

Point No. 3—Style to be adopted.—In the settlement of this is involved also the decision as to whether displayed or solid matter will be used: by "solid" I mean the introduction of a lot of run-on matter in paragraph form, apart from whether it be leaded or not, as distinct from using only a few display lines. There is also the more popular combination of display and roman, which also permits the introduction of the style known as grouping.

Then, again, the job may consist entirely of blocks—artists' work only, even to the lettering—or a combination of type and illustration, which is the most popular treatment to-day.

To achieve its object, whatever garb the folder may adopt, it must appeal to the finer senses, to the "fitness of things"; and, having gripped attention, it must be sufficiently succinct, compelling and forceful to enable Point No. 4 to finish the task of gaining the patronage of the reader for the wares advertised.

Point No. 4—Copy-writing and illustration.—These should be worked together, in complete unity and with a sympathetic understanding of the subject between copy-writer and artist. Sometimes the artist may provide the theme, sometimes the copy-writer, or it may be a combination of ideas from both; but where efficient service is available in both departments, each may be allowed to bring the agreed-upon idea to maturity in its own way

consistent, of course, with the two branches converging on to the main points at issue—not merely writing beautiful language or painting beautiful pictures: this does not represent the art of advertising.

Point No. 5—Paper.—Avoid wherever possible thin, lifeless stock, unless there is very special reason for its use. There is a great deal of truth in the slogan that "paper is part of the picture." When circumstances permit, select your paper as you would your type face: if bold treatment (this does not mean "heavy") is followed, then choose your paper, both as regards substance and colour, to agree with your general scheme. This is "fitness for purpose."

For example, a high-class milliner's folder set in, say, Goudy, Carlton, Westminster Light, would look odd if printed on a deep-coloured heavily-figured paper. Where colour may be resorted to, a primrose, pale grey, pale rose, or ivory tint would suggest femininity without effeminacy, whereas a cheap flimsy white would materially detract from its advertising value. (If borders are introduced, do not use one of the stiff, formal kind, but give a freer atmosphere with something that is independent in use, yet helps the general plan. The rose and pearl border is consistent in pattern, yet free in design.) Seldom are two hats alike, therefore they become a decoration in themselves. To hold them together with a stiff, heavy border (where there is no option) demands very delicate tint work. Fine-face brass is also frequently effective.

On the other hand, furniture, particularly the heavier kind, will permit deeper colouring, restful in effect; warm colours (those in which red and yellow predominate) are generally safe on a paper which suggests comfort, substantiality and durability.

It must be remembered that Advertising in any form is a commercial proposition: to secure, maintain, and increase business; and as in the commercial world the most successful men are those who can "read" their fellow men and anticipate and supply their wants—natural and artificial—so it is the business of the copy-writer and artist to pre-suppose the wants of the public. The keen business man gets to his point quickly, surely, straightforwardly, confident of success; so must the copy-writer and artist be clear and to the point; their message should be plainly stated and free from camouflage, and above all honest in purpose.

Just as you can take a horse to doctored water and coax him to drink a little of it once, all future efforts on your part would be unavailing. So it is with advertising: False statements may obtain a sale once; but all the allurements that can be put into word and picture will ultimately fail to convince the public that the misrepresentation of facts rings true, and your wares will be rejected eventually just as surely as the horse would refuse the poisoned water a second time.

When preparing copy, an important factor for consideration is the class of Public whom you are trying to reach. Dainty goods for dainty folk require dainty language and dainty treatment. Lingerie should be treated different from a traction engine; electricity may appeal to comfort and convenience, and be bright and cheerfully treated; eatables should appeal to the sense of appreciation and enjoyment (in taste). With regard to eatables, I have heard it stated on high authority more than once that where the question of health is not directly concerned, appeal to the palate comes before nourishing value.

I recently saw that humorous play, "It Pays to Advertise": there are many home truths in it, one of them being that the majority of the public are superstitious. And to help out this claim—and the play—the slogan "13 Soap, unlucky for dirt" was the scheme around which the story revolved. Most superstitions (frequently only tricks of the imagination) probably had a basis of fact for their origin—even the number of Falstaff's adversaries increased each time he recounted his adventures.

Superstition and imagination are allies—both are dangerous when they become distorted; but an appeal to the imagination in its finer atmosphere is perfectly legitimate and justifiable. Most of us have seen the Buoyant chair appeals to the imagination—they convey a sense of comfort which it is difficult to deny.

A style of copy eminently suitable for one class of goods may be entirely out of place with another—this especially applies to stunts. When in doubt—and out of it, too—use plain, simple language, brief and to the point, but do not be too blunt.

Illustration also requires deeper consideration than would appear to be necessary to "the man in the street." A cleverly-conceived and well-drawn illustration is always worth the expense; and it should, directly or indirectly, bear some relationship to the goods advertised.

The two processes used in letterpress illustration are halftone and line, which may be combined in the one picture if desired. Both play a definite and important part, but it is beyond the scope of this article to explain them in detail. For present purposes, therefore, I prefer to assume my reader knows something about them both, and the uses for which they are most suited.

Sufficient has been said for the moment on these five points, except to emphasise that they should all be settled before anything is handed to the compositor, unless he happens to be the man responsible for planning out the work, for upon the decisions reached depend in a most marked degree its success or failure. Other details need not be touched upon until later; so let us get on gradually to the example which will be illustrated in due course, and agree, as is actually the case, that the folder we have in contemplation will consist of type illustrations by the line process.

Next comes the rough-out, because this is the deciding factor in the size of the block or blocks, which in their turn affect the general plan—the amount and prominence given to the wording, the relationship of block to matter, and the many other incidentals which go to make the whole. Where only one block is used, far greater licence is permissible in deciding upon its size than where several are employed. No definite principle can be laid down for settling the size of an illustration; but it is more easy to decide when block and paper conform somewhat in shape. By this I mean that a long and narrow block is more suited to a similarly shaped job; if a wide and shallow illustration must be used in a narrow space, then it might, with advantage to effect at any rate, be better to arrange for it to appear alone across the available

space either to full measure or with little or no type on either side; the width of block might possibly be used as width for type measure, the two so combined helping to conform to shape of paper.

Regarding what type to use, this is one of those matters which depends partly on facilities, partly on copy, and partly on the nature of the illustration. Some advertisers, where they or their agents

EXAMPLE 104.

dictate the type to be used, insist on heavy display, others on light, or even plain roman. Others, again, may demand Baskerville Old Face, Caslon Old Face, Nicholas Cochin, Poynder, or Verona, so that up to a point the compositor may have to follow instructions. But even then one very important factor depends on his discretion: properly whiting out, and using white space to the best advantage. When copy is accompanied by a layout there is often a lesson to be learnt—for where one is frequently inclined to think the layout man's ideas lack something in practicability, they are, as often as not, planned with due regard to artistic effect and balance.

When the compositor selects his own types, care should be taken to confine the display, especially the large sizes, to as few series of types as possible, with which the text should conform or harmonise. Where two or more styles of display type are used, if possible let those which are of the same series have some connection with each other from the "running story" point of view, and so create a link by their sameness. Where an advertisement is produced entirely in old style—and I include under this heading such as Cloister, Chippendale, Cochin, Goudy Old Style, Kennerley, in addition to those previously mentioned—then italics may be introduced with a fair degree of safety, even to the extent of the main line or lines, subject to their position, size and number. I do not like to see emphasis produced by underlining words with brass rule, it disturbs the vision without necessarily attracting; there is a subconscious instinct which makes one avoid anything unpleasant to the senses—so that if the underlining rules do not look "happy," there is the possibility that that particular point may actually be skipped over by the reader, instead of being dwelt upon a little longer—its real intention! Italic will be found frequently far more appropriate and quite as effective.

With reference to the use of body type, I am not altogether in love with what is termed modern roman, and series of a kindred nature. In the first case, it is used for the text of nearly every newspaper, periodical, many story magazines, popular novels, etc., apart from its frequent appearance in advertising literature and general work. But tradition is more responsible for this than its beauty and powers of attraction. It gets its full share of use, is common fashion (?) as a consequence, and an alternative is a change and therefore more out of the common. Take the Bodoni series, which is virtually the father of the modern roman: this is a good face, but how many printers can successfully use it? Comparatively few, I am afraid. A number of printers suffer from the delusion that any series can be used for any display lines, irrespective of the surrounding atmosphere. Speaking offhand, I know at least a couple of printers who *can* use the Bodoni—George W. Jones and Walter A. E. Pearce. There are, of course, many others; and I should be very pleased to know of their good results, and have them sent along to me for reproduction in these columns if at all suitable. The Nicholas Cochin is another difficult series to hand. Each of these series has a definite place in type fashion, but it is not given to every printer to be able to use them to the best advantage.

To get down to our subject again, I much prefer old style roman to modern roman for general purposes. It is less aggressive and crude, and far more attractive; it may not be quite so heavy, the thick strokes generally being thinner than in modern roman; but it is as easy to read, and less trying to the eyes—and there is little doubt that old style will mix much better with almost any display type than will modern roman.

It is unnecessary here to mention the names of the different series of type available for display purposes, as one has to be governed by the office

equipment; but where one is handicapped with a variety of ornate faces, do not forget that highly satisfactory results can be obtained with old style roman and italic.

When settling upon the size of leading display lines, it is well to remember that lower-case is every bit as readable as capitals, though continuous repetition of the former will more quickly result in monotonous effect.

Slogans also play an important part. They need not necessarily mention the name of the goods, but they should be short—eight words is a fair limit—have good rhythmical expression, and be so phrased that they become almost inseparable from the particular wares they represent. For instance, take "Fit Dunlop and be satisfied." There are a host of tyres one can fit, but *the* one will satisfy. The slogan of the Citroën Kegresse car—"The Car that crossed the Sahara"—is on a different plane. There are not many cars that can do this; and it is undoubtedly the vendor's desire through the slogan to convey the last word in reliability of construction, endurance, and capacity for covering difficult ground, feeling sure that those to whom such an assertion appeals will be more easily persuaded to give a car with such qualifications deeper and more mature consideration.

Example 104 (the first page of the folder of the Citroën Kegresse car) is the only illustration it is necessary to give in this issue, as a link between this first instalment and the concluding chat in our next issue. Illustrations of the complete folder and a full specification will be given then, with comments on the various features that have combined to a successful whole. This issue is confined to generalities—the next will go more into details of the actual folder. By this method I hope to meet the wishes of my correspondents.

All specimens for review or criticism in Craftsman's Corner should be addressed to H. Naylor, 8, Aubert Park, Highbury, N.5. Readers of THE CAXTON MAGAZINE are invited, if for personal reasons they prefer no name to be mentioned, to suggest a nom-de-plume (as has already been done), and I will be pleased to deal with them under the heading of "Appreciations" which appears at the end of Craftsman's Corner. I cannot promise everyone columns on their work, but I will try to give *constructive* criticism to all who desire it.

APPRECIATIONS.

RAWLINSON'S PRINTING WORKS, *Northwood*.—Thanks for your booklets. The one entitled "Printing" is miles ahead of the others in conception, treatment and finish; but a better start would have been made if pages 1 and 3 had been transposed. The initial N on page 3 looks better than the T on page 1, wide word-spacing is less pronounced, the heading "groups" better, and—as important as anything—you get to your prospect straight away by more direct argument.

The Art Furniture Catalogue loses points in its type selection; an old style book-display letter just a trifle heavier would be more suited to the catalogue subject than an ordinary modern roman. The Jacobean Furniture woodcuts would have looked equally as well on velvet finish or matt art—this kind of paper would have been more suitable for the half-tones.

The Monotype Faces booklet is compact; but if the examples shown in sizes are intended each to represent a miniature book page, why have such heavy head rules? Let the headline be its own advertisement. The circular, "A Message to Printers" is overdone; in your eagerness to show mono heavy line rules, surely you forgot to print them in colour with the border. The blotter and business cards are quite good. In Mr. Spafforth's card the italic and script are fighting each other; the representative and his firm are connected, why not link them up with the same italic—the single line in a size smaller than the two main lines.

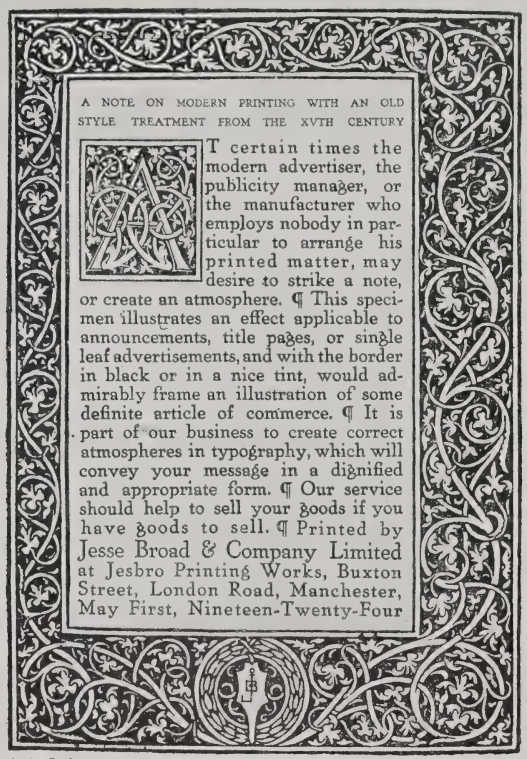
Please do not take these criticisms in an offensive light—the work shows great promise, and my desire is to help to still greater results. Let me see some more later on.

R.S.Y., *Halifax*.—It is not possible to lay down any hard and fast rules in the selection of brass rule borders. One guide worth following is to ensure that the heavier in a two-line shaded rule has some affinity in strength with heavy strokes of the more important display lines. The thicker the rule, the more necessary does it become to put it in colour, particularly in a small job.

D. PETRO, *Hornsey*.—To determine the unknown length of an original block (without resorting to arithmetic) so that you can get on with the job while block is being made: Place a piece of transparent paper over the drawing, and on it define its shape in four straight lines (four sides); next draw a line from top left corner to bottom right corner; measure your known width from left to right at head, and from where this ends draw a line perpendicular with sides to meet the diagonal line—the point of contact will decide the length of your block. Early in the New Year I hope to be able to go more fully into the subject in conjunction with the ordering of blocks by various processes.

HILLS PRESS LTD., *Holmeside, Sunderland*.—Your A.C. Catalogue is splendid—the tout ensemble leaves little to be desired. This is a high-class commercial production, worthy of any craftsman. The Cheltenham wide looks well on the velvet finish art paper. The photographs appear to have been over exposed, giving the bodies of the cars the appearance of being jet black. A very slight application of the aerograph when photos were being worked up by the blockmaker would have given a sheen or reflection of light sufficiently suggestive of colouring which would have livened them up considerably without detracting from colour contrast. They convey no idea of light saxe, dove grey, or even violet, though they would all pass for dark blue. These are suggestions, not corrections, because probably you were not responsible for the blocks.

The 40/50 h.p. Rolls Royce booklet is quite a successful production. There is an old-world atmosphere of "confidence that begets friends" in its quiet tone and sound workmanship—paper, type and design all working together to this end.


A NOTE ON MODERN PRINTING WITH AN OLD STYLE TREATMENT FROM THE XVTH CENTURY

AT certain times the modern advertiser, the publicity manager, or the manufacturer who employs nobody in particular to arrange his printed matter, may desire to strike a note, or create an atmosphere. ¶ This specimen illustrates an effect applicable to announcements, title pages, or single leaf advertisements, and with the border in black or in a nice tint, would admirably frame an illustration of some definite article of commerce. ¶ It is part of our business to create correct atmospheres in typography, which will convey your message in a dignified and appropriate form. ¶ Our service should help to sell your goods if you have goods to sell. ¶ Printed by Jesse Broad & Company Limited at Jesbro Printing Works, Buxton Street, London Road, Manchester, May First, Nineteen-Twenty-Four

Appian Border

In our last issue we reviewed a fine collection of specimens received from Jesse Broad & Co., Ltd., Manchester, and above is a reproduction (reduced in size) of the Appian Border job to which we referred. The original was set in Chippendale series, and the initial, paragraph marks, and last four lines were printed in red; for obvious reasons they are here shown in black.

New Title for Old Firm

UNDER the title of Soldans, Ltd., the old firm of Soldan & Co., Ltd., which was so well known throughout the printing and allied trades before the war, is now carrying on business. We are informed that Mr. Soldan will have the assistance of his eldest son, Mr. William Soldan, and Mr. Charles Tofts, whose 40 years' experience should be of great value to the firm. Among the leading lines the firm will be handling are: Special offset litho appliances, Koh-i-Noor screens for offset, Baby jobbing disc ruling machines, Unica vertical cylinder machine, Heim lithographic specialities, and others. The firm have secured excellent offices and showrooms at 44-46, Eagle Street, Holborn, W.C.1.

On Holiday

MR. G. SOUNDY UNWIN, of Messrs. Unwin Brothers, Woking and London, past-president of the Home Counties Alliance of Master Printers, and chairman of the Surrey and East Hants Association, has left England for a tour of the Cape, New Zealand, and Australia.

MESSRS. LEPARD & SMITH, LTD., Great Earl Street, E.C.2, send us specimens of the Cascade Esparto tablet paper made at the British Empire Exhibition, Wembley. These samples are made up in the form of writing pads, and very excellent paper it is. It is, however, regularly stocked in a series of shades, and in all standard sizes, and presents a very interesting opportunity to buyers.

REVIEWS

The Making of a Book. By A. J. Alderson. Printed by the Co-operative Society, Ltd., Pelaw, County Durham, 1924.

This little book, printed at one of the Co-operative Wholesale Society's Printing Works, displays a high standard of technical craftsmanship, and the matter is treated in a light and interesting vein, from the history of the making of a book to the invention of typography, and the early work of Caxton and Wynkyn de Worde in England.

In each of the technical departments illustrations are given showing the standard material for machinery that is used, and printers who would wish to hand to their customers a little book which will explain in non-technical language the processes of book production will find this volume a useful one for the purpose. The illustrations to the binding section are particularly well done, and the half-tone printing is of quite a high order.

The Fleuron.

The Fleuron continues to fulfil its useful mission among the books and periodicals devoted to printing. It is announced that a third number will appear during October, and, as before, the volume will be demy 4to, and will appear in two editions: the ordinary edition will be printed on Abbey Mills antique laid paper, price one guinea net, and an edition de luxe of 125 copies, printed on Kelmscott hand-made paper, of which 115 copies are for sale. This latter edition will contain a number of plates which will make it of special value, and the price will be three guineas net. Among the articles the following are announced:—

"D. B. Updike and the Merrymount Press." By W. A. Dwiggins.

"Albert Rutherston." By Randolph Schwabe.

"The Chancery Types of Italy and France." By A. F. Johnson and Stanley Morison.

"The Amateur and Printing." By Harold Child.

"The Development of the Book." By P. J. Angoulvent.

"Contemporary Printers: I. Stanley Morison." By Frank Sidgwick.

"Szechoslovakian Printing." By Method Kaláb.

"Modern Styles in English Music Printing." By Hubert J. Foss.

"Book Reviews."

"Typographical Reviews."

Insets.

The Essentials of Printing. By Frank S. Henry. Published by Chapman & Hall. Price 6s. 6d. net. Pp. 7 + 187; 97 illustrations. Size 5¼in. by 5⅝in.

Mr. Frank S. Henry, of the Central High School, Philadelphia, was formerly instructor in printing at the Philadelphia Trade School. Mr. Henry is a practical man with a sound fundamental knowledge of general principles, and a good teacher. "The Essentials of Printing" is only a small volume, but so far as it goes it is an excellent little textbook. The following is a list of the subjects dealt with by Mr. Henry:—

Materials and Information Essential to Typesetting—Type, Cases, Sticks, Spacing Material, Furniture, The Point System, etc.

Setting Type, Justification, Tying up a Job, Pulling a Proof, Distribution, etc.

Proof-reading—Reading Proof, Making Corrections, Pulling a Revise, etc.

Type Faces, Rule, Cutting Tools, etc.

Essentials of Good Typography.

Setting a Job.

Locking Up Job Forms.

Imposition.

Printing Presses and Make-ready.

Feeding a Press.

Inks, Rollers, Washing Up, etc.

Paper and Paper-cutting.

The chapter on proof-reading is quite good, and in treating it the author deals with several subjects which as a rule are entirely overlooked, or receive very inadequate attention.

The diagrams of the sections devoted to Imposition are clear and helpful, and the instructions given are always concise and to the point.

It would have been of value if more space could have been devoted to the subject of type faces, and a more definite lead given to the student on the appreciation of good type forms and their origin; perhaps in another edition a few extra pages might be added to cover this point.

The chapter on the Essentials of Good Typography is excellent. The mortising and letter-spacing of the types in order to avoid the unevenness of spacing in combinations such as V A L is dealt with in detail; but perhaps the letter-spacing has been somewhat overdone in the example that is given, as the faults could easily be corrected by slight letter-spacing without the necessity for mortising, except in extreme cases, and is not a practice to be recommended in the ordinary routine of a printing office.

The subjects of the layouts are well selected, and the example carefully prepared; they represent in every case a good standard of straightforward setting which would be acceptable in almost any composing room.

To describe the "typographic architect," the word "typotect" has been coined: we do not know whether this is a recognised word in America, or whether it is an ingenious invention on the part of the author; we sincerely hope it is the latter, and that printing firms over here will not feel called upon to make this addition to their own vocabulary!

The section devoted to Press Work is devoted to light platens, such as the Colt's Armory; and here again the careful explanations and diagrams of how the platen press works are most helpful.

At the end of the book we come to printing ink, driers and paper, and these chapters, too, are very interesting and helpful to the student.

Quality

Every printer should take advantage of the increased profits arising from the use of mechanical composition for all classes of jobbing work.

——But quality must not be sacrificed.

Intertype machines will set all your letterpress at lower cost and in less time than any other method of composition—and the quality of production is unsurpassed.

Unequalled range of faces, faithful reproduction of characters, perfect alignment, even impression, clear, sharp outlines, no spaces to work up—

Quality

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Intertype Ltd.
15, Britannia Street,
London, W.C. 1

Set in Intertype Kennonian and Cloister Bold Series. Border Slide No. 1222c.

The book is printed in America, and the author in the limited space at his disposal has managed to impart a surprising amount of information. We think the questions which are printed at the end of each chapter relating to the information contained therein should prove particularly useful to the apprentice or those who are unable to attend classes.

Map Making.

It will invariably be found that the majority of people, when they want to direct their friends to any particular place, will use some sort of crude map to assist them in their explanations; whilst, in surprising contrast, a very small minority of business firms think of making use of the cartographer or map maker to perform a similar service for their customers. Geo. Philip & Sons, Ltd., 32, Fleet Street, E.C.4, have issued a most attractive booklet or atlas showing the various ways in which the services of the map maker may be utilised, and incidentally illustrating the manner in which maps are produced.

The examples cover every phase of the subject, from street plans to road maps, railway maps and maps of the Continent showing the various political, commercial, linguistic and physical features.

The statement on the first page of the booklet is undoubtedly borne out by experiment that: "Map production still remains something of a mystery to a great number of people, and this little book has been prepared mainly with a view to illustrating some of the intricate processes employed, the highly-trained specialisation necessary, and the technical efficiency which result in the product familiar to all in its finished state. If the reader is sufficiently interested to look through this booklet, one of the arguments it puts forward has already been proved, namely, that maps have the power to hold one's attention where text, even when illustrated, frequently fails."

The four-page folder issued by the company in conjunction with the booklet is an attractive piece of advertising; starting at the first opening with a reproduction of a map of the world by an English merchant, Robert Thorne, in 1527, it opens to a double spread giving a map of the world showing the British Empire in 1924.

Stock Tints and Stipples for use in Line Zinco and Halftone Blocks.

Messrs. John Swain & Son, Ltd., send us a revised and enlarged edition of their booklet devoted to stock tints. The knowledge among artists, printers and publishers as to how to adapt these tints has been much extended recently, and the tints are appreciated for the various uses to which they can be put. In advertising designs they have proved especially useful, and they are much in demand for tinted grounds in labels, receipt forms, cheque forms, box wrappers, and in all kinds of commercial printing.

Given a suitable design, the introduction of an artistic tint will form a contrast in texture which at once enhances the effect. In landscapes and figure subjects these tints are frequently introduced, and they are used largely in the production of colour blocks ("line" process). Other uses of the tints, such as the building up of borders, ground tints in designs for covers, headings, etc., printed in a second working, will occur to the practical printer, who will doubtless appreciate the increased scope they will afford him for the embellishment of his more artistic productions. The tints have the additional advantage of being easily printable and work well on the press.

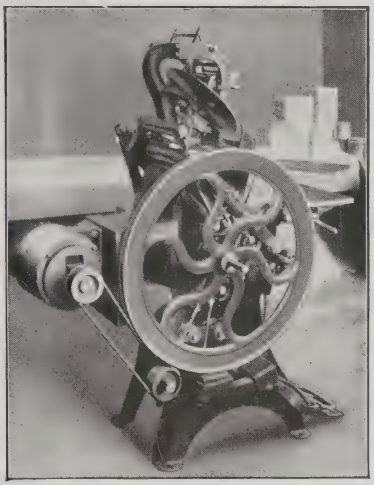
It is usual to indicate on the drawing those portions requiring tints with a light blue pencil (blue photographs as white, and therefore does not interfere with the process of reproduction). Or the tints can be indicated on a piece of tracing paper placed above the drawing.

The accompanying illustrations show to what advantage the tints can be used to improve the effect of line drawings. It is surprising that tint stipples are not used more extensively than they are, because they give a wide range of attractive effects which present no difficulty whatever in machining.

WITH FIVE TINTS

WITHOUT TINT

Small Platens



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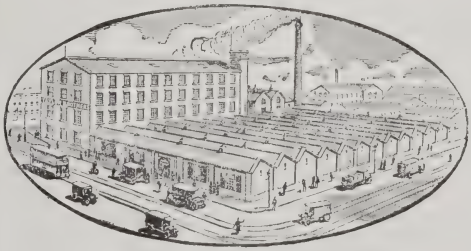

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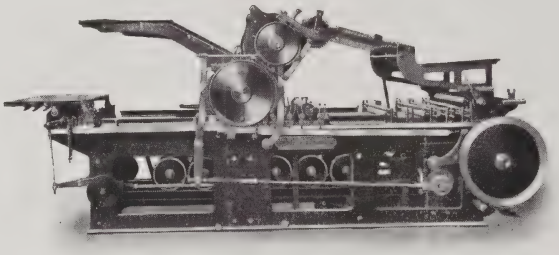

Have you considered the advantages of one of these machines in your own OFFSET Department.

For the great percentage of general commercial work they cannot be equalled and are more profitable and quick in running off Miscellaneous work than expensive and complicated plant.

These machines comprise the very latest improvements and for quality of workmanship are unexcelled.

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Sole Agents for Madras Presidency: Massey & Co., Ltd., Madras, S. India.
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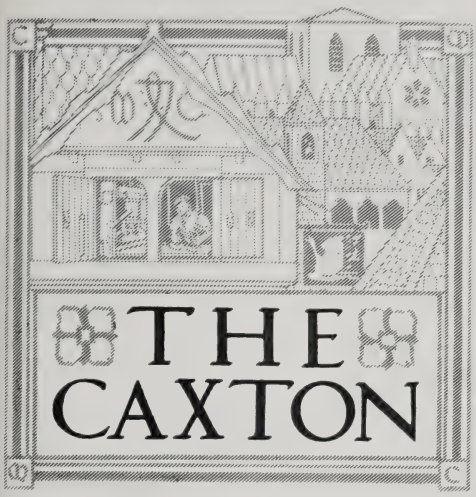
Middows Bros. & Linton, Ltd., Sydney and Melbourne (Box-Making, Binders' and Stereo Machinery &c.)



London, November, 1924

The Economy of Efficiency

DURING the period of widely-spread depression in the printing trade, every effort has been made to reduce expenses to the lowest possible limit, and at such a time it is a little difficult to give proper attention to the necessity for the most efficient methods of working in all departments; but in order to produce work on a sound costing basis and show a profit compatible with standard rates, it is essential that the plant shall be a modern one and worked on labour-saving lines.

We sometimes fail to realise the many vital changes in economic conditions that have occurred since the days of the much-regretted past, when rents were reasonable—sometimes even low; when rates and taxes were a mere fraction of what they are now, and wages were less than half of their present scale. Under such favourable conditions a master printer could afford to allow his works to run on in jog-trot fashion with machinery and an organisation which suited the requirements of fifty years ago; but to-day, in order to escape disaster and compete successfully with his fellows, he must of necessity be prepared to face the changed conditions and make his arrangements accordingly.

It is not our purpose here to refer to works organisation and personnel, which are problems in themselves, but to discuss with brevity the more solid and material aspects presented by the subject. First, in the composing department there is the question of the use of composing machines instead of type. In large offices the composing machine is essential; but it is highly questionable whether in smaller offices where a machine can only be fully employed in the busiest times, if an installation is to be recommended. We are sure that the makers of the machines do not desire to create the intensive competition for work that is suitable for the machine and the accompanying price-cutting which naturally accompanies the installation; it is far better, if suitable arrangements can be made, for a machine to be shared by several firms, who between them could keep it fully employed, and thereby avoid the constant anxiety which an idle machine, representing a large capital outlay, continually involves.

The composing room itself has profited much in recent years by the attention of those who have made a study of the economy of space and the avoidance of waste movements by those who are working. Just as the quick compositor eliminates unnecessary movements in setting, so is it possible to an even greater extent to economise effort and increase production by a properly-organised composing room. By the installation of an up-to-date equipment, the capacity of a composing room of any given size may be considerably increased, and likewise the energy of those who are engaged therein. These innovations in a composing room are of the greatest possible importance, and the time expended in giving the matter careful consideration will be fully justified by the resultant gain both in output and profit.

It is, however, in the machine room that efficient means of production are of most importance. Machines that are not capable of giving good results uniformly at a high speed must be discarded. Unfortunately, there are still master printers who, so long as a machine is capable of printing at all, are content to keep it in service; they will even be proud of retaining in use a machine that has practically depreciated itself out of existence ten years ago! What does it cost to run such a machine? The drive is heavy, the length of time taken in make-ready is probably twice what it would be on a modern machine, and the running speed is perhaps one-half or two-thirds what it ought to be. To employ such a machine at all cannot represent anything but a dead loss; the work produced is of an inferior quality, and the energy spent in endeavouring to obtain decent results unwarranted. Common sense will tell us that it is unreasonable to expect a practically worn-out obsolete piece of machinery to compete successfully, and turn out work equal to that produced by a modern equipment furnished with all the fine improvements that latter-day skill and invention have been able to provide.

Mr. W. T. Wilkinson on Collotype Printing

More About the "Sperati" Process

ABOUT sixty London master printers were present at Stationers' Hall on October 9 to hear Mr. W. T. Wilkinson deliver a lecture on "Collotype Printing." A large number of specimens, received from many sources, were on view in the main hall before the lecture, and a small machine was used to demonstrate the "Sperati" process.

When the gathering had assembled to hear Mr. Wilkinson, Mr. Brett (who presided in the absence of Mr. George Eaton Hart) said he was sorry not more friends were present at their inaugural meeting, but was delighted to see so many. Mr. Wilkinson would be followed by Mr. Caffyn, who had just returned from the United States, where he had been lecturing on the "Sperati" process, and was to continue lecturing in this country. They had been able to get some very fair specimens showing what collotype could do, and he hoped they had enjoyed them.

Mr. Wilkinson then delivered his lecture as follows:—

THE COLLOTYPE PROCESS.

"Collotype is the only photographic reproduction process that will give absolutely facsimile reproduction of ancient or modern manuscripts, old maps, etc., or of scientific details, microscopic or otherwise, where much detail must be unobscured, and is especially useful for small editions.

SIMPLICITY.

Collotype is a simple process requiring beyond a drying oven very little special apparatus. It is a certain process, when worked under suitable conditions, viz., freedom from damp and cold, these conditions being of more importance than any formula. The cost of producing the collotype printing surface is very little, 2s. 6d. per square foot being an extreme limit.

TO PREPARE THE PRINTS.

Collotype prints are made from a film of bichromated gelatine spread over a sheet of matted glass, dried in a level position in a well-ventilated oven at a temperature of about 100 deg. F., the heat causing the gelatine to reticulate, this reticulation forming a discriminating grain—coarse where the action of light reaching the film through the negative has penetrated deeply, and fine in the lighter half tones where the light action has been retarded by the greater density of the negative.

The film of gelatine forming the printing surface is generally prepared upon a sheet of plate glass, the surface being matted or ground with a fine emery or carborundum powder. The thin sheet, zinc or aluminium, prepared for lithographic printing, is equally good, and so is celluloid.

THE PRINTING SURFACE.

The first stage in the preparation of the collotype printing surface is to coat the ground glass plate with a substratum made up of: Dextrine, 1 oz.; water, 20 oz.; silicate of soda (syrup), ½ oz. The silicate of soda sold for egg-preserving is indicated in the formula; that from a chemical house is much thicker in consistency, and is troublesome to dilute. The function of the substratum is to form a more or less porous coating, through which the gelatine mixture or sensitised gelatine can partly penetrate and forms an anchorage sufficient to keep the film firm under the sucking pressure of the inking rollers. Filter this through muslin before use, flood the still wet plate with it, and dry the film at about 100 deg. F. When dry and cool, rinse under the tap for a minute or two, then place on a rack and dry spontaneously. Metal plates do not require this substratum.

The gelatine used for collotype must be of the highest grade, that usually branded as "middle hard" being the best, but most brands will require the admixture with it of either soft or hard, in order to obtain the best results. If the gelatine be too hard, the film will probably split off the plate in the drying oven, or soon after cooling. If the gelatine is too soft, the print will be difficult to ink up, and the proof will stick to the film. Gelatine is hygroscopic, absorbing moisture from the air, hence the stock must be kept perfectly dry. The ideal mixture gives a film that etches quickly, inks up readily, and parts with the print, with only a suspicion of a hang.

Collotype plates must be prepared in pairs, and when they are dry and just warm they must be placed film to film unless they are at once placed in the printing frame. If allowed to remain in the oven separately after cooling they will be ruined by damp. Damp has the same effect upon a film of bichromated gelatine as light, *i.e.*, rendering it insoluble, but damp has not the discriminating effect of making a picture as light has when penetrating through the gradations of a continuous tone negative.

The next stage of preparing the collotype plate is to coat it with the following mixture, allowing five minims of the mixture for each square inch of surface: Gelatine, 1 oz.; water, 8 oz.; potassium bichromate, 100 grains. Dissolve the bichromate in the water, then soak the gelatine in this solution when the gelatine is soft, and place the vessel in a water bath until gelatine dissolves. Now add 2 oz. of a solution of Tolu. Stock solution of Tolu:—Tolu, 1 oz.; methylated spirit, 20 oz. Add this slowly, stirring the gelatine vigorously until this has been added. Now filter through swansdown and coat the plate. Place the coated plate on the levelling screws in the oven, coat the other plate, then shut down the lid of the oven until the film is dry.

The time of exposure to light under the negative is judged by looking at the image through the back of the prepared plate, carrying the exposure on until the highlights show light action.

The exposure being finished, open the frame, and without any delay plunge the plate into cold water and wash in frequent changes of water until all traces of bichromate have disappeared. Then put on the rack to dry. When dry, the plate is next prepared for the printing press.

ANOTHER METHOD.

Another method of preparing the collotype printing surface is to omit the addition of the bichromate to the mixture given, then to coat the silicated and washed plates with the gelatine mixture. When

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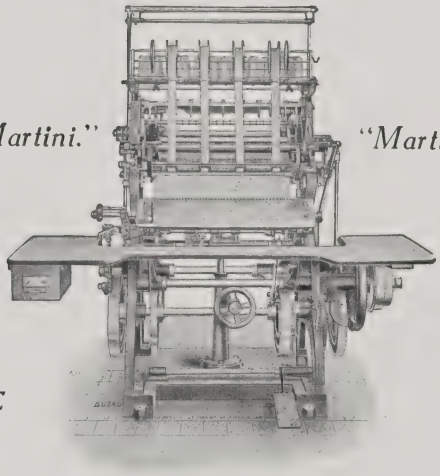

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We also supply ROTARY CARD CUTTING MACHINES.

Envelope and Bag Making Machinery

WIRE STITCHING MACHINES,
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Etc., etc.

SEAL EMBOSSING PRESSES,
FOLDING MACHINES,
LABEL CUTTING and PRINTING MACHINES,
Etc., etc.

so coated, place the plate on a levelling stand or a levelled slab of plate glass until the gelatine film has set quite firm, then place on a rack and dry at ordinary temperature in a place free from dust. When working this method, as many plates as may be convenient are coated in a batch, as these plates keep in good condition for any length of time if kept quite dry. When required for use, heat up the oven as usual, then soak the plates for five minutes in a solution of potassium bichromate 3oz., water 40 oz. When the bichromate is dissolved, add liquid ammonia until red colour is discharged. At the end of the five minutes immersion, drain the plate, then swab the film surface dry, put in the oven, and it will be dry in from twenty to thirty minutes. Then it is ready for exposure under the negative, the rest being carried on as for the older method.

The collotype films may be removed from glass plates by swabbing over a solution of sodium or ammonium fluoride, 1 oz. in 10 oz. of water. This quickly loosens the film. On metal plates the film is removed by soaking in a solution of lye.

A THIRD METHOD.

There is another method of preparing the plate, viz., by mixing mercury oxalate with the gelatine. This gives a very tough and ink-sensitive printing surface. The mercury oxalate is rather troublesome to prepare, and there is a great drawback in its use; no ammonia can be used for bringing out detail, the film turning quite black.

THE NECESSITY FOR GOOD NEGATIVES.

The preparation of the collotype plate may have been carried out under quite ideal conditions, but, unless the photographic negative under which it has received its exposure to light is of a suitable character, we shall still be a long way from getting good prints. A negative for collotype must have every good quality possible; it must have sufficient density to allow the light full action on the bichromated gelatine, but it must not be hard. In fact, the portions representing the highest light must not be opaque, whilst the shadows must not be clear glass. Such negatives can only be obtained by reproduction from prints finished by hand or air brush. Negatives for collotype must be reversed, and original negatives require to have the film stripped and turned over, a somewhat risky proceeding, and one that ruins it for ordinary photographic printing. Original negatives do not always conform to the size required, so that enlarging or reduction must be resorted to. The fact that a good technical photgraphic print can be made from an original negative is no proof that the same negative will yield a good or even passable collotype. The photographic printer has a wide choice of printing media upon which to make his prints, and can make passable prints from negatives that if used to make a collotype printing surface would yield only a smudge, but by making a negative from a print a good collotype print is assured.

Therefore, let the best possible prints be made from the negatives submitted, and let these be finished by hand and air brush with the same care and skill as are lavished upon originals for half-tone blocks. Reversed negatives can then be made upon slow gelatine dry plates, the speed not exceeding 150 H. & D. (N.B.—Process plates have too short a scale for continuous tone). Or, better still, by the wet collodion process, using a bromo-iodised collodion compounded for continuous tone, not for line negatives.

In order to secure clean margins, the negatives are masked with thin tinfoil, paper being too much inclined to be damp.

PRINTING FROM THE COLLOTYPE PLATES.

There is a wide choice of presses by which prints may be made, ranging from the domestic wringer with rubber rollers, the Albion or Columbian letter-press press, or the hand press used by the lithographers. (Messrs. Penrose have just introduced a press that is all that is needed.) Power machines of the flat-bed type, modified lithographic machines, and also rotary, direct and offset, can also be used. For these last the collotype printing surface is prepared upon zinc or aluminium plates.

PREPARING THE MACHINES.

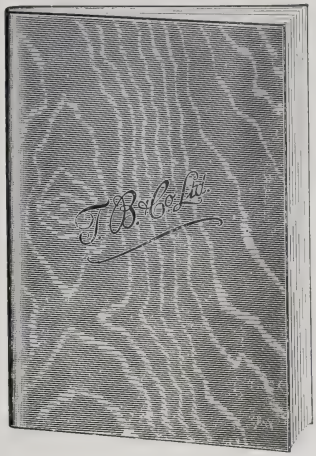
Albion and Columbian presses are prepared for collotype printing by fixing a thick sheet of plate glass on the bed with plaster of Paris, the thickness of the glass being such as will, with the addition of the plate glass used for carrying the collotype printing film, just measure 15/16ths of an inch. The platen may also be adjusted to aid in getting the correct distance. The lithographic press only requires a lithographic stone placed on the bed, the collotype plate being put in the centre of this with a piece of wetted paper underneath. The scraper must be shod with a leather strap so that a strip or two of paper just under the width of the picture may be inserted between the leather strap and the boxwood scraper. The old litho presses, now almost if not entirely extinct, with the top pressure, make good collotype presses. Flat-bed collotype machines are fitted up for the process and require no comment, nor do the rotary machines, except in this—the damping apparatus must be reduced to a minimum, and some of the damping rollers must be kept away from the water duct so as to act as wipers. These machines must also be run at their minimum speed to ensure good inking-up of the picture.

PREPARATION OF THE PLATE.

Collotype plates are prepared for printing by first soaking in a mixture of glycerine 1 oz., water 5 oz., adding liquid ammonia when the film is slow to absorb the glycerine. This glycerine mixture (called the etcher) is absorbed by the film, readily in those portions that have not been exposed to the light, and discriminately in the picture, little or none in the shadows, and gradually increasingly up to the highlights, the plate being ready for the press as soon as the relief that is felt at first gradually levels up. The glycerine solution is soaked up with a sponge, and the film dabbed surface dry with a piece of soft muslin. One damping or etching suffices for many prints, when the print shows signs of the ink taking on the whites being the time for this. The ink used is the best grade of lithographic ink, thinned to working consistency by mixing with middle litho varnish. A leather lithographic roller or a good composition roller is used to ink up the image. When any part of the picture inks up so as to obscure the detail, local etching is resorted to, with ammonia added to the glycerine.

THE IMPORTANCE OF TEMPERATURE IN COLLOTYPE PRINTING.

It is very important that the printing presses be kept warm, night and day; very strong ink being used, it soon feels the effect of any cold, and then great difficulty is found in getting sufficient ink on



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the image. Certainly this can be overcome by diluting the ink, but that procedure would only aggravate matters. The temperature in England is never so high as to present any difficulties with collotype printing, but cold is quite different, and unless the printing room is kept night and day at 60 to 65 deg. F., trouble must ensue.

Collotype printing does not call for very highly-paid skill. With a hand press girls do very good work. Collotype plates on the power machines, of course, require skilled printers used to the particular machines used.

For collotype colour reproduction the three reversed negatives are made from the original, and on the Penrose new press the tricolour prints may be made in perfect register."

THE "SPERATI" PROCESS.

Mr. Caffyn was then asked to speak upon the "Sperati" process. He said:

"I can only endorse all Mr. Wilkinson has said about what a beautiful process it is. The advantage of the process is that it does away with all the baiting of the plate, the uncertainty of coating, there is no risk of breakage, and you can put it on any machine. Those are great advantages. Mr. Sperati is doing some wonderful work by offset. We have not at present a demonstration plant running in London, but the small press used to demonstrate the process to-night is good enough for demonstration purposes. The principal is identical. You get a strip of this film, cut off the length desirable for the job, sensitise a design overnight, and in the morning it is ready for exposing and printing. With the old method you can coat your plate and seldom get two batches of plates alike. You can see the advantage of the film, which is uniformly baited by machine. The plate is not baked in the oven. We get no clogging of the shadows.

OUTPUT.

The average collotype output is about 500. Some say 300, and some say 1,000, but to strike an average it is about 500 a day. With the new method we can run an average of 750 and 800 per hour. I think I am right in saying that. That can be run on the rotary litho press without any additional adjustment, a letterpress, platen; in fact, any form of printing press.

POSTERS NEXT.

At present we cannot supply film wider than 21 in., 100 yards long, but they are making films 40 in. wide, and that will mean that very soon we shall be able to do a 60 in. by 40 in. poster by this method, and not much slower than ordinary letterpress. That will be here very soon. The method of sensitising is so simple that unskilled labour can do the job. You cut off the length of film, hang it up to dry, and in the morning it is ready for exposing and printing. That is really all there is to it. It is beautifully simple.

THE TEMPERATURE.

There is one thing I would like to say, and that is with regard to the temperature of the room. I am just back from the States, where they pay great attention—both letterpress and lithographic printers—to the conditions of their rooms. These are very essential in the collotype method, more than in any other method. In the States even the letterpress and lithographic printers get their degrees of humidity and heat, and turn out wonderful work. That is very essential in our method. I do not believe half enough attention has been paid to this in this country.

LIFE OF THE FILM.

I have got ten thousand off a film, but the films are so cheap that while I was making one exposure I could make two, in case of accidents."

In reply to questions, Mr. Caffyn gave the following information:—

There were two firms working the process in London, but he did not think he could at the moment say who they were. They had not had time to get down to the question of colour, but the experiments they had so far made had been most satisfactory. They had met with some difficulties, but they had now got over them. It was impossible to get absolutely uniform results feeding by hand. Anyone wishing to start using the process is granted a licence, and the film is sold on the condition that one of their demonstrators runs it at the start, as it would not do to allow a roll of film to go to some of the printing offices which had not good conditions. All particulars as to costs could be obtained from Mr. P. I. Mitchell, 2, Central Buildings, Westminster, S.W.1.

The process could be used to run side by side with a forme of type. They had used a forty-year-old Wharfedale in this way. It would be more a chemist's job to make the celluloid adhere to a lithographic stone. The quickest and easiest method is the iron which is dead true. Double-crown litho machines can be used. An ordinary good collotype ink is used, which is the same as the very best quality of litho ink. With regard to feeding of ducts, he encountered cold weather in New York when it might have been difficult, but under every duct they had a row of gas jets, which we had not got over here. Asked why a good-class glue would not do instead of gelatine, he said that glue was soluble in cold water, whereas good gelatine was not soluble in cold water, but required heat to dissolve it. Glue was used for sensitising process engravers' plates. Gelatine could not be used then, because it was not soluble in cold water.

A vote of thanks was proposed to the speakers, and the meeting expressed its appreciation.

Mr. Wilkinson acknowledged the vote of thanks and said that this new method meant a revolution in collotype. With the old process they wanted a special press, but this new method could be done on any old press. One thing was important: they must have a good photographic negative. He was a photographer of some sixty years' experience, so he knew what that meant. He thanked the audience for their close attention.

McAra on Dickens

Mr. T. W. McAra, J.P., Secretary of the Newspaper Proprietors' Association, gave the members of the London Printers' Managers and Overseers Association a splendid time on October 14, with a lecture on Charles Dickens.

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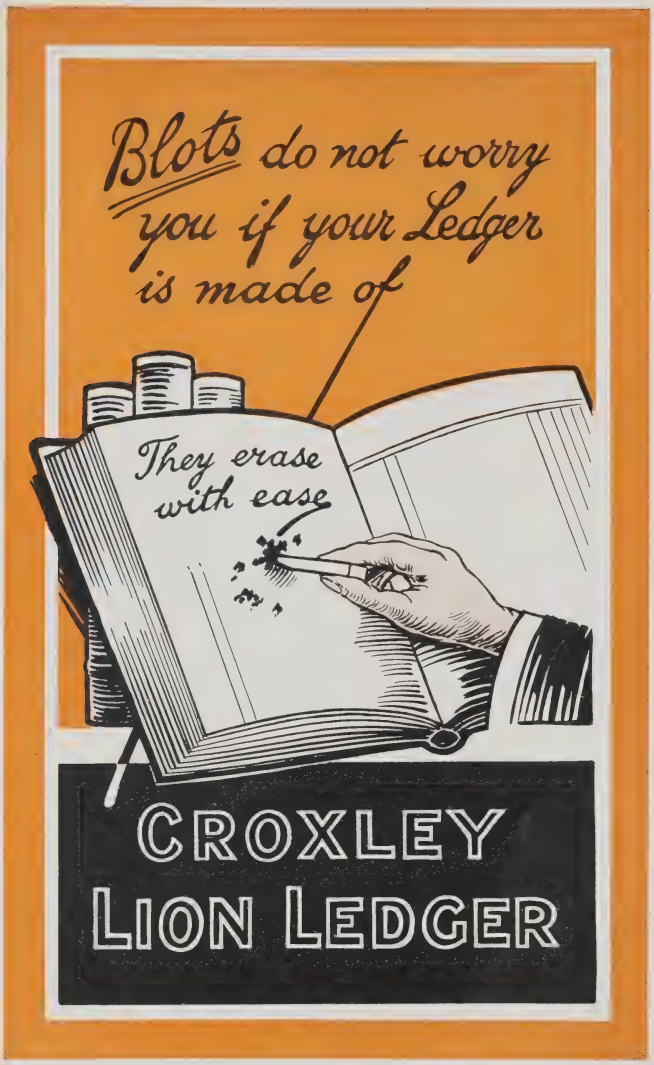

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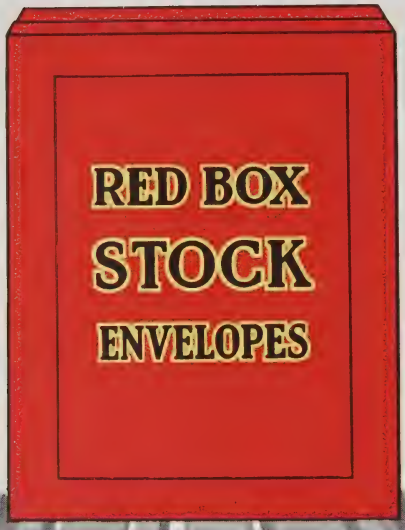

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Scientific Management of the Printing Plant

By ROBERT F. SALADE

SCIENTIFIC management, as applied to a printing plant, may seem to be impossible to many printers, by reason of the time and study essential for that kind of management. The fact is, however, that scientific management is a comparatively simple and easy proposition, compared to the ordinary "hit or miss" kind, and it is something that is actually needed for every printing plant, no matter what its size may be.

To make ourselves clear on this really important subject, let us quote from the Standard Dictionary to explain the meaning of the term *science*:—"1. Knowledge as of facts, laws, and proximate causes, gained and verified by exact observation and correct thinking; also, the sum of universal knowledge. 2. An exact and systematic statement or classification of knowledge concerning some subject or group of subjects; any department of knowledge in which the results of investigation have been systematised. 3. Expertness, or ability to do, resulting from knowledge. . . ."

First, to give a practical example of scientific management in the printing plant, one employing printer (among many others) has effected economy in his plant by having every press equipped with an individual electric motor and also with a semi-automatic controller. Previous to this improvement, all of the presses had been operated by one large motor—a plan which naturally called for the use of shafting and belting. Now, with each press equipped with individual motor, the overhead shafting and belting has been eliminated; no time is lost in repairing belts; there is no possibility of oil or dirt falling from shafting or belting upon printed work or piles of paper stock; there is no wastage of electric current when a number of presses are standing idle; and, while the annual cost for power is about half the former figure, production has been increased by means of the improved motor equipment which gives the right speed for each job.

Scientific management does not merely concern the mechanical departments of a printing plant; no, it begins in the business office, and then extends through every department, reaching even the salesmen who are working outside. The firm who thoroughly understands every detail of scientific management, and who applies it, has a plant that runs along like a fine watch, simply because every operation is handled in precisely the right manner. In the plant that has the benefit of scientific management, every man employed exactly knows his place and the part he is to take in the great general scheme. All work is produced under the best possible conditions. The men never have to waste time looking for necessary materials. The entire plant is so equipped and managed that a sudden rush of business can be provided for with no difficulty.

Here is another example of scientific management. Some time ago a new superintendent took charge of an old-fashioned printing plant which was sadly in need of modern equipment. Practically all of the type in the composing-room was badly worn, and there was a scarcity of leads, slugs, labour-saving iron furniture and other spacing material. The cylinder press-room was found to be in need of at least two additional presses to handle a certain class of work for which the firm had large orders. But the worst of all was the job press department. Here the new executive saw a battery of "ancient" platen presses which were practically worn out, and which were running along with difficulty at slow speed.

Strange to say, the company who owned that old plant was making money with it, despite the mean equipment and poor management, but, after having made a report of his investigation, the new executive recommended the purchase of many thousands of dollars' worth of modern equipment, showing by his figures how production could be greatly increased by the improvements suggested. The company was not quick in following these suggestions, but after numerous conferences on the subject, the superintendent's plans were finally adopted with the most gratifying results for all concerned.

The improvements in that re-conditioned plant included steel equipment and a large assortment of modern type faces, labour-saving iron furniture, etc., for the composing-room; two new presses for the cylinder department, and a battery of high-speed platen presses. Immediately as this new equipment was installed there was a noticeable increase of production; the quality of the printing was remarkably improved, and the company found itself in a position to accept orders for better grades of printing than it had been doing in the past. Here is a case where scientific management at once extended throughout the plant, and then helped the several salesmen employed by the company. These salesmen were naturally pleased over the wonderful improvements in the plant, especially the increased facilities for production, and they were not slow in applying the advantages to their selling efforts.

In the large printing and publishing plants which are being operated under scientific management there is continuous production throughout the year, and the slightest defect in the general working system can be discovered easily. The department which may be found lagging behind others can rapidly be brought up to the essential point of efficiency. There is no guess-work about anything. The facts and figures are available to prove any problem which may arise in the plant. The workers in such a plant are contented and satisfied with their jobs, not only because they have facilities for working to the best advantage, but also because they soon recognise the fact that they are working strictly along scientific lines. No intelligent man likes to work in a plant that is poorly equipped and wrongly managed.

The new engineering program of the United Typothetæ of America already has accomplished excellent results along the lines of scientific management, and this service is now available for any member of the Typothetæ who may ask for it. Space here will not permit us to give detailed information about this splendid educational system, which to put it roughly means "hitching the right man and right machine to the right job in order to obtain more and better product." To quote merely in small part from an article on the subject by Edward B. Passano, chairman of the Committee on Engineering of the U.T.A.:—

"To fit the job to the man, our first step is to discover what the job is. By the word 'job' as I am using it here, is meant not a complete order or job of printing, but any unit-operation which goes to the making-up of a complete order. Thus the operation of a linotype is a 'job,' the make-ready for the press is a 'job.' The job must be analysed to discover all of its component parts. The job analysis is necessary in order to:

"(*a*) Select the machine best suited to the job.

"(*b*) Select the best method of handling the job.

"(*c*) Determine the unit of measurement—either a time unit, or a stint-unit—of each operation.

"(*d*) Determine accurate scheduling and routing of work in process. And finally,

"(*e*) Select the proper man for the job."

In these days we occasionally hear of some printing plant which is said to be "over-equipped." No doubt what is meant by such an assertion is that the plant is over-equipped with *old* machinery, utilities and supplies. For example, a plant may have, say, a dozen "antique" job presses which should be replaced by from six to eight high-speed jobbers of modern construction. Or a plant may possess a number of old-fashioned cylinder presses which ought to be scrapped to make way for about half the same number of new models. A modern high-speed job press will do three times as much work as an old-time platen press, and will do better work, too. The same may be said of other modern machines such as power paper-cutters, cylinder presses, self-feeding folding machines, etc.

It is safe to say that many a printing firm could largely increase production and at the same time cut down "overhead" expense by the installation of a few modern machines plus scientific management. The great trouble with many printing firms is that they are too busy producing work to see the "weak spots" throughout the plant. The end of the year is the same to such firms as any other period of the year—there is no time to spare even for taking account of stock. But in due course of time the best of machinery will wear out, and the plant that does not receive constant attention will eventually suffer a serious breakdown.

The leading printing and publishing concerns have the right idea: Immediately as a machine shows signs of wear and is found to be frequently in need of repairs, it is replaced by a new machine of the latest model. As new labour-saving devices are placed on the market these progressive firms are the first to instal them and give them practical tests. Any device which proves to save time and labour is at once put into service. Essential repairs to machinery are made at regular intervals. In this way the entire equipment is kept in "the pink of condition," and right up to the minute in every particular. Here you have the correct application of scientific management, and the whole thing is so simple and practicable that all printers should be able to understand it.

In a case where an employing printer, for some reason or other, is not in a position to apply the scientific management plan to the full extent, he should at least follow the plan as far as possible. It is a grave mistake for any printer to allow his plant to "care for itself." The more thought that you may devote to the *management* of your business, the greater shall be your compensation.

Inauguration of Printing Classes at the Camberwell School of Arts and Crafts

At the inaugural meeting of the Printing Classes at the Camberwell School of Arts and Crafts, Mr. George W. Jones, the eminent and enthusiastic London printer, took the chair. He told the students some interesting stories of his own early days in Worcester, and emphasised the importance and great usefulness of the printing craft. He uttered some illuminating words, backed by illustrations and examples, on the importance of achieving a mastery of one's calling, on the happiness and satisfaction such mastery gave to one's life, and on the exceptional qualifications and wide experience possessed by Mr. Amery, the head of the typographical department, and of his colleagues, to assist the students to win that mastery. His words were heartfelt and at times truly eloquent, revealing that he possesses a gift of inspiring speech in addition to his well-known gifts as a typographer and printer.

Mr. Amery next spoke on the aims and work of the class.

Mr. Tucker, sales manager of Messrs. Spottiswoode, Ballantyne & Co., spoke of his early days in N. Devon, and, coming to modern times, emphasised the need for legibility, clearness and simplicity in modern work, quoting as one of many definitions of art, "Art is that which suggests the most with the fewest possible touches." He also spoke some wise words on the selling of printing, and has promised to pay a special visit to the lay-out classes at the school, bringing examples of customers' suggestions in the rough, resultant lay-outs as drawn, and the finished products as printed.

Mr. Percy Smith, the well-known expert on lettering, who has charge of the lay-out section of the class, gave an interesting chat on the evolution of a letter. Mr. G. W. Jones stated that what Mr. Percy Smith did not know as to lettering was not worth knowing.

Mr. Lindsey (the new machine instructor) and Mr. May (the new linotype instructor) both made their maiden speeches.

Mr. George W. Jones wound up the meeting by a most generous appreciation of the good work done by students of Camberwell School of Arts and Crafts Artistic Typography Classes, stating that he had watched the work of Mr. Amery for years, and also that he himself would have been found to have done some of the work he saw when visiting the school as a member of the Book Production Committee of the London County Council a few months back. He concluded by saying how great were the opportunities for advancement offered to young printers by a regular attendance at the school.

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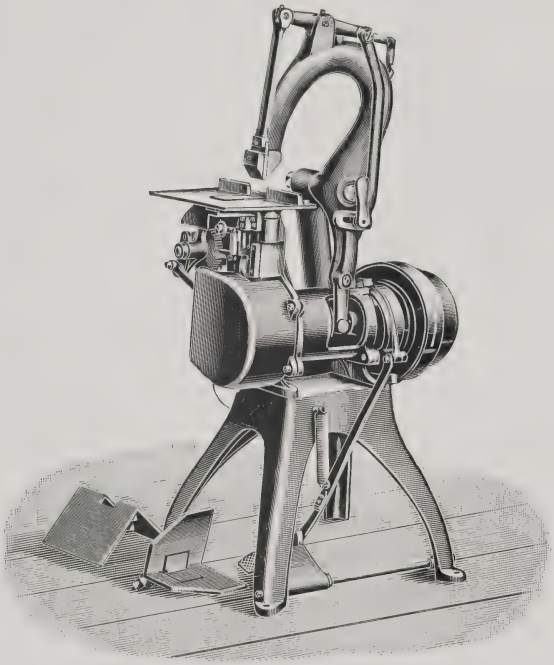

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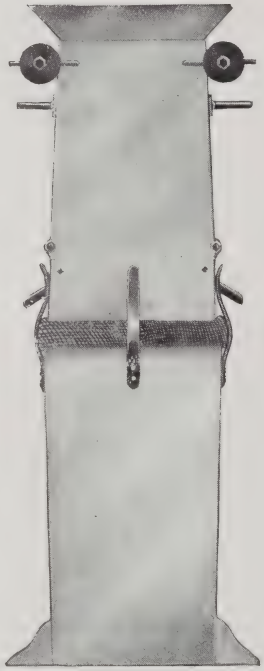

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New Markets for Printing

By RALPH H. HAYWOOD

AT the recent Advertising Congress at Wembley, the importance of direct mail advertising and its advantages were mentioned. There is a marked tendency on the part of multiple stores to use press advertising which printers in their own interests should discourage. The following article from The Inland Printer gives some potent arguments in favour of the direct mail appeal which should be of value to our readers who are seeking business of this kind:—

When business falls off in the manufacturing lines, one begins to see articles in advertising and selling magazines on the subject of "new markets." In the many years I have been reading the printing trade journals I have seldom read how other printers filled up their valleys of depression by locating new markets. This has caused me to wonder. If the manufacturer of soap powder and the manufacturer of milk-can washing machines are able to increase their sales during a slump, why can't a manufacturer of printing do the same thing? Is it because the printer is only a production man, while the other manufacturers have the ability to sell as well as to manufacture?

"Well," I hear a lot of printers crying, "our business is to *produce* printed matter, and that's all there is to it."

Evidently they have been reading the controversy in some of the printing journals about service, copy and creative departments for printing establishments. Laying all that aside, the fact remains, as a successful business man said the other day, "If you printers knew as much about the selling end of your business as you do about the production end you would be a lot richer to-day."

Which gets me back to where I started—this problem of finding new markets. This is an important subject right now to all in the printing business, evidenced by this remark recently made to me: "Say, the printing business must be mighty dull. I never had such a deluge of printers calling on me for work, fellows I never heard of before."

It is an interesting problem, this one of finding new markets, especially to the man in the front office who signs the cheques. Of course, it is somewhat of a mystery to the fellow who thinks of printing only in terms of paper, type and ink. But to the man who goes a step farther, the one who judges printed matter only as it produces results for his customer, for him there is a big future.

Some believe the only method for filling up the slump is to specialise. There is no question but that here is a big field. Many successful printing establishments are turning out only labels or bank forms, or stationery for doctors and dentists, and so on. But what about the majority of those shops that produce the general run of booklets, folders, catalogues, and the like? These fellows cannot turn their places inside out overnight. It is of those fellows we are thinking now.

The first step is almost a complete about-face for most of the men of the firing line to-day. Instead of thinking of your product as so much paper, composition, presswork and ink, look at it in terms of *results*. Then you will be looking at it from the standpoint of your customers. Long after the price has been forgotten, long after the cheque has been sent you for your ten thousand booklets, or circulars, or what not, the customer will remember whether or not his sales were increased, or whether this specific job of printing accomplished its purpose.

So before looking for new markets as a means of levelling up the valleys in your sales volume, spend a little time on the foundation. If the bedrock consists of an understanding of your customer's needs, on which is laid a corner-stone of results for the customer, there is little worry as to the growth of the structure. Suppose you were called in by a manufacturer who wanted to get out a circular describing a $2.50 Ford accessory? Would you immediately ask the quantity, how much copy, what colour inks, and what kind of stock? Or would you explain to him that the results (orders) would be so low that he would lose money on the proposition? No, this is not a hypothetical case—it actually happened. Here is the case of another manufacturer who asks for a quotation on a circular, to contain pictures of floor lamps selling at very reduced prices. There will be thirty thousand copies going to department and furniture stores all over the country. He wishes to mail it out in an envelope. Will you try to get the order as it stands, or will you lose money by explaining to him that envelopes are an unnecessary expense in this instance? The other day I saw a large pile of circulars in a man's office, all folded and fastened with a wire clip ready to be mailed. Upon my saying that it would be necessary to remove the clips and seal them before the post office would pass them, he exclaimed, "Why didn't that blankety-blank printer tell me that?"

How many printers know the why and wherefore of that term "Return postage guaranteed," seen on so much printed matter going through the mails? Is it a good thing, or not worth trying to understand? A manufacturer of a soda fountain article had his printer get out many thousands of a two-colour pretentious broadside, one to be sent to every confectionery in the country. On the face of it appeared "Return postage guaranteed." That printer lost the opportunity of making a friend for life when he delivered this beautiful piece of printing. Just a little common sense would have told him how confectioners come and go almost like the first of the month. The result was that the manufacturer had to buy round-trip tickets for a few thousand copies.

In selling a job few printers ask: "How are you going to use these circulars, what are you going to do with them?" Last winter a manufacturer had a hurry-up mailing in order to cash in on Christmas business. Part of this mailing (going out in an envelope) consisted of a circular supplied by his printer. When it arrived in the post office the manufacturer was told that the complete mailing was held up because many of the pieces were overweight. The printer had used scraps to complete the run, with the consequence that each piece had to be weighed, and those overweight had to have additional postage.

Not long ago I had an interesting conversation with the sales promotion manager of a Chicago firm rated AAA1. I am passing on to the readers of The Inland Printer some of his remarks, which get more interesting every time I think about them: "So many printers are continually harping on good printing. By that they mean artistic typography, fine presswork, good paper and ink. But, after all, isn't it the customer who finally decides the matter? If you give him the best work it is possible to produce and it doesn't get results, to him that was the poorest kind of work. It remains in his memory as a very distasteful experience. On the other hand, if the literature you send him brings in business, or creates much favourable comment in the trade, or brings inquiries for more copies, then *that* job was a mighty beautiful piece of work." (Yet it may not have been worth reproducing in The Inland Printer.)

This trend of thought does not explain the seeming bankruptcy of some of the highest-class printing houses in the country, nor does it justify all of the mediocre shops of which we hear little, yet does it not bring a glimmer of light on the possibility that much of the "artistic printing" is a failure according to the manufacturer's sales ledger? There certainly is a lot of food for thought in that.

We have left out the printer who devotes all his time to producing office forms. Yet even he will be interested in a certain phase of this discussion, for by bringing himself to look at it from the standpoint of his customer he will be opening up new markets. When recently talking to a man who represents a firm of "graphic arts engineers," I was surprised to learn of the possibilities in this field. Before accepting an order for an office form, his company finds out what the form is used for, how many are used, and with what other forms it is used. This man has never set a stick of type in his life, yet he knows more about this phase of the printing business than many of the old-timers. He showed me where his firm is saving many of their customers 10 per cent., and more, on their printing bill.

But that kind of work is in the minority, and considering the increasingly large numbers of printing machines to be found in offices nowadays, it seems almost probable that the printer of the future will be producing matter entirely of a sales creative value, such as folders, broadsides, mailing cards, illustrated letterheads, booklets, catalogues, etc. A study of the past, present and future marketing indications gives further evidence of this trend. Advertising has been a known quantity only a short time. To it do we owe a great deal of the volume of business in the printing industry to-day. Advertising's youngest child, Direct Mail, promises to be a larger child than expected. If you are in doubt about it, just take a hundred advertising appropriations for 1924, and notice the increase for direct advertising over 1923.

When all is said and done, however, the printer is usually able to see only a part of the picture. Had every printing shop been able to foresee changes in merchandising methods there would be more financial successes in the industry to-day. The growth of direct-mail advertising has opened up new markets for many printing shops. Printers were not the discoverers—Buckley, Dement & Co., the pioneers in the field, began business eighteen years ago—but they realise the potentialities and desire to cash in on a good thing.

The student of business conditions will take advantage of another change now being noticed in marketing annals. This represents still greater opportunities for the wide-awake printer to find new markets for his product. The manufacturer is face to face with the cold reality of that much-used word, "turnover." It has greased the channels of marketing so well that it cannot now be dispensed with. The retailer has finally arrived at the point where he believes in turnover to such an extent that he will not order more than one dozen at a time.

How does that affect the printer? It means that the manufacturer must use more advertising literature. Why? Because his dealers are ordering goods in such small quantities. His salesmen don't bring in a bunch of orders on each trip, as they used to. It costs too much to send a human salesman out after a handful of business—but *printed* salesmen are economical. Of course, it is necessary for a manufacturer's salesmen to keep in personal touch with their territories, which they can do every so often. However, if the dealer will order only enough to last for a couple of weeks, how is the manufacturer going to be sure of getting his order for the rest of the time until the salesman calls again? There is only one answer to that—send a printed salesman!

Here is an opportunity in the form of a new market that has never occurred before. But before the printer can take advantage of it he must have a foundation built on his understanding of the needs of his customer, together with the ability to produce printing that gets results. That's all there is to it.

BUY YOUR

Lithographic Varnishes

Direct from the Manufacturers

91/2, SHOE LANE,
LONDON - E.C.4
HOLBORN 1930.

3 EAST REGISTER
ST. - EDINBURGH
CENTRAL 1126.

DANE & CO.

Established 1853.

Only Pure Calcutta Linseed Oil (well matured) is used in the manufacture of Dane & Co's Lithographic Varnishes.

Typographic printers should bear in mind the expert service rendered by the photo-mechanical and other appliances provided by :—

PICTORIAL MACHINERY LTD.

Specialists in Machinery and Plant for the Graphic Arts.

Experts and Advisers in Technical Matters to the Printing Trade.

7, FARRINGDON ROAD, LONDON, E.C.1.

There is a great saving of time (and consequently money) in "making-ready" "Lithotex" duplicated plates on a typographic machine as against the cost and time in "making-ready" electros. The job is "made-ready" in a quarter of the time, and machines are consequently running on production rather than running up expense in standing idle, with consequent overhead charges going on all the time. "Lithotex" means a much larger output by the same plant. This is every day admitted and demonstrated. Extracts from letter as below are interesting as coming from one of the largest printers in the kingdom where there are numbers of machines printing "Lithotex" duplicated original typographic blocks. Typographic printers who print duplicated impressions should make themselves acquainted with this economical time-saving process and plant.

"The Step-and-Repeat Machine, only working a portion of the week, would more than justify its installation."

"The circular labels for the tops of Vim tins (of which we had to print 120 up) could be done in the Step-and-Repeat Machine at a fraction of the cost of making one original, casting from that original 120 electros and registering these electros on the machine."

"I have no hesitation whatever in recommending the Step-and-Repeat Machine."

Yours faithfully,

(Works Manager of one of the Largest Printing Houses in the World.)

BUY YOUR

Non-Curling Gummed Paper

from SAMUEL JONES & CO., LTD.
BRIDEWELL PLACE :: LONDON.

We specialize in Numerical Roll Ticket and Railway Ticket Printing in all its Branches

Admission Tickets

In Rolls

20% DISCOUNT TO THE TRADE.

It will be to your advantage to send us your enquiries for such work. Full Price List on Application.

Telegrams, "Tickets, Hull."
Telephone, 2480 & 2481.

M. Harland & Son
Specializing Printers. LIMITED.

Land of Green Ginger, —— Hull.

"IF a man can write a better book, or make a better mouse-trap than his neighbour, even though he live in the woods, the world will make a beaten path to his door."

WIRES: 'VIGNETTE B'HAM.' PHONE: CENTRAL, 3181-2-3-4.

V. SIVITER SMITH & Co. Ltd. With which is Incorporated ARTHUR COX ILLUSTRATING Co

Designers & Engravers for those to whom quality appeals

SIVITER HOUSE, LUDGATE HILL, BIRMINGHAM

London: 1, NEWMAN ST., OXFORD ST. W.C.1. Bristol: 4 TEMPLE STREET

DESIGNED AND ENGRAVED IN OUR OWN STUDIOS

Obituary

Mr. H. M. Duncan.—Printers almost everywhere will regret to hear of the death of Mr. H. M. Duncan, managing director of the Lanston Monotype Corporation, Ltd., who passed away suddenly in Philadelphia on October 9. He was born in that city on October 29, 1864, but was of Scottish descent, an ancestor having emigrated to and settled in Pennsylvania in 1745.

Mr. Duncan's first connection with printing was through his father's interest in a firm of photo-process engravers and electrotypers in Philadelphia. He afterwards edited and was part proprietor of an illustrated monthly magazine, which was published in Philadelphia, entitled Paper and Press. In 1896 he relinquished his interest in that journal in order to take up a position with the Lanston Monotype Machine Company of Philadelphia, as general sales agent for the whole of the American continent.

In 1897 he accompanied to London Mr. J. Maury Dove, the then President of the Lanston Monotype Machine Company of Philadelphia, in connection with the demonstration of the Monotype machine, and the outcome of this was that a syndicate was formed in London which secured an option on the patent rights for Great Britain and the overseas dominions with the exception of Canada and Australia. In December of that year, an English company was floated under the name of the Lanston Monotype Corporation, Ltd., which acquired these rights. Mr. Duncan was appointed technical adviser to the directors of the English company, which position he held for eighteen months. In 1899 he was appointed to the Board as managing director, and this position he held up to the time of his death.

As a typographical expert, his knowledge of that subject was probably not surpassed by anyone living, and he was well known in Continental Europe as well as in America. Holding high ideals and possessing a very lovable disposition, he was held in much affection and esteem by his co-directors and by the staff of the Lanston Monotype Corporation.

During the period in which he was managing director, the English company purchased the rights of the Monotype machine for the whole of Continental Europe and also the rights covering Australasia, so that at the present time the English company own and control the rights of the Monotype machine for the whole of the world with the exception of North and South America and Canada, which rights are owned by the American Monotype Company.

Mr. Duncan has been in ill-health for the past twelve months, and in consequence has not been able to take a very active part in the company's business during that time. Some months ago he went to America to consult his old friend and physician, Dr. G. W. Stewart, of Philadelphia, in the hope that by placing himself under his care, he would be restored to good health again, and it is greatly to be regretted that these expectations have not been fulfilled.

Wembley Results

We are glad to hear that the exhibition by Messrs. Waite & Saville, of Otley, at the Wembley Exhibition, of the new inverted die press, has created much interest and had very satisfactory results.

Mr. Edmund W. H. Walker.—It is with profound regret that we announce the death of Mr. Edmund William Hornsey Walker, chairman and senior director of Messrs. Usher-Walker, Ltd., following an operation for appendicitis. The operation was entirely successful, and for two or three days Mr. Edmund made good progress towards recovery, but a relapse occurred, and he passed away peacefully in his sleep on the night of October 2, in his sixty-seventh year. The interment took place on the 7th ult., at Highgate Cemetery.

The deceased gentleman was the eldest of the band of four brothers who laid the foundations of the now well-known house of Walker Bros. His father had many years previously, in conjunction with Mr. Usher, founded the firm of Usher & Co., for the manufacture of a patent non-exhausting roller composition. The glycerine roller had been introduced in 1854, the invention of Mr. Thomas De La Rue, and the article placed on the market by Messrs. Usher & Co., was such a distinct advance on the roller hitherto in use that the business was abundantly successful. After some years Mr. Usher retired, his interest being acquired in 1875 by Mr. Walker, the father of the four sons who, as above stated, have been since associated in business as Usher & Co. and Walker Bros., and more recently as Usher-Walker, Ltd. Mr. E. W. H. Walker became a partner in 1877 with his father.

As a lad Mr. Edmund was apprenticed to engineering, and when, over thirty years ago, a printers' engineering side was added to the already extensive ink and roller-making business of Usher and Co. (under the name of Walker Bros.), his practical knowledge became a most valuable asset. He was a most lovable man, quiet, unassuming, and genuine through and through. Hundreds of newspaper proprietors and printers all over the country looked upon him as a personal friend, and many who visited the Homeland when on leave from overseas paid him an early visit. Each member of the staff feels that he has lost a personal friend, such as one rarely makes, and the Printers' Pension Corporation and other trade charities have lost a generous supporter.

The scene at the interment will not easily be forgotten. Evidences of sorrow and sympathy were on every hand. The capacity of the cemetery chapel was altogether inadequate, and hundreds of mourners, representing the printing and newspaper trades, charitable organisations, the staff and employees of the firm, and others, gathered round the graveside to pay a last tribute of respect. Of Mr. Edmund Walker it might be truly said :—

> The elements
> So mixed in him that Nature might stand up
> And say to all the world : " He was a man."

The business is now conducted by Mr. Frank H. Walker (brother), Messrs. Edmund and Gordon (sons of the deceased), and Messrs. Wilfrid and Frank (sons of Mr. Frank H. Walker).

Printers' Pension Corporation

The Council of the Printers' Pension Corporation have appointed Mr. W. J. Franklin as Collector to the institution, in succession to the late Mr. W. H. Christopher.

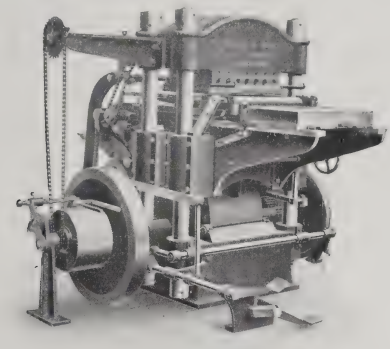
HOW COMMERCE LEARNT TO SPEAK

Drawn for Lever Brothers Limited by Edmund F. Sullivan

PRINTING PLANT

Blocking Presses

BELOW we give an illustration of a British-built blocking press, put on the market by Messrs. Harrild & Sons, Ltd., of Fleet Works, Norwich Street, Fetter Lane, London, E.C.4. The press shown is one of their heavy four-pillar presses, and is built with or without self-inking apparatus. No



effort has been spared to make this press the finest and most massive procurable for its size. Exceptionally strong base and head castings are yoked together by four large section steel pillars, fitted to bosses of ample dimensions, and provided with nuts so arranged to prevent spring under maximum pressure. Bed elevating motion is procured by double toggles of special design, actuated by cam motion, with renewable steel rollers. The bed itself runs on wide tracks, with adjusting plates where necessary, and is propelled by cams and lever-off back shaft. Double gearing (all machine-cut) and shafts are of ample dimensions to withstand great strain. Drive is through continuously-running fly-wheel, fitted with friction clutch, of simple and efficient design. Foot pedal to stop and start. Continuous or intermittent running. The inking apparatus consists of four large diameter inking rollers—two ink on forward and two on backward stroke. Several of these presses are in use in some of the largest houses for heavy cutter-crush work, plain embossing, etc., and we are informed giving excellent results. The firm will be pleased to send any of our readers a full sectional list on application.

Baby Disc Ruling Machine

INSTEAD of the small printer sending his ruling orders out, he can, by installing the Baby Disc Ruling Machine, execute same in his own works. This machine has recently been placed on the market by Messrs. Soldans, Ltd., of 44-45, Eagle Street, Holborn, W.C.1, and it is claimed can execute all kinds of stop-head ruling, and in the same operation, the sheet can be creased, perforated, and cut to size. Such a claim may appear somewhat exaggerated, but it can be proved at Messrs. Soldans' show rooms, where demonstrations are to be seen daily. It is a very easy matter to set the discs in position, the machine being so simple to operate, and the space required very small. The machine is built in three widths, and can be driven by a small 1/6 H.P. motor (a bed-plate attachment is allowed for the same) turning out 2,500 sheets in an hour.

Numbering Machines

STANDARD numbering machines are amongst the last words in design and construction of these very useful time savers and waste eliminators. Mr. E. W. H. Stanleigh, 23, Bartlett's Buildings, Holborn Circus, E.C.4, in his new list, presents a great variety of these machines with reliability, accuracy and efficiency. There is a machine suited to every kind of business, and behind each one there is a guarantee based on fifty years' experience in successful manufacture. We urge all who are interested to secure a copy of this new and comprehensive list.

Book-sewing Machines

AUG. BREHMER'S, of 12, City Road, E.C., send us a selection of leaflets describing their well-known book-sewing machines, and also those for thread and wire stitching. The book-sewing machines are available in four models, and cover a range of services from 28 in. in length to 15¾ in. in depth for heavy account books, and a lighter machine which will deal with anything up to 20 in. by 15¾ in. The original Brehmer thread-stitching machine, for exercise books and other single-section work, continues to be as popular as ever; they also offer a variety of wire stitchers which can be worked either by hand or treadle. The hand wire-stitching machines are particularly useful. The box-stitching machine has now been made to conform with the recent railway regulations, and will produce staples of 18-gauge wire. Two depths of staples can be produced, one 9/16ths in. in depth and the other 3/16 in., both staples having a crown of 3/16 in. The box-clothing machine is so designed that any size box up to 25 in. in depth can be stitched.

How Commerce Learnt to Speak

THE block on the opposite page, which has been appearing in some of the most widely-circulated of our daily papers, is reproduced by the courtesy of Messrs. Lever Brothers, Limited, Port Sunlight. This is one of many fine drawings specially executed for this enterprising firm, and we are sure our readers will appreciate the truth underlying the picture that the printing art did play a great part in achieving the commercial supremacy of the British Empire.

CORRESPONDENCE

Printers' Pensions

The Editor, THE CAXTON MAGAZINE.

Dear Sir.—The ninety-seventh annual festival of the Printers' Pension, Almshouses, and Orphan Asylum Corporation will be held on November 12. This year the Corporation has done me the honour of asking me to act as president of the festival, and in that capacity I am appealing to the benevolent public for financial help for the Corporation's funds. Thanks to the generosity of its friends and the voluntary support of the printing trade, the Corporation has of recent years been able to expend some £32,000 annually in benefits to aged or infirm printers or their widows, in the maintenance of almshouses and in the education and support of the orphan children of printers.

This year, however, there is a special cause for concern. In 1918 the council of the Corporation instituted a fund for granting relief to the orphans of printers killed in the war, and in the past six years a sum of £61,000 has been distributed among more than a thousand of these children, both in London and the provinces. This expenditure has for some time caused grave anxiety to the council, who have recently been compelled to consider the necessity of discontinuing these grants owing to the fact that this particular fund is at the present moment £11,000 in debt. Consequently, I am calling for a special effort; and every penny that can be spared from the money collected will be devoted to clearing off this debt.

I make this appeal with all the more confidence because the Printers' Pension Corporation is an institution managed with the greatest economy, and gives a real impetus to thrift among those for whose benefit it exists.

Cheques and postal orders should be made payable to me, and addressed to me at The Times, Printing House Square, London, E.C.4.

J. J. ASTOR.

Heriot-Watt College

STUDENTS at Heriot-Watt College, Edinburgh, have been given further facilities for training by the addition of a number of machines and other appliances of the most up-to-date type to the school. A lathe and a Miller saw trimmer have been added to the equipment of the stereotyping department. A Harrild proofing press has been installed in the case-room, and in the letterpress machine department the Cross automatic paper feeder and the Waite and Saville automatic Falcon press have been added. In the lithography department the latest type of new Mann litho rotary offset press has been fitted up, and, in addition, a department has been set apart for photo-lithography.

Joint Industrial Council

ANOTHER step toward the completion of the organisation of the Joint Industrial Council for the Printing Trade has been taken in Manchester, where a district committee has been formed. Mr. H. A. Bethell was appointed chairman; Mr. J. Wildman, vice-chairman; Mr. W. George White and Mr. Gordon Smith, joint secretaries; Mr. R. S. Evans, treasurer. The rules were discussed and adopted, and arrangements made to meet quarterly. Mr. A. E. Holmes and Mr. A. E. Goodwin, joint secretaries of the National Joint Industrial Council, attended, and explained the regulations relating to the settlement of disputes, which is the most important function of the Joint Industrial Council, and also pointed out the wideness of the field of usefulness open to such a body.

Word Changes and Meanings

AT an interesting meeting of the East Anglian District of the Provincial Guild of Printers' Readers, held at Beccles, Mr. H. Edwards read a paper on this subject to the great enjoyment of those present. Mr. F. T. Peachey presided, and with his fifty years' experience of the printing trade was able to add much to the interest of the discussion.

Printers' Leakages

MR. G. F. TOMKIN, President of the East and North-East London Association, introduced a very interesting discussion at a meeting at Stratford on profit leakages, dealing with estimating, the execution of work, charging up of work, and long credit. Mr. Langley, the London President, took part in the discussion, and gave striking examples of some booby traps set for printers.

Map Making

THERE was an excellent attendance at a meeting of the West and North-West London Master Printers' Association on October 20, when Mr. Percy Ryde, managing director of Messrs. G. W. Bacon & Co., Ltd., dealt with the geographer's work in providing the printer with copy for map making.

Appointment

THE Lords Commissioners of His Majesty's Treasury have appointed Mr. Emery Walker, F.S.A., well known in printing circles, to be a Trustee of the Wallace Collection, in the room of Sir Martin Conway, M.P., who has recently resigned.

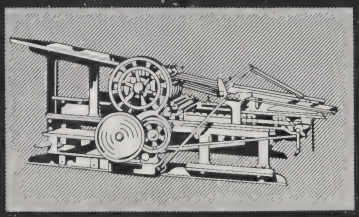
The AMERICAN MIEHLE COMPANY'S PRESSES

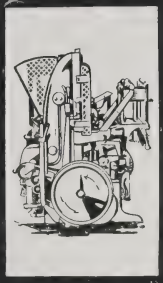
SINGLE-COLOUR TWO-REVOLUTIONS

TWO-COLOUR TWO-REVOLUTIONS

PERFECTING TWO-REVOLUTIONS

THE "VERTICAL" JOB-PRESS





SUPREMACY

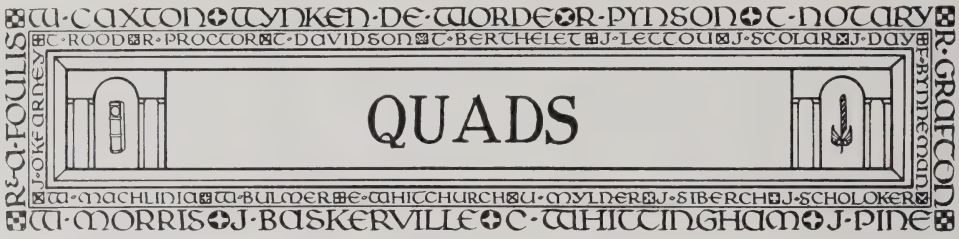
THE supremacy of the American Miehle Company's Presses is practically unquestioned. It is certainly never questioned by any printer who owns one or more of them.

A preference such as this, based upon actual use of the machine, in some cases for more than thirty years, is final.

THE AMERICAN MIEHLE COMPANY'S PRESSES ARE MANUFACTURED BY THE MIEHLE PRINTING PRESS AND MANUFACTURING CO. AT CHICAGO AND ARE SOLD IN GREAT BRITAIN AND IN BRITISH OVERSEAS TERRITORY BY THE

MIEHLE PRINTING PRESS AND MFG. Co LTD.,
BLACKFRIARS HOUSE, NEW BRIDGE ST LONDON E.C.4.

TELEGRAMS: "MIEHLEPRES, LUD. LONDON" TELEPHONES: 4492-3 CITY.



QUADS

HAVE you ever been a "demoralised providence?"

IT's a term I've heard applied to the typical, indulgent grandfather. I incline to apply it to the Cheerybyles I meet whenever I can get to a lecture meeting of my favourite association, the West and North-West London M.P.A.

MR. HUNGER, or Mr. Burt, or Mr. Emlyn Jones—they are such embodied welcomes. And before the lecture they've always a cup of tea looking out and tinkling out from some improvised buffet, with appetising fal-de-rals in accompaniment. Whatever sort of cynic you might own to being, as you entered, you felt warmed and cheered as you lined up for the talks. You felt there was "something very good in you," if it was only their tea and scones. But you went beyond that. You responded to the unspoken, even the unsuggested, challenge. These live-and-let-live men, so obviously successful themselves and so ready to be the cause or assisters of the success of others, why, you to be sure would henceforth be just as wise and hearty as they.

THE great man says Gilbert Chesterton is the man who makes other men feel great. The best of these North-Western men—I always call them that for short—is that they make other men feel North-Western.

THE very head office men can't keep away. The new Old Bailey Federation headquarters were represented by no fewer than four of its officers on Monday, October 18.

MR. PERCY RYDE, the controlling head of the G. W. Bacon map-making firm, talked about "How maps are made." I think it was the best technical talk I ever heard. He had prepared for it by doing, I daresay, twenty to thirty years' hard labour as a geographer, plus a holiday task (as he incidentally disclosed) of preparing a fine series of special drawings.

WE saw the world's first reputed map, of about 620 B.C., wonderfully accurate as to Italy's leg and boot shape, but a bit "off it" in the conjectured ocean which flowed across the South of Libya (North Africa) and round the North of France and Germany; our Islands and Scandinavia having no existence. Thanks Hecates for your industry and your record and your guesses.

LITHO seems to be the map-maker's main method, though letterpress also comes into play. We saw long elliptical chromo-litho'd sections which were deftly scissored out by girls and pasted on a globe. On a Mercator or Commercial flat map projection something has to be represented as coming between these tapered points; hence Greenland and the Antarctic are distorted, and must be. Our ordinary flat maps of the world simply cannot be accurate at top and bottom.

THE photograph of an original Livingstone map was deeply interesting. Livingstone's cousin—second, third or fourth, I suppose—Mr. Whyte, secretary of the London M.P.A., was at my side, and, of course, was deeply interested.

"FACE value" took on a new significance in this talk. Mr. Ryde realised how much distortion the different methods of projection in map making—globular, stereographic or what not—might create without our particularly worrying about it, or even being conscious of it. But you can't distort a face without the fact instantly "hitting you in the eye." He showed three faces with their face values affected according to the method of projection. In one case a Lord Byron face had become like that of George III. in old age, with a tremendous lot of inches from the back of the head to the tip of the nose. Another projection showed a very high cranium and a monstrously outspreading bull-neck.

THAT was like a printer, said Mr. Ryde. Cranial development enough for the most difficult problem. Bull neck enough to charge anything.

MR. RYDE paused at times in his easy, colloquial, informative talk, to ask, did we understand so-and-so? And, honest injun, we actually did, every man jack of us, except perhaps when he was talking for a minute or two of conic sections or triangulation or of different shapings to the eye at different viewpoints and any deductions therefrom. At those times we could only fall back on the injunction, "Agree with thine adversary quickly whiles thou art in the way with him."

I wish I had more space for this Ryde talk; but I must pass on.

MR. GEO. YOUNG was in the room. He is "the man from Montreal," or some city of Canada. I mean that this accomplished Lambeth master printer crossed the Atlantic this summer to attend the meeting of the British Association in Canada. The North-Wester might do worse than rope him in for a talk to follow this on "How maps are made." He could speak on "How maps are used"—by voyagers.

BY the way, when the great printer Franklin crossed the Atlantic (*not* in five days) he made all sorts of observations contributory to our understanding the laws of storms. What a courageous thing it was, too, in Franklin to draw lightning into his hands during a thunderstorm by means of a steel tip at the top of a kite and a bunch of keys at the tail.

IT IS THE CUT THAT GIVES DISTINCTION TO A MAN'S SUIT

and renders it free from that "slip-on" appearance of "ready-made," and it is the "cut" that makes showcards, labels, etc., cut with ERSKINE CUTTERS, distinguishable from the ordinary run.

HAVE DISTINCTION IN YOUR WORK by using

Erskine

CUTTERS

Made by—

K. JOHNSON & SONS,
Erskine Works,
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SEND FOR SAMPLES AND PRICES.

Do we remember that to this printer we owe the realisation of the positive and negative nature of electricity? And, of course, the world owes him much more. As Turgot, the great Frenchman, wrote of him in a Latin tribute: Eripuit cœlo fulmen Septrumque tyrannis. He snatched the lighting from heaven and his sceptre from the tyrant.

Which reminds me—General Election. And after. When the hurly-burly's done, then will come a new opportunity for our craft as a craft. For any craft, for that matter. But surely we're jealous for the repute of printers as printers. They should lead.

Wanted, closer study of industrial, of economic questions. Closer study and harder thinking. It's no good complaining that Adam Smith and Stuart Mill and Ricardo and Jevons and Marshall were not engaged in any productive business, and therefore couldn't see economic matters aright, and then keeping our own eyes and nose so close to our business that we can't see anything but just our little affairs. "The printer Cave, at St. John's Gate," said Samuel Johnson, "never looked out of his window save with some reference to his own business." Ten thousand Caves would never evolve an economic or any other notion, or even make an economic observation worth a man's while to listen to.

Let me indicate just for illustration two matters which most certainly are not party politics, and therefore are not from any such consideration barred here and now. Two things which the intelligent master printer could revolve and, speaking on which in meeting or in conversation, he might help to clear the thinking of Communists. I refer to the famous dictum by Marx on which most of his teaching hangs, viz., his dictum that all commodities exchange according to the necessary human labour embodied in their production; that no profit is added after the production stage; that profit is simply such part of the labour as has not been paid for. You needn't be a Tory or a Liberal nor labelled at all, you need only be a business man, to notice as to whether things do really exchange as Marx says they do. They surely don't.

Take another point. The call for nationalising the Bank of England. You needn't be a Tory or a Liberal, you need only be a business man to study the question as to what would happen in this country if there were no bank of issue independent of the Government; and if a government constrained by Communist pressure ordered the printing of a practically unlimited currency. Values would be wiped out wholesale. Debts would correspondingly be wiped out. I take it that those who lent money to their Government in Germany during the war have practically seen that loan credit disappear; not because it was confiscated, or repudiated, but simply because a new currency came into being in which their old claim for what they had lent practically ceased to signify anything at all. Without an independent Bank of England we should be liable to that sort of thing here.

A Communist reply would probably be that the calamity of such a transformation would be more apparent than real; for what would it really matter to any man in what terms his claim on Society was expressed if in any case he as a member of a Communist State was sure for all his life of all he could need or reasonably desire; that even a Lord Rothschild couldn't wear two pairs of boots at once, however many he could afford. And so on.

But there again comes in a question which a man needn't be a Tory or a Liberal, but only just a plain business man, to realise for himself and to put arrestingly to anyone else: Would Communism mean plentiful basket and store, or a greatly diminished world supply?

When donkeys' years ago I ran a local paper in the provinces, I used to pay 'stab, ordinarily. But at times I wanted or hoped for a miracle or something like it in the way of quick composition. What did I do? Offered "piece." It was generally caught at, and it invariably meant more stamps lifted and more money paid than 'stab would have produced. I never thought of my few workers as dishonest for not practising what they called "the gentle art of slogging in" quite so strenuously on 'stab as on piece. It was, I thought, human nature. It was what I should do myself, probably. I agreed with Judge Haliberton, alias Sam Slick, that there's a lot o' human natur' in mankind.

As I grow older I do believe I become not less, but more keen on social justice. I also become not less, but more, alive to the enormous value of direct and conscious incentive to work.

I'm off in a day or two to Manchester to stay a day with that fine printer, my good friend and yours if you knew it, that most exceptional friend of the craft, and particularly of the young craftsman, John Taylor. He is President of the Guild of Printers in Cottonopolis. The members recently made a handsome presentation to him and to Mrs. Taylor to let him know unmistakably how they value his lead and his art craftsman comradeship. Probably a number of them had been his pupils in the printing classes in the School of Technology.

"I don't think any man could be happier in his business than I am," he once said to me.

And that was not because of what profit he took out of his business, though that I knew was sound and was satisfactory to him; it was because of the pleasure he took in his business. He actually is what some perhaps who claim the title are not; he is an art printer. In his pleasant new home there is a fine original painting which he commissioned a Manchester man to execute, depicting one of the great days of Caxton's life.

When I go to him on November 1 it is to give a talk to the Guild on William Morris. How the time passes. Twenty-eight years ago, a month or two after Morris's death, I gave a talk on Morris as a printer in the theatre of the Manchester School of Technology. Robert Faulkner, the well-known Manchester lithographer, was in the chair. Good craftsman, and staunch local patriot, he has gone: has vanished from that "Vanishing Deansgate" of which he wrote. A stimulating memory of him abides.

The Morris, the Taylor, and the Faulkner thoughts, and the in-pressing consciousness of this most bitter election time, urge me to at least this hinting—that the one thing in which we cannot possibly be wrong, is the planned, determined, patient mastery of our business with a view to

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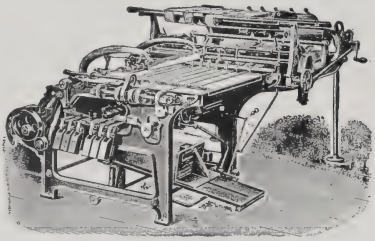

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making ourselves thereby more efficient members of the community. "Efficiency" of itself is no thrilling cry. "Efficiency" for the power of a larger patriotism is a compelling and persisting impulse.

I've just turned to our wireless. The Farmers' Union are having a meeting. "Tell us," the spokesman has just said, "of any other body that has foregone one million pounds which it had a right to call for from the Government, under agreement, to be distributed among its members—has foregone a million pounds that that million pounds may be devoted to research to make our work more efficient? Research particularly as to animal disease and vegetable disease."

We've called farmers backward and unreceptive. Are we printers going to be shamed by them?

I attended lately the annual meeting of the Auctioneers' and Estate Agents' Institute. The whole session was devoted to ways and means of promoting co-operation and goodwill as essential factors towards solving the housing problem. The addresses were crowded with fact and instance; goodwill was recognised as the prime need. To that Mr. Geo. Head, a statesmanlike and very able and trusted leader in the Institute, directed his opening paper.

And Mr. Seagram Richardson, Chairman of the Central London branch, hammered in the urging that that day's hard and clear thinking should be followed up by earnest action. "I think it will really be a help to us all in the end," Mr. Richardson said, "if we in the first instance make up our mind that we are going to enter into this matter (of housing supply) with a firm determination to say nothing unkind about anyone, to try to think the best of everyone, and to try to find out what can be done."

Are we going to be inferior to this Institute in our zeal?

The Institute has recently set up in London a College of Estate Management. A B.Sc. degree in this special subject has been introduced by the University authorities. There only do you receive class instruction for the B.Sc. degree in Estate Management, corresponding to the B.S. in engineering. The College received £43,000 from live stock auctioneers levying themselves in war time 2d. per beast sold and ½d. per sheep sold. Why did they do this? To improve the efficiency of those coming on to practise this vocation; to improve and enable them to be equal to the ever-increasing difficulties created by these unprecedented times or by continually modified legislation or judgments.

Everywhere we see the man in earnest—if we look for him.

This very bitterness—this blunt accusation of lying and treachery—this talk of being out for nothing less than to destroy this party or that—all this is something not for round condemnation simply, but for comprehending; and for converting to a vantage ground for still more and more enlightened and public-spirited service. People will turn somewhere. Hungry sheep who look up and feel they are not fed will look again—some otherwhere. The business men of the country have such opportunity as never before to manifest their serviceableness with blazing clearness. Business is not petty huckstering. In its objective, business is the supply of the world's needs. In its method, business is system, science and statesmanship. In its highest reach it is the finest co-operation.

We shall best enrich the world and the homes of the world's workers through more and more efficiency, inspired by more and more public spirit and love of freedom. The Communist way has been conceived honestly, but blindly and with next to no care for liberty. It would secure possibly a very fairly just administration of bare prison rations.

But the world need not go to gaol. And could have better faring.

A prominent member of the printers' engineering section of the trade has passed away in the person of Mr. Edmund William Hornsey Walker, the chairman and senior director of the London firm of Messrs. Usher-Walker, Ltd. Mr. Walker was highly respected in the trade. At the funeral, hundreds of mourners, representing the printing and newspaper trades, charitable organisations, and others, gathered round the graveside to pay their last tribute of respect. My own relations with him and his associates have always been of the happiest. I would tender my personal tribute to his memory and express confident well-wishing for the younger bearers of his family name who now with manifest ability and fine spirit are taking up the new responsibilities.

It has been decided to hold the British Industries Fair again next year, at the White City, London, and also at Birmingham. The time fixed is from February 16 to 27, the Birmingham section to run at the same time. The time fixed for the Fair will bring it just before the period of the Leipzig Fair, so that American visitors may arrange their time to take in both shows. It is understood that a special attempt will be made to make the printing and stationery section of greater interest, and thereby encourage the attendance of buyers interested in the products of the allied trades.

Collotype printing, which has been rather in the background lately, is now coming in for more attention by printers, and the master printers of Central London have been taking a considerable interest in its revival. They have had a special Stationers' Hall lecture from Mr. W. T. Wilkinson, a pioneer of illustrative process work, and had an opportunity of examining a number of very fine specimens. The modification of the collotype process called "Sperati," of which I wrote many months ago, was also demonstrated. It was claimed for this that it could be worked with unskilled labour and printed on any kind of printing press. In the "Sperati" process, films instead of glass plates are used, and it is claimed that by its aid you can print collotype posters 60 by 40, while the speed attained may be about 800 per hour, as compared with 500 or 600 per day from collotype. The "Sperati" process is being worked in England by the Argentographica Company. Illustrations and type may be printed from at the same time.

In connection with new printing processes, I note that a German firm has patented in Great Britain a method that deals with the preparation of celluloid printing surfaces by the bichromate printing

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process in which the surface of the celluloid is first softened or rendered spongy by a solvent containing glacial acetic acid or its equivalent, and then coated with an aqueous gelatine solution which also contains glacial acetic acid or its equivalent and glycerine. The plate is then sensitised with bichromate, and after exposure is treated first with a solvent for the non-exposed gelatine and then with a solvent for celluloid.

During the present month (October) the great publishing house of Longmans, Green & Co. completes its two-hundredth year of existence, mainly under the control of one family. In The Edinburgh Review there is an interesting article tracing the development of the firm under eight Sovereigns, and dealing with the world-wide reputation of the house that has published the works of famous men since Dr. Johnson to the Earl of Balfour. The House of Longman had its origin in the enterprise of Thomas Longman, one of the junior members of a family that had been established in Bristol as soapmakers. Thomas Longman the second, who succeeded his uncle, took some part in promoting the establishment of The Times. Coleridge, Wordsworth, Southey, Sir Walter Scott, Thomas Moore, Byron, Macaulay, Froude, John Stuart Mill, Lecky, and Disraeli are a few among the famous authors whose works the firm has published. It is interesting to know that a sixth generation of the family of the founder now plays an important part in managing the business.

Have you bought Mr. W. H. Slater's "What a Compositor Should Know"? I want to make a little string of notes here anent, and hope for the opportunity very soon. Write for the little book to the Borough Publishing Co., 132, Church Road, Canonbury, N.1. Mr. Slater has been known for many years as teacher of printing classes at the Borough Road Polytechnic, in South London. In Printopolis, you might say, considering what a number of great printing works and printing union offices are now clustered near together just south of the Thames, with of course, the London Printing School in their midst. Mr. Slater, may I add, is a man I am proud to include among my longest and most honoured friends and technical counsellors. He is a fine authority on "What a compositor should know." Get his small book.

Just when we are ruefully surveying the bitterest election in two generations, there falls upon us the healing benediction of the memory of William Blades. On December 5 his centenary will be marked by an exhibition of his printed works and, I suppose, of notable books from his collection illustrative of the progress of printing. The William Blades Library at St. Bride Institute, with its Caxtons and its various "Incurables," is not nearly well enough known.

William Blades's career, his faithful service of his art and craft, his high standard of life and labour, his prescient and understanding social sense, his relations to his fellows, his embodied albeit unconscious challenge to us all—these are things to be realised afresh and freshly prized. The biographer of Caxton might well be brought to our intimate remembrance or consciousness by a small biography of his own life. Anyhow, remember December 5—the exhibition to mark the centenary of William Blades, the pride of the Metropolitan, nay of the British, craft of printing in our day.

Frank Colebrook.

Interesting to Colour Printers

In an address recently Mr. E. E. Sheridan, of the American Colourtype Company, Chicago, pointed out the different results obtained with colours over black and white in advertising, and said that a test had been made with the same size advertisement in the same monthly publication, using the same copy and same layout with the following results: September black and white; space cost $4,000; number of inquiries received, 887. October, back cover, three colours; space cost $8,000; number of inquiries received, 2,274. January, back cover, three colours; space cost $8,000; number of inquiries received, 2,762.

Thus with an increase in advertising cost of 100 per cent., the inquiries were increased 156 per cent. in October and 211 per cent. in January over the September advertisement.

Another test was made in a weekly magazine, using same copy in one and two colours, with the following results: September, black and white, space cost $1,287; number of inquiries received, 397. January, two colours, space cost $2,000; number of inquiries received, 1,110.

In this test the increase in inquiries was 179 per cent. at an increase in advertising cost of 56 per cent.

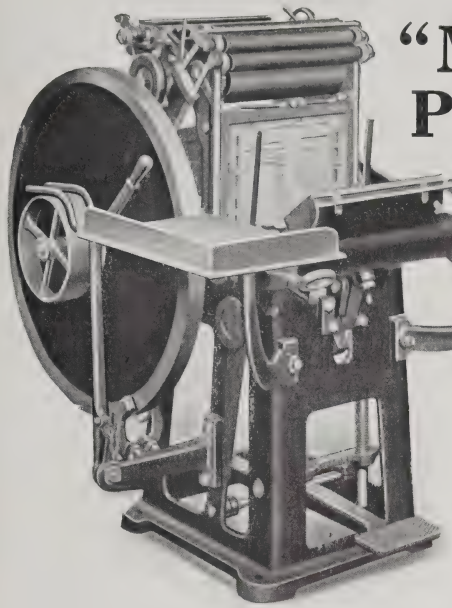
Miscellaneous Advertisements

Hand Numbering Machines, Counters, Perforating Discs and Printers' Sundries. Best and Cheapest. Ask for list. Debecey Wholesale and Manufacturing Co., Ltd., Oldbury, Worcs.

Rotary Jobs wanted by Midlands firm about to instal machine.—Particulars to Box 32, c/o The Caxton Magazine, Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

Enterprise

Messrs. John Greig & Sons, printers' engineers, Edinburgh, established over 114 years ago, are using their unique experience by producing, with all modern enterprise, new machinery. Good as were their older models of machines, their present makes just illustrate what is done by wise people who invest their experience to good purpose. The "New Conqueror" guillotine and the latest rotary perforating machine are good illustrations of their work.



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Cylindrical Inking and Perfect Distribution. Flexible Steel Ink Knife. All Gears engine cut from solid. Automatic Side Register. Mechanical Feed Lays with Micrometer Adjustment.
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Five Sizes, 10 × 14¾ins. to 16 × 21ins.

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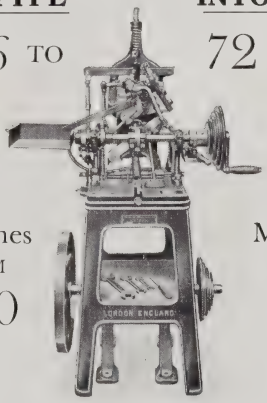

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Phone: EALING 1864. **LONDON, W.5.**

Prices of Second Hand Machinery

THE large and up-to-date plant of Messrs. Robertsons, of St. Annes-on-Sea, was sold on October 1 by Messrs. Walter Phelps & Son. There was a representative company of buyers from all parts of the country. The machinery, both letterpress, lithographic and process was so high-class that the following prices obtained will be found interesting.

COMPOSING ROOM.

Travelling iron imposing surface, 33 in. by 28 in., £11; cabinet frame, by Stephenson, Blake & Co., £8; wood furniture rack, by Stephenson, Blake & Co., £16 10s.; composing frames, 55s. each; two 86 in. by 44 in. imposing surfaces, £40 and £42; quad-crown "Lightning" proof press, £80; varnished 8 ft. random, by Stephenson, Blake & Co., £15; lead and metal furniture cabinet, by S. & B., £22; royal Columbian press, by Clymer, £13; several letter board cabinets, by S. & B., £7 each; 13 cwt. leads, 7d. per lb.; 18 cwt. quotations, 7d. to 9d. per lb.; 17 cwt. metal furniture, 6d. per lb. Chases: Double royal, 32s. 6d. pair; double demy, 35s. pair; quad foolscap, 35s. pair; double crown, 31s. pair; double foolscap, 25s. pair; royal, 22s. pair; demy, 22s. pair; crown, 21s. pair; display types, average 3s. 9d. per lb.; wood letter, average 10s. 6d. dozen; two Model 9 Linotypes, £650 each; Model 1 Simplex Linotype, £180; three Model 1 Duplex Linotypes, £265, £270, and £280 respectively; extra founts of Linotype matrices, £7 per fount; 15 tons Linotype metal, £29 ton; 3 tons Monotype metal, £42 10s. ton; 2½ tons stereo metal, £31 ton; foolscap folio "Express" platen, £33; Model 2 "Monopol" platen, £150; crown folio "Express" platen, £60; demy folio "Golding" jobbing platen machine, £62 10s.; crown folio "Reddish Jobber," £71; demy folio Wharfedale, £105; double demy "Lee" press, £210; demy Wharfedale, by Bremner, £140; demy Wharfedale, by Dawson, £190; two "Kelly" presses, £600 and £620; quad crown Furnival two-revolution press, £500; quad crown Furnival drum-cylinder press, £260; No. 4 Miehle machine with Slogger feeder, £825; quad crown press, by Albert Co., £200; quad demy Wharfedale, by Bremner, £140; quad demy "Summit" Wharfedale, £275; sheet-fed art press, by Hoe, £700.

MACHINE ROOM.

Quad demy Huber press, £475; folio casting boxes, £11 and £12; surface planing machine, by Hewitt, £27 10s.; combination circular saw, routing, etc., machine, by Hewitt, £80; 3 dozen Parker's mounting boards, average 35s. each; 2 extra quad crown rotary offset machines, by Mann, £1,400 and £1,500; "Camco" feeder, £100; quad crown flat-bed litho machine, £110; quad demy power litho transfer press, by Mann, £52 10s.; ink-mixing machine, by Mann, £27; demy "Reverso" litho press, by Waite & Saville, £100.

BINDING ROOM.

Knife-grinding machine, £52 10s.; 42 in. self-clamp guillotine, by Bremner, £170; ditto, £175; 48 in. Furnival self-clamp guillotine, £160; Mentges newspaper folding machine, £80; 30 in. perforating machine, by Harrild, £35; punching machine, by Hamilton, £35; No. 7 Brehmer reel wire stitcher, £10; self-feeding punching and eyeletting machine, by British United, £25; perforating and slitting machine, by Shaw, £75; No. 4 Brehmer wire stitcher, £27; No. 4a Brehmer wire stitcher, £38; Thompson's "Rapid" punching and eyeletting machine, £32 10s.; autoknockup machine, £60; No. 3 Smyth book-sewing machine, £85; "Monopol" book-sewing machine, £42; varnishing and gumming machine, with drying apparatus, by Bush, £225.

PHOTOGRAPHIC DEPARTMENT.

24 in. by 24 in. Penrose camera, £170; 15 in. by 15 in. Penrose camera, £87 10s.; 4 in. by 4 in. process prism, £11; 50 in. by 35 in. vacuum printing-down frame, £155; Royle radial arm routing machine, £120; lever proofing press, by Penrose, £70; rotary edge trimmer, by Penrose, £30; rotary Penrose surface planer, £46.

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CENTRAL SCHOOL OF ARTS AND CRAFTS.

REQUIRED a FULL-TIME TEACHER of TYPOGRAPHY (Compositor's work). The person to be appointed must be a skilled Compositor and have knowledge of fine standards of printing. A suitable candidate for this post may be made the Full-time Head of the Printing School, in which case acquaintance with other printing trade processes, and organisation will be required. Commencing salary according to qualifications and experience, rising by annual increments of £15, to not less than £400, and not more than £550. Salaries are at present subject to 5% abatement. Application forms and further particulars may be obtained from the Secretary of the School, Margaret Street, and must be returned to the undersigned not later than 22nd November. Canvassing disqualifies.

P. D. INNES,
Chief Education Officer.

Education Office,
Margaret Street, Birmingham.

Golfing

THE Jefferson Cup, which Mr. Fred Jefferson, with his usual generosity, has just presented to the Birmingham and District Paper, Printing, Stationery and Allied Trades Golf Club, provides a permanent trophy for the autumn meeting corresponding with the Founders' Bowl which is played for at the spring meeting. This trophy is very handsome, and the holding of it will arouse very keen competition. Following is a result of the Medal Competition at the second autumn meeting held on October 9:—

Best net score—the Jefferson Cup and Replica, J. H. Cond, 86—11—75.

Best gross score—Club Prize, value 2 guineas, E. Jefferson, 82.

Best net score—Handicap 1—9, prize value one guinea: W. S. Hutchison, 86—9—77; S. Hart, 85—8—77. Tie to be played off. Handicap 10—18, prize value one guinea: R. Amos, 88—11—77. Handicap 19—24, prize value one guinea: C. G. Thompson, 102—20—82.

Mystery Prize, value half a guinea.—J. McNicol.

TRADE NEWS

Winstone Inks

Messrs. Benjamin Winstone & Sons, Ltd., 100 and 101, Shoe Lane, E.C.4, are adopting a progressive and modern policy in their advertising schemes. Already some of the foremost poster artists and designers whose work is a bye-word in the advertising world have been employed by them, foremost amongst them being E. McKnight Kauffer, whose stimulating designs attract so much attention whether displayed on Tube stations or on hoardings. Messrs. Winstone have now issued a four-page folder which is really an excellent advertisement for their inks and in the careful arrangement of colour in advertising.

The cover is reproduced in four printings by the three-colour process and a black; the three colours being printed to give a brilliant effect in flat tints. The lettering accompanying it, however, does not equal the excellence of the drawing.

In the writing of the second and third pages, the ink maker speaks of colour in the abstract and its emotional value. The printer has much to learn of the correct use of colour, and those who have been so fortunate as to receive this folder will find it distinctly useful. The firm offer an advisory service to help all printers in their colour problems, and our readers are invited to apply for particulars.

The typography of this folder is pleasant, but the initial is out of harmony with the type, and if a rougher surface board had been used for the inside it would have showed the type to better advantage.

Christmas Printed Gummed Tape

It is now thoroughly well recognised by all up-to-date manufacturers that one of the chief factors in selling goods is the adoption of a pretty and artistic manner of packing. It has been truly said that "goods well packed are half sold." The greatest compliment that can be paid to any form of merchandise is to present it to the consumer in an attractive packing.

The late George Cadbury is credited with being the originator of putting chocolates up in beautiful boxes; indeed, many of the early boxes were copies of Mr. Cadbury's own work in water-colours. Who shall deny the immense influence that beautiful boxes have had in increasing the sales of chocolates?

The firm of Samuel Jones have produced some very attractive designs in gummed tape for Christmas use. It does not need much imagination to see how it is used. To quote a slogan adopted by this firm: "It makes one present seem like two." All wise manufacturers will therefore lay in a stock of this tape and use it on all parcels sent out during the Christmas season.

The Prince of Wales as Printer

It is gratifying to our craft to find the Prince of Wales taking such a great interest in our work during his visit to America. In addition to being enrolled as a member of the Pressmen's Union, he has visited several offices, and we give here a picture showing His Royal Highness shaking hands with Mr. H. R. Swartz, President of the Intertype

H.R.H. THE PRINCE OF WALES AT THE ADVERTISING CLUB, NEW YORK CITY—SHAKING HANDS WITH MR. H. R. SWARTZ, PRESIDENT OF THE INTERTYPE CORPORATION.

Corporation, during his visit to the Advertising Club in New York City. The Prince of Wales also visited The New York Times printing office, and in the composing room inspected the forty-six intertypes in that plant, taking away his name set upon a slug of one of these machines.

Changes in a Big Chapel

Hulton's editorial chapel, believed to be the biggest editorial chapel in the country, has just lost about a score of its members by the departure from Shoe Lane for Graphic Buildings, Tallis Street, of the staffs of the Manchester papers now forming part of Allied Newspapers, Ltd. On the night of the change members of the chapel turned up in strong force at the Florence Restaurant, Rupert Street, Soho, at a farewell dinner to departing colleagues, and a most pleasant evening was spent, under the chairmanship of Mr. N. Leaver (father of the chapel).

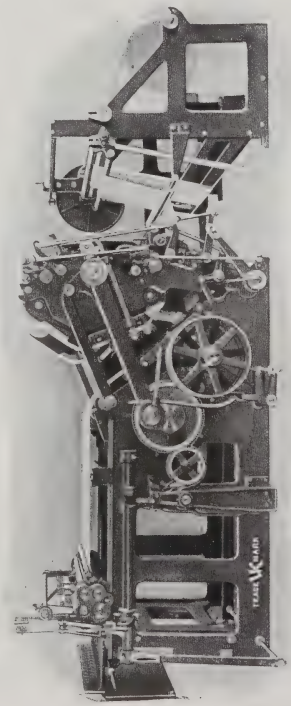
TRADE VK MARK

VICTORY KIDDER,

SELF-FEED BED & PLATEN PRINTING PRESS
Prints in One Colour, Prints in Two Colours,
Prints from the Roll.

This machine will print in one or two colours to accurate register, and can be set to feed and cut sheets to various lengths. Additional mechanisms can be supplied, namely, perforating lengthwise or crosswise, slitting, scoring, punching and re-winding. All operations being automatic. The machine for economical production of specialized work

VICTORY KIDDER Printing Machine Co., Ltd.
VICTORY WORKS, BIRKENHEAD,
LONDON OFFICE - 66, HOUNDSDITCH.



NO CURVED PLATES REQUIRED. PRINTS FROM TYPE.

A Truscott Wedding

A RECEPTION was given at Cannon Street Hotel on Monday, October 13, by the directors of Jas. Truscott & Son, Ltd., to the whole of their London staff in celebration of the marriage of Mr. Eric H. S. Truscott with Miss Mary Irving, daughter of Canon Irving, of Hawkshead. The guests were received by the directors, Sir G. Wyatt Truscott and Mr. Henry Truscott, and Mr. and Mrs. Eric Truscott, while the band of the 3rd Battalion the London Regiment (Royal Fusiliers) T.A. Military Band played, under the direction of Mr. A. E. Woolcott, after which a concert was given.

During the interval refreshments were served to the 500 guests. The Chairman, Sir George Truscott, proposed the health of the King, and afterwards extended a hearty welcome to all the guests on behalf of the directors generally.

Mr. Albert Bennett then proposed the health of Mr. and Mrs. Eric Truscott, the happy couple. This was most enthusiastically received, and replied to by Mr. Eric Truscott. In the course of his reply Mr. Eric stated that there was no doubt that his grandfather and father had attained to the high position in the city that they had largely through the loyal co-operation of their staff. He thanked them all on behalf of his wife and himself for the splendid ovation they had given them that evening, and also for the beautiful wedding presents the various department and office staffs had given them, which would always be very treasured heirlooms in the family.

A Well Known Salesman

MR. H. T. JOHNSON has resigned his managing directorship of the Canadian-American Machinery Company. He has been intimately associated with the development of mechanical type composition for many years. He served his time with the late Robert Hattersley, the maker of a successful type composing and distributing machine. He was later a mechanic on the Fraser type-composing machine, then being built by Mr. Alexander Fraser, of the well-known Edinburgh printing house of Messrs. Neil & Co. After this he was engaged by Mr. Hugh Hamilton and later sent to the Continent as expert and salesman of the Thorne machine, rising to be Continental representative and engineer to the Type Setting Syndicate, which controlled the Thorne sales in Europe up to the time of its absorption by the Linotype Co., when he joined the forces of the latter firm. He remained with Linotype and Machinery, Ltd., as their representative in the Midlands until, on the advent of the Canadian-American Linotype machine, he was (on the recommendation of Mr. Robert S. Nelson, of the American Typefounders' Co.) engaged by Mr. John J. Palmer to introduce that machine to the European market. After its acquisition by Linotype and Machinery, Ltd., Mr. Johnson became managing director of the Canadian-American Machinery Co.

SAMUEL JONES & CO., LTD., Bridewell Place, E.C.4, send us examples of their well-known specialities, together with their wide range of non-curling gum papers, which include bright enamel tinted surfaces and others in various colours. One of their specialities is a tympan paper which, amongst other advantages, is moisture-proof, will not offset, and requires no oiling. For the packing room a number of gummed tapes are offered, which give parcels a far neater appearance and are an economy of both time and string. Their Sheba gold paper, which is embossed in seventeen patterns, is an attractive novelty.

THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

Printers' Pension Banquet

"Charity Never Faileth"

SPEECHES BY H.R.H. PRINCE HENRY, K.G.,
THE CHANCELLOR OF THE EXCHEQUER AND SIR JAMES M. BARRIE, B.I.O.M.

LET printers throughout the land rejoice. Once more our pride in the printing craft is fostered. The 97th anniversary festival of our great charity was a triumphant success. The Connaught Room on Wednesday, November 12, was once more a scene to treasure in the memory. It was a happy culmination of great faith and high endeavour. Here were gathered from all parts of the country the typical leaders of our craft—our master printers and their sons, our great newspaper proprietors and editors, our trade union leaders and officials, together with a crowd of men from nearly every walk in life, government and diplomacy, law and medicine, commerce, literature and art, to acknowledge a common debt to the printer. This indebtedness was beautifully expressed by the President, Major Astor, M.P., in words all printers will delight to read and cherish

Let us say at once that the amount of donations to the Printers' Pension Corporation, announced during the dinner, was

£32,727,

the largest amount ever raised at a festival, with the exception of the total declared on that memorable occasion when the banquet was presided over by the Prince of Wales.

This wonderful success is due to the intense interest taken in the work of the Fund by this year's President, Major Astor. His own list of contributions amounted to £8,061 2s. 8d.

Another great asset to the Corporation is the devoted work of members of the Council, the stewards and collectors, who give generously of their time to this purpose.

And certainly much of this prosperity is due to Mr. Joseph Mortimer himself, the wonderful secretary to the Corporation.

There were two innovations this year: microphones and amplifiers were provided, which certainly made it possible for some of the speeches to be heard which otherwise would have been inaudible to very many; and the toast of "The King" was given halfway through the dinner, thus enabling smokers to enjoy a cigarette with their sorbet without offending the susceptibilities of those who would forbid all smoking until after the loyal toast had been honoured.

Supporting the President at the high table were: His Royal Highness Prince Henry, K.G., Right Hon. Winston Churchill, C.H., M.P. (Chancellor of the Exchequer), Sir James M. Barrie, Bt. O.M., Sir William E. Berry, Bt. (vice-president), Sir Edward M. Iliffe, C.B.E., M.P., Sir Ernest Benn, Bt., Alderman Sir G. Rowland Blades, Bt. (vice-president), Alderman Sir William Waterlow, K.B.E. (vice-president), Sir Edward Stern, Bt., B.A., D.L., Mr. Peter Davies, Sir Ernest Hodder-Williams, C.V.O., Capt. Lord William Scott (Equerry to H.R.H. Prince Henry), Mr. Harry Lloyd, Mr. Cecil B. Harmsworth (vice-president), Colonel Sir Charles C. Wakefield, Bt., D.L., C.B.E., Right Hon. Sir Joseph Cook, G.C.M.G., Mr. G. V. Morgan, Mr. John Walter (vice-president), Sir Roderick Jones, Mr. E. H. Raynham, Mr. R. Hulme, Sir Charles F. Higham, M.P., Captain Sir Frank Newnes, Bt., Mr. Walter Spalding, General Bemrose, Mr. George Cowan, Sir Neville Pearson, Bt., Sir Emsley Carr, F.J.I., Mr. R. A. Austen-Leigh, Sir George Lewis, Bt., Mr. A. H. Walker, Sir Frederick Becker, Sir Stephen Demetriadi, K.B.E., Sir Edwin Lutyens, R.A., Mr. J. L. Garvin (editor of The Observer), Mr. Edgar L. Waterlow, Mr. H. C. Oglethorpe, Mr. Alfred F. Blades (trustee, Council, and vice-president), Mr. W. B. Wykes (President, Federation of Master Printers of Great Britain), Mr. W. A. Clowes (trustee and treasurer), Mr. G. Holt Thomas, Mr. H. A. Bethell (Manchester), Mr. J. H. Williams, Mr. J. J. Keliher, Mr. Albert H. Caslon, Mr. Harold A. Caslon, Mr. W. L. Harrild, Mr. F. W. Cheyney (steward), Mr. Ralph S. Caslon, Mr. Chris. A. Caslon, Sir Harry Brittain, K.B.E., M.P., Mr. Alfred Langley (President of the London Master Printers' Association), Mr. James T. Catesby, Mr. Ernest C. Langley, Lt.-Col. N. C. Scorgie, Mr. Sydney Spalding, Mr. McCann, Mr. G. Rooke Collingridge, Mr. Thomas Darrington, C.C., Mr. E. C. Austen-Leigh, Major Maurice Clowes, M.C., Mr. J. C. Akerman, Major F. H. Bowater (steward), Mr. J. M. Blanch, Mr. P. A. Goudie (steward), Mr. E. North, Mr. J. W. E. Blanch, Mr. W. Lints Smith, Mr. Gordon Robbins, Captain R. J. H. Shaw, C.B.E., Colonel Wyndham R. Portal, D.S.O., Mr. J. D. Jeremiah, Colonel W. Wild, Mr. A. Dykes Spicer, Mr. Edgar Fifoot, Mr. B. F. Crosfield, Mr. J. H. Fry, Mr. Edgar E. Harrison, Mr. Victor B. Harrison, Colonel W. D. Coles, Mr. Bernard G. Harrison, Mr. F. R. Muir, Mr. A. E. Goodwin (Secretary, Master Printers' Federation), Mr. F. A. Cooper, Mr. Philip A. Waterlow, Mr. F. M. Lambert, Mr. W. M. Teasdale, Mr. H. J. Jewell, O.B.E., Mr. Herbert Haycock, O.B.E., Mr. J. M. Dick, Mr. Alfred D. Chater, Mr. Harold A. Rutt, Mr. Lionel G. Chater, Mr. Alfred le Pine Strange (Eastbourne, steward), Colonel Roy Truscott, Captain Stephen J. Blake.

Amongst others present were: Messrs. Robertson Affleck, H. A. N. Andrews, A. S. Atkinson, T. Atkinson, Albert Bennett, F. Bennett, Seymour J. Bennett, I.S.O., J.P., Major F. H. Bowater (steward), Mr. W. M. Bower, Rt. Hon. C. W. Bowerman, M.P., J.P., Lieut.-Col. R. G. Brew, J.P. (steward), Messrs. Arthur J. Briant, F. Rutherford Briant (Council), K. W. Bridges, H. Budd, W. Bullett, W. I. Burch (steward), C. Butterfant, H. B. Cahusac, F. Callender, H. Coombes, F. T. Corkett, Stanley Cousins, Chas. H. Crabtree, S. F. Crampin, W. J. Crespin, C. Dalziel, Roland E. Dangerfield, F. R. Daniels, G. W. Davis, J.P., E. N. Dexter, J. Drewett, Newton G. Driver, C. J. Drummond, M.B.E., J.P. (Deputy Chairman of Council), G. E. Dunstone, J. Dyer, C. S. Elliott (Council), G. McLeod Firman, R. B. Fishenden, J. Fleming, H. Forrest, W. A. J. Foster, Frank Fountain (Council), R. B. Furnival, J. E. Gamage, J. W. Garner, W. J. Gee, T. W. George, R. R. Gibbs (Council), G. W. Gibson, A. Oscar Gilby, B. Gomersall, H. C. Goodall, C. J. Goodspeed, B. J. Goulding, F. Goulding, Clement A. Graham, David Greenhill, W. Grierson, J. Griffiths, A. C. Gronow, A. Grout, H. C. Guthrie, W. H. Hagon, Fred G. Eaton Hart, G. Eaton Hart (steward), T. E. Haydon, M.A., K.C., T. Heaton, W. E. Hebditch (Council), F. Hedger (Council), T. H. Hewitt (steward), C. E. Higgins, G. F. Higham, A. H. Hills, R. E. Hodgkins, Frank J. Holroyde, W. H. Hoppe, H. Wilson Howes (steward), J. V. Hughes-Morgan, R. Hulme, A. Humphreys, G. N. Hunter, George A. Isaacs, J.P. (steward), C. W. Iveson (Council), Dr. Frederick James (medical officer), Lieut.-Col. Hon. Cuthbert, C.B.E., M.P., Messrs. H. V. James, A. E. Jarvis, J. D. Jeremiah, H. J. Jewell, O.B.E., G. W. Jones (Council), Sir Roderick Jones, Messrs. Herbert Jordan, J. J. Keliher, A. J. Kennedy, G. Lavington, C. Lee, E. Lesser, O. H. Lesser, F. P. Lewingdon (Council), Lester P. Lewingdon, W. J. Light, G. Limbery, A. R. Linforth (steward), Henry Ling, W. H. Lock, H. W. Longley, Geo. J. Loveland (Council), Arthur Martin (steward), Walter A. Masters, G. A. Maxwell, T. W. McAra, J.P., A. G. McCorquodale, Hugh McCorquodale, J. J. Meikle, V.D., O.B.E., D. G. Milne, Harold Moritz, Leonard Moritz, Joseph Mortimer, O.B.E. (secretary), G. L. Mothersill, Eric W. Muirsmith, A. H. Mundey, T. E. Naylor, M.P., J.P. (steward), S. W. Newcombe, J. L. O'Connoll, Arthur O'Connor, A. E. Owen-Jones (editor, CAXTON MAGAZINE), F. R. Palmer (steward), A. Parbery, P. M. Parrish, Alfred W. Paul (Council), W. A. Perkins (Council), W. J. Perkins, M.I.C.E., Phil Pershke, George F. Pulman, J. E. Reeve, J. E. Reeves, T. Reeves, H. A. Reveirs, G. L. Reveirs, G. P. Reveirs (steward), A. E. Reveirs-Hopkins, Charles I. Richardson, T. R. Roberts, A. J. Robertson, C. H. Roud (Council), A. M. Shand, E. L. Shanks, J. E. Shaw (Council), Geo. S. Sheppard, C. W. Shortt, A. B. Shury, T. Skinner, Captain Ronald, M.C., Messrs. A. Spiller, Percy Squire, T. E. J. Stephenson, G. W. Stonestreet, C.B.E., J. Swain, C. T. Talbot, Geo. Tams, J.P. (Council), A. R. W. Tanner, F. Tapley, J. C. Taylor, Jas. Thompson (Chairman of Council), J. A. Thompson, Lewis Thorn, Ald. H. Trill, J.P., M.A.B., Messrs. E. Trotter, H. A. Tuck, E. A. H. Walker, Gordon Walker, F. Walters, W. C. Warren (steward), Fred Waterhouse, W. T. Welfare (Council), T. E. Wells (steward), Raymond C. Wheeler, J. H. White, E. W. Whittle, W. Whyte, G. Wichmann, Reginald Wichmann, J. H. Williams, H. H. S. Wyatt, and C. S. Yeates (Council).

The toast of "The Queen, Queen Alexandra, the Prince of Wales, and the other Members of the Royal Family" was also proposed by the President. This, having been drunk, was replied to by His Royal Highness Prince Henry, K.G., who on rising was received with great applause.

H.R.H. PRINCE HENRY.

Prince Henry: Mr. Chairman and Gentlemen,—On behalf of my family and myself, I thank you very warmly for the very kind way in which you have received this toast. I have a great deal of pleasure in making two announcements, one from His Majesty the King that he is giving a donation of fifty pounds. (Great applause.) I have also received a letter from the Prince of Wales: "As President of the Corporation, and with the happiest recollections of the festival dinner four years ago, I am delighted to hear that my brother will be with you to-night. (Applause.) I send you a small donation of twenty-five guineas, and hope that you will be able to announce a really good list." (Hear, hear, and applause.) I can assure you that it has given me a very great deal of pleasure to be here to-night at the ninety-seventh annual festival of such a famous charity as the Printers' Pension Corporation. I greatly appreciate to-night's invitation, because it gives me an opportunity of continuing the long-standing friendship between the Printers' Pension Corporation and my family—(applause)—begun by my grandfather in 1895, and carried on by my father and brothers when they attended similar festivals to this. It also permits me to show my sympathy in a cause whose needs are as compelling as its work is important. (Hear, hear.) I confess that my pleasure in coming here to-night is none the less great because I find that more eloquent lips than mine are to propose the toast of the evening. I can only say, however, that when I study the work of your great and beneficial institution, and realise not only what it aims at, but also what it achieves, I may allow our Chairman more eloquence in urging its claims, but I yield in no way in my sympathy with its objects. My sympathy is only equalled by my hope that to-night's festival will result in a very substantial assistance to the Corporation in its efforts to raise the money required to help the printer—the faithful and indispensable servant to our civilisation. (Hear, hear.) A cause such as this deserves all our encouragement. Its organisation has all our admiration. Its needs must appeal to us all, and I wish the Printers' Pension Corporation an outstandingly successful festival. (Great applause.)

The next toast was "The Continued Prosperity of the Printers' Pension, Almshouse and Orphan Asylum Corporation," proposed by the President.

MAJOR ASTOR, M.P.

The President: The Printers' Pension Corporation has good reason to congratulate itself to-night. We are specially honoured by the presence of His Royal Highness Prince Henry, and we have just enjoyed a speech from him which altogether, if I may say so, belies his own modest depreciation of his own powers as an orator. His words are a fresh earnest of the friendship which His Royal Highness referred to betwene the royal house and this favoured institution. Following in the footsteps of his grandfather, his father and his

brothers, he has found that those footsteps have led him to our festival. I think we have already shown him how keenly we appreciate his support, and how genuinely we welcome His Royal Highness here. (Applause.) We are fortunate, too, in having other guests of great distinction. There are two to whose speeches we look forward with the greatest interest, the Chancellor of the Exchequer being one. (Great applause.) We have all, of course, left our politics outside—(hear, hear, and laughter)—but I feel that, on behalf of everyone in this room, I may congratulate Mr. Churchill on his return to public life. (Applause.) I for one certainly wish him every success in his difficult task. May I say that we all take this very early opportunity, too, of commending ourselves as taxpayers? (Laughter and applause.) For Sir James Barrie I can only find one adequate adjective, and that is "incomparable." The fact that he is sitting here to-night is an honour not only to the Corporation, but to everyone that it stands for, and it is all the greater compliment because, when public speeches are in the wind, Sir James Barrie has been known to share the elusiveness of his own fairies. We immensely appreciate the compliment that he has paid us. (Hear, hear.) There is another reason why we may be pleased to-night. You will see by the books on the table that this festival has already achieved a fair measure of success. A little later on Mr. Mortimer, than whom no organisation ever had a more energetic secretary—(hear, hear, and applause)—will make a financial statement which I hope you will find satisfactory as far as it goes—for, unfortunately, the list still falls short of the figure we should like to reach. (Laughter.) May I say how profoundly grateful, and how very proud, we are that, as His Royal Highness has announced, our list will be headed by our Patron His Gracious Majesty the King—(applause)—and that it will be supported by our President, His Royal Highness the Prince of Wales. (Renewed applause.) It would not be right to regard our good fortune in the matter of contributions as accidental: it is largely due to the devoted labours of a number of stewards and local collectors, who year after year give their services to the cause of this Corporation. (Hear, hear.) The Corporation itself is under the management of a Council who give a great deal of time quite gratuitously to its work—(hear, hear)—and especially does this festival owe a very great measure of its success to those loyal friends who are known as Auxiliaries and Pension Associations. (Hear, hear.) It is difficult for me as president of this festival to find words in which to express my gratitude for the magnificent support which I have received on every hand. (Hear, hear.) We may ask ourselves what it is that has brought together this very distinguished gathering. True, this institution is nearing its hundredth birthday. True, it serves a noble purpose, and has always served it well; but there are other old and excellent institutions which are less fortunate. The difference, I think, is that it offers to the reading public and to every writer an opportunity of acknowledging a personal debt. Books and newspapers are not merely paper and ink: people realise that the pages they read represent highly-skilled work. They feel as such a kind of gratitude to the craftsman that establishes a human relationship, and the moment you have that you have established obligations. (Hear, hear.) Even through the useful pages of Mr. Bradshaw one feels the human touch of those who have faithfully reproduced the hours to which possibly our trains less faithfully adhere. (Laughter.) After all, the printer is the friend—the faithful friend of all of us. Books may be dull or interesting. They may awaken phantasies which delight us. They present a living history which absorbs us. They may again merely contain those lists which are called after Mr. Stubbs—God rest his soul—(laughter); but in either case the printer's service is with wonderful consistency the same. He, no doubt, has his own opinion about the matter that he is reproducing—(laughter)—but he keeps his opinion to himself, and he gives of his best to his task; and thereby, I think, he sets a fine example to his weaker brothers in an imperfect world. (Laughter.) The normal work of this Corporation is familiar to most of us here. We know that through the efforts of the printing and allied trades, and through the generous support—and well-deserved support—of the public, a fine system of pensions has been erected upon the basis of thrift, and that by this system it is possible to maintain almshouses and to care for the orphans of printers. But to-night I would rather speak of an additional burden which with a fine spirit of patriotism has been shouldered by this Corporation. In 1918 the printing and allied trades undertook responsibility to the orphans of those of their members who had died in the war. (Applause.) They decided that, so far as they could achieve it, the loss of a father's care and provision should be made good to those children. At one time twelve hundred orphans were assisted. Now, owing to the fact that children are not all like Peter Pan—they are apt to grow up—this number has dropped to nine hundred and forty, and it is on their behalf that I would particularly appeal to-night. Such a responsibility, of course, cannot be borne easily. This fund, unfortunately, is some eleven thousand pounds in debt, and it is a source of very great anxiety. I will only say this: The debt exists. To whom do we owe it? We owe it to those who, having given their lives for their country, have left their children as a sacred charge to us. (Hear hear, and applause.) During the last two years I have been brought into close touch with those for whose benefit this organisation exists. I have learned something of their work and something of their lives. You may say that newspaper printing is a sheltered trade, and that the workers in it get good money. I tell you that, if they do, they earn it. (Hear, hear, and applause.) Work possibly through the night, amid the roar and rattle of machinery, which is inseparable from printing, offers few amenities. It is trying and age-ing work. There is no trade which has more conscientious workers, and there is none in which a higher standard of work is maintained. Are we satisfied that in their old age these men may have to fall back upon the State pension, or merely upon their own unassisted savings? Are we satisfied that, if they fail in their task, their wives and children may be friendless? I think not. We wish them to feel that the public for which they have laboured is not insensible to their claims. I have never proposed a toast with a more earnest hope that its best wishes would be fulfilled. For nearly a century now this institution has proved its usefulness. It gives no doles, but a reward for thrift. (Applause.) Its best successes are largely due to the work of those for whose assistance this Corporation exists. (Hear, hear.) I ask you to rise and drink to the prosperity of an admirable institu-

tion, the Printers' Pension Corporation. (Applause.)

THE CHAIRMAN OF THE COUNCIL.

The toast was drunk and replied to by Mr. James Thompson, Chairman of Council.

Mr. James Thompson: Mr. President, Your Royal Highness, my Lords, and Gentlemen,—I desire to thank you, Mr. President, for the very interesting and detailed account which you have given us of the work undertaken and accomplished by the Printers' Pension Corporation—(hear, hear)—and the great responsibilities which they have undertaken on behalf of the war orphans, the details of which you have vividly set before us; and I desire further to thank Your Royal Highness, my lords and gentlemen, for the very favourable manner in which you have received this toast. May I say at once—and no one else could say differently if he were in my position—may I say at once that all of us who are connected with, or who are in sympathy with the Printers' Pension Corporation and are here to-night, must be delighted beyond measure at this very wonderful and remarkable gathering, bringing with it as it does the great help and the sincere sympathy of this vast assembly, in which are represented royalty, a brand-new Government—(laughter, and applause)—science, arts, and also the working printer himself. With regard to financial matters, the Master Printers' Association have been good enough to again help very materially; and our thanks must go out to them in the warmest manner for what they have done. Further, another flag day was very much appreciated and valued. (Hear, hear.) It was a sheer delight to see upon several occasions a bold and favourable notice in The Times that their readers should remember what they owed to the printers, and we hope this has been as fruitful as it was well deserved. (Hear, hear.) My lords and gentlemen, the Trustees and the Council join with me in specially thanking you for coming here to-night to support our eminent and wonderful chairman. (Applause.) Any words that I may utter will but feebly convey our appreciation of the fact that, besides other eminent gentlemen, so many helpers and supporters are again with us to-night. We are indeed encouraged and gratified by their presence. I am saying very few words to-night, but what will be the financial result of this marvellous gathering? I cannot tell you. Who does know? I cannot tell you that, but I will tell you something else, and that is that the President's list of contributors on this occasion is a wonderful tribute to his great personality. (Applause.) I must leave the rest for the moment, and I was going to say you might almost bet on what the result was going to be. But I will not say any more, except that I have again to render to you all my very sincere and heartfelt thanks for your great and generous help. (Applause.)

The next toast, "Literature and the Press," was proposed by the Right Hon. Winston Churchill, C.H., M.P., Chancellor of the Exchequer, who was received with loud and prolonged applause.

THE CHANCELLOR OF THE EXCHEQUER.

Mr. Winston Churchill: Your Royal Highness, Major Astor, my Lords and Gentlemen,—The fine speech which we have listened to from our Chairman to-night has made everyone feel the importance, the dignity and the earnest need of the great and famous charity, to use the words of His Royal Highness, which we are met here this evening to support and to sustain. (Hear, hear.) Major Astor has in vivid yet simple sentences impressed upon every one of us the duty of recognising the services done to modern civilisation by those who framed and oiled the wheels by which the vehicles of knowledge and information run. (Applause.) You have entrusted to me to-night the task of presenting the toast of "Literature and the Press"—literature and journalism—coupled with the name of Sir James Barrie. (Applause.) Literature and journalism. Are you sure that they are two separate things? Is there at some point some great gulf or chasm which divides the one from the other? Is it so arranged that on one side everything, however bad, is literature, and on the other side everything, however good, is journalism? (Laughter.) Is the dividing line to be simply one of quality? Is everything above a certain standard to be literature, and everything below that standard to be journalism? Or should it be the other way round? (Laughter.) Or will you take price as your standard, and say that everything that is sold for a penny is journalism, and everything that is sold for 32s. 6d. is literature? I am quite impartial; I compete in both fields. (Laughter.) But, my lords and gentlemen, I say it is very difficult indeed to draw this line, and personally I do not believe that there is any principle on which you can make a sharp dichotomy between literature and journalism. The world of letters is all one; in all its variations and in every gradation you can bring it to the same simple test, namely, exact, clear, pleasing expression of thought. That is the test by which all forms of written thought must be judged. All styles are respectable if they are suited to the subject and to the reader. Slang is admissible if it helps to convey the meaning. The essence of good writing is good sense. You cannot say anything well unless you have a lot to say. (Laughter.) The common foundation of excellence in all forms of writing is producing the impression upon the mind of the reader which the writer intended to convey. (Applause.) That is the supreme test. Force may add its battering ram, grace its refinement, charm its spell, artifice (as Macaulay knew well) its mechanism, elegance its ornament. But the prime common factor which unites all forms of literary effort, from the rolling periods of Gibbon to the most vibrant chirrup of a well-turned evening newspaper paragraph—(laughter)—the common factor is the power of true and natural conveyance of the thoughts and ideas of one individual to another. Just as action should suit the word, so style should suit the topic. It seems to me, though I must admit that I am embarking on very large topics, it seems to me that one can with confidence proclaim that it is impossible to draw any arbitrary dividing line between literature and journalism. Moreover, if we look back into the history of the past in our country with regard to literature and journalism—and in this country we can look further back than can we look back in this sphere in any other country in the world—(hear, hear)—we shall see that there never has been any division between the two, that in their earliest days they were most closely interwoven. The leading articles which first began to appear in this country, alone of all other countries of the world, at the beginning of the eighteenth century, were leading articles which in those days were unique in the whole of Europe. Those leading articles were the first drop, a tentative tiny drop, of that deluge with whose billows

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we have to battle at the present moment. (Laughter.) These leading articles of the eighteenth century were written by the greatest masters, or some of the greatest masters of letters that the English language can boast. Swift, Defoe, Bolinbroke, Addison, Steele, Fielding, Dawson, all wrote what they then thought was journalism, but what we know now as literature. (Hear, hear, and applause.) Now there is something for our Chairman to live up to. (Laughter.) It was just the same in the nineteenth century. Coleridge, Hazlitt, Lamb and others were none the less journalists for being men of letters, and none the less men of letters because they wrote for the press. (Hear, hear.) Even in the twentieth century there have been some well-known writers who—but I think on the whole modesty must prevent me from pursuing this pleasing line of thought to its inevitable and legitimate conclusion. (Laughter.) But I would ask this further question in relation to this toast: If the press is an expansion and a projection, as it is, of literature, a giant growth serving humbler needs, but needs which are not less real or less vital than those served by literature—if the press is the child or younger brother of literature, has it been paying its debt to its originating element? Has the press helped or injured literature? That is a question which we may well ask ourselves at this moment. Does the press sustain literature or degrade it? Is it the support of literature or is it its corrupter? The answer, I think, would probably be rather mixed. (Hear, hear, and laughter.) But upon the whole—and it is upon the whole that you must judge these things—upon the whole there can be no doubt that the modern press offers possibilities to literary men, whether in their early days of struggle or in their full flush of fame, incomparably more brilliant than any that have ever existed in this world before. (Hear, hear.) It offers those possibilities both in regard to material needs, which cannot always be ignored, and in regard to giving them access to a wide public. Every year, with every extension in our methods of publicity, adds to the facilities which are offered to the good writer. There is this other fact to be noted. The press has no competitive claim against literature. Of the millions of newspapers that are printed every day, that have been printed for so many years, not one of all those millions have ever impeded the publication of a single book. (Hear, hear.) There is no competition between literature and the press. They are blood brothers and they are good friends. (Hear, hear.) If you could find any human being who harmoniously and happily represented the truth of the argument I have ventured to depict to you, it would be the great master of English letters whose name is coupled with this toast. (Hear, hear.) Whether in the realms of literature or in the sphere of journalism, he has always given of his best to his fellow-countrymen—(hear, hear)—and in every sphere and every stage has deserved and received their gratitude and admiration. (Applause.) Your Royal Highness, Major Astor, my lords and gentlemen, I give you the toast of "Literature and the Press," coupled with the name of Sir James Barrie. (Great applause.)

The toast was duly honoured, and was replied to by Sir James Barrie, Bart., O.M.

SIR JAMES BARRIE.

Sir James Barrie: Major Astor, Your Royal Highness, and Gentlemen, and especially Mr. Churchill,—What worries me is those two suspicious objects which have been put upon the table in front of me. I do not know what they are, but I presume that one of them represents literature and the other the press. I think we should all feel very much beholden to an eminent politician for coming here and talking to us so delightfully about literature and the press—(hear, hear)—especially at the moment when the country is on the eve of a General Election. (Laughter.) I mean to vote this time, for, though Mr. Churchill has been very nice about it, I know the real reason I have been asked to reply to this toast is because I am the oldest person present. Many years ago I saw in an American Whitaker my name in a list headed "Interesting Octogenarians," and I think therefore that the best thing I can do is to give you some literary recollections of far-past days. (Laughter.) I daresay I may sometimes get a little muddled between past and present, between father and son, but then I notice that you have done that also to-night. You have been congratulating Mr. Churchill on being Chancellor of the Exchequer; of course, it was his father. (Laughter.) Now I will tell you a secret. I know quite well what has been happening to Mr. Churchill; I think that he is only wearing the laurels that he has splendidly earned. (Hear, hear, and applause.) Let us couple with him to-night the father. (Hear, hear.) He must be so proud of his boy. Those of you who are at present writing your reminiscences—and that must mean the greater part of you—(laughter)—I warn you that there is not much use having reminiscences nowadays unless you can remember Robert Louis Stevenson. The only time I met Stevenson was in Edinburgh, and I had no idea who he was. It was in the winter of 1879. I well remember the wind was blowing snell when I set off that afternoon with my notebooks for the Humanities Class of the University of Edinburgh. As I was crossing Princes Street, a blasty corner, I ran against another wayfarer. Looking up, I saw that he was a young man of an exceeding tenuity of body—his eyes and his hair already beginning to go black—(laughter)—and that he was wearing a velvet jacket. He passed on, but he had bumped against me, and I stood in the middle of the street regardless of the traffic and glared contemptuously after him. He must have been conscious of this, because he turned round and looked at me. I continued to glare. He went on a little bit, but turned again. I was still glaring, and he came back and said to me quite nicely, "After all, God made me." (Laughter.) I said, "He is getting careless." (Laughter.) He lifted his cane and then, instead, he said, "Do I know you?" He said it with such extreme charm that I replied wistfully, "No, but I wish you did"; and he said, "Let's pretend I do." We went off to a tavern at the foot of Leith Street, where we drank what he said was the favourite wine of The Three Musketeers. Each of us wanted to pay, but it did not much matter, as neither of us had any money. (Laughter.) We came out without the velvet coat and without my waistcoat. When we got out it was snowing hard, and we quarrelled something about Mary Queen of Scots; and I remember how he chased me for hours that snowy night through the streets of Edinburgh calling for my blood. That is my only reminiscence of R.L.S., and I daresay even that will get me into trouble. It may interest Major Astor to know that I was the man who bought the first copy of The Times con-

taining the news of the victory of Waterloo. (Laughter.) I happened to be passing Printing House Square at the time, and I vividly remember the editor leaning far out of his window to watch the sales. I heard him exclaim exultingly, "There goes one copy, at any rate." (Laughter.) Waterloo! I never knew Napoleon in his great days, but I chanced to be lodging in the same house when he came, as you remember, as a stripling, to London, when he was trying to get a clerkship in the East India Company. (Laughter.) The old connection between France and Scotland brought us together. I remember well taking him one evening to Cremorne Gardens, which were then at the height of their popularity, and introducing him to a stout friend of mine, Jos Sedley. (Applause.) What fun we had in the fog driving Jos home in his coach, Napoleon singing gaily. Jos was bulging out of both windows of the coach. (Laughter.) This is perhaps only interesting as being the first encounter between those two figures which were afterwards to meet on the tented field. Napoleon, as is now generally known, did not take up that clerkship in the East India Company. I dissuaded him against it. Looking back, I consider that this was one of my mistakes. (Laughter.) Gentlemen, the unenviable shades of the great have to live on here after having shed this mortal tenement. Not for them the dignity of dying and being forgotten, which is surely the right of a private man. Who knows but that where they are fame is looked upon as a rather sordid achievement: the freer spirits may look upon those immortals with pity, because they have to go on dragging a chain here on earth. It may be that the Elysian Fields are not a place of honour, but of banishment. Literature and the press! It is a noble toast, and never can it be drunk more fittingly than in honour of the best friend that literature and the press ever had, the printer. (Hear, hear.) All seems well with the press; we are gathered to-night round a chair not unconnected with a journal of which we can perhaps say without vainglory that it is a possession which all nations envy us. (Hear, hear, and applause.) The press nowadays, as Mr. Churchill has said, takes all the world in its span. (Hear, hear.) I cannot look at Mr. Churchill, because I have been told just to look at those two things, but one who was very lately a Lord Chancellor, and now another, a Chancellor of the Exchequer—I do not know whether Mr. Churchill is beginning to look a little nervous about what I may be going to say next—(laughter)—but all I am to say is in glorification of the press—and when it is garbed in its Sunday best they are the two brightest jewels on its proud bosom. Mr. Churchill has had a good deal to say about literature and the press, and has found that they are very much the same thing. He used an expression about there being no arbitrary dividing line between the two. I should like to give a definition of what I think is the arbitrary dividing line—just in half a dozen words—that literature used to be a quiet bird. All, I think, is very well with literature, especially with the young authors. From their looms comes much brave literature devised by cunning hands, women's equally with men's—there is no question of whether a woman is worthy of a place in our Cabinet. Those young authors, all hail to them! Happy they! Multitudinous seas incarnadine boil in their veins. They hear the thousand nightingales which we once thought we heard. They have a short way with the old hands. In our pride in them we forgive everything. Perhaps they sometimes go a little to excess, treating even God as if He were, shall we say, the greatest of the Victorians. I thank you, gentlemen, for listening to me so patiently. (Applause.)

MR. JOSEPH MORTIMER.

The Secretary (Mr. Joseph Mortimer, O.B.E.) announced the contributions which had been received since the first list which had been circulated amongst the guests was presented. He stated that the grand total of contributions received was £32,727. (Great applause.) He added that, with the exception of that wonderful festival presided over by the Prince of Wales, this was the largest amount ever announced at a festival of the Printers' Pension Corporation. (Renewed applause.)

The last toast, "The Health of the President," was proposed by Sir William E. Berry, Bart.

SIR WILLIAM BERRY.

Sir William E. Berry: Your Royal Highness and Gentlemen,—To the list which Mr. Mortimer has read out to you, I would have liked to have seen one addition, and that is the fact that, I think for the second time in succession, you have received a subscription for the Printers' Pension Corporation from a lady who is very notable in Fleet Street—Mrs. Harmsworth, senior. (Applause.) Whatever opinions you might have held of Lord Northcliffe, we are all, I am sure, delighted to see that the mother of that great man—for he was a great man in Fleet Street—continues to take an interest in the Printers' Pension Corporation. (Hear, hear.) Well, gentlemen, after the speech we have had to-night, and the record total which has been announced to you, I am not at all sure that your Chairman really needs a toast proposed to his health. He has surely had enough of good things already. We had a most eloquent speech from Mr. Churchill, and we had a most delightful oration from Sir James Barrie. Of Sir James Barrie I would say that he does not write enough; of Mr. Churchill I would say that he is liable to write too much. (Laughter.) I cannot speak in a past tense; I have myself tried to make him write more in the past; but I have always found his price was too prohibitive for my humble pocket. When Mr. Churchill got up to propose the toast of "Literature and the Press," I expected from him—and I am sure you all did—I expected from him something about the literature which he was going to write. If, instead of the very eloquent remarks he made about the literature of the past, he had dealt a little more with the literature of the future, it would have been much more instructive to us. (Laughter.) Personally, I am very much more interested, on behalf of other people, with what Mr. Churchill is going to do in the next few months—(hear, hear, and laughter)—and I perceive a certain amount of danger in asking a man like the Chancellor of the Exchequer to be present on an occasion like this. You, Mr. Chairman, have managed to secure a record total, with one exception, for the Printers' Pension Corporation; and I am sure that in that Parliamentary mind of Mr. Churchill's there is already floating an idea whereby he may tax the wealth which has produced this record collection. (Laughter.) In that connection I would like on your behalf to remind him of one thing, that is, that printers as a whole exist on the prosperity of newspapers. (Hear, hear.) In

the past twelve months newspapers have had very favourable opportunities of increasing their circulation, and they are not going to have as many of those favourable opportunities in the next twelve months. (Laughter.) In the past twelve months there have been almost an unlimited number of ex-Cabinet Ministers who were willing to write their own reminiscences, or to guide the way for others. (Laughter.) Now that supply of ex-Cabinet Ministers is going to be strictly limited. (Hear, hear.) I do not know that that has anything to do with the toast of the Chairman, but I thought I would inflict it upon Mr. Churchill. The Chairman to-night is in a very happy position. He has only arrived in Fleet Street, if I may say so, for a very short time; but of this I am convinced, that his alliance with Mr. John Walter in regard to the ownership of The Times is a very good thing for Fleet Street. (Applause.) We get many rich men into Fleet Street; most of them go out poorer; but Major Astor has come into Fleet Street in quite a different way from the ordinary rich man. He has come into Fleet Street with a great sense of responsibility. (Hear, hear.) He has already evidenced his wishes and his objections in regard to that great newspaper which he now is one of the principal proprietors of, and I am perfectly sure that we in Fleet Street are very glad indeed that it was to a man like Major Astor that the principal ownership of The Times fell. (Applause.) Therefore, gentlemen, although I suppose I ought to feel a little natural resentment at the fact that Major Astor has beaten the record total which I set up last year—he has beaten it probably with the aid of advertisement—(laughter)—he has used a very good medium, but perhaps not the best medium—(renewed laughter)—although perhaps I ought to bear him a little grudge, I feel he is entitled to every congratulation. All of us who are associated with the printing trade owe him a great debt of gratitude for the work he has done for the Printers' Pension Corporation. I ask you, therefore, to drink with great enthusiasm the health of your President, Major Astor.

The toast was drunk with cheers and the singing of "For He's a Jolly Good Fellow," the applause being renewed when the President rose to respond.

The President: Your Royal Highness, my Lords and Gentlemen,—I am most grateful to you for the way in which you have drunk my health, and I thank Sir William Berry for the very kind things he has said about me; but surely we all regard it as a privilege to do anything we can for our friends, and if I have been able to do anything for the Printers' Pension Corporation, I assure you I have regarded it as a labour of love. (Applause.)

This terminated the proceedings.

The Good Old Times!

By B. N. FRYER

NO one, upon reading Updike's "Printing Types" and similar histories, can fail to be convinced that the long-past, unrivalled golden age of printing is very much an imagery of romanticism. Printing in those days was, in fact, a cheap substitute for manuscripts. Good printers were few; the names that come down to us are the eminent of many unsung. Rich patrons were scarce, as Lory bitterly complained (even as you and I). Strikes and lock-outs among the rank and file were even then old customs. And when one learns that mass-production of manuscripts was practised in ancient Rome by dictation to a number of slave scribes, and that 2,000 years ago unscrupulous competitors resorted to burying rolls of manuscript in the sand, to make them look ancient and therefore worth more, for there were many large private libraries in Rome at the time of the Cæsars, it is readily seen that price-cutting and sharp practice are not altogether modern. It is not unlikely that the enterprise and small, popular editions of Aldus and of the Elzevirs roused as much resentment among contemporary printers whose markets they invaded, as Fust gave rise to when he descended upon the scribes of Paris with his books and Bibles. So neither are the woes of printers altogether new.

It is said that habitual dwelling on the past is a sign of old age; that the mental growth of many people halts early in life; and that persistent refusal to see possibilities in the present signifies pessimism and decay.

The amount of good printing about and the growth of advertising are witness to opportunity for the earnest printer, just as a garden plot and flowers are evidence that fertilisation will bring more and finer blooms. And the garden for modern printing is Commerce, just as the domain for ancient printing was the Church.

To forestall any contention, it is necessary that reference to history be made to demonstrate that the Church strangled as well as nourished. It supported that which aided it. It evolved, in the Caroline minuscule, a writable and readable letter because it wanted its scriptures handed down and spread; it had books elaborately and beautifully illuminated because the idealism in rubricators' colourings was testimony to the ideals of the Church, and, moreover, furnished requisite settings to the messages. The unfit styles fell by the wayside or went under altogether, as, for example, the beautiful Irish lettering in its practical eclipse after it had shed a certain grace of style.

Commerce is doing the same. Its field, however, is wider, its range more extended, its tastes more catholic. Its type must be made to be read; its advertisement must be laid out to be understood. It pays the piper, and therefore calls the tune. Its demands restrict vain imaginings, and the notions and ideas of the immature and inexperienced are held in leash. Commerce does not want millinery ads set in Egyptian any more than its wares portrayed in cubist shapes and colourings. Commerce itself is under the hammer of necessity to refine practicality in its publications. It has an idealistic requirement in its printing—fitness to purpose; type that can be read laid out with attributes that carry messages to the mind of the beholder.

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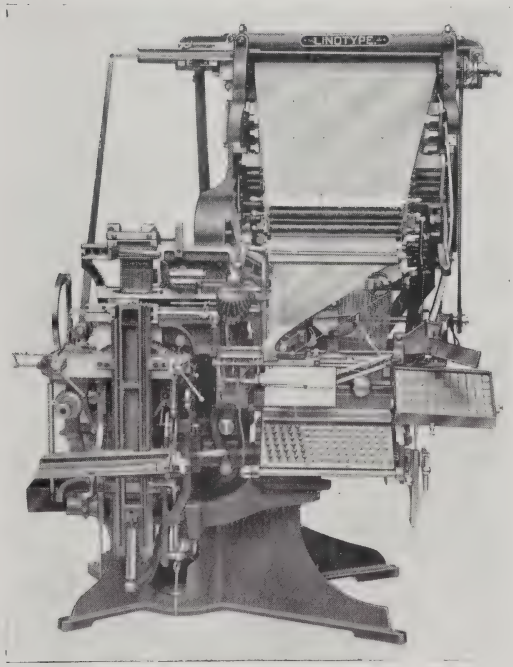

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Early Manchester Printers

An Interesting Bit of Trade History

IN connection with the Jubilee Dinner of the Manchester and Salford Master Printers' Association, which we reported in our last number, there was issued a most excellent souvenir, which in addition to giving much interesting information about the founding of the Association and its activities through 50 years, was prefaced by a section on "Early Printing," with special reference to early Manchester printers. This souvenir is as well written as it is beautifully printed, and we desire to congratulate all who had any part in its production.

Further, we think the information gathered by the writer of this souvenir is well worthy of wide publicity, and we take the opportunity of reprinting part of it.

The introduction on early printing is as follows:

"There is a well-known complaint which is diagnosed as not being able to see wood for trees. But when one comes to think about the position of any of the ancient crafts in the modern world the trouble is rather an exactly opposite one—it is the commercial aspect of unmitigated timber which blinds the beholder to the romantic and magnificent prospect of the forest from which it springs. The

ROMANCE AND LINEAGE OF THE CRAFT,

the very basis of its contemporary existence, is lost in its daily application. And it is not always those who have to apply it under modern conditions—though for them there is some excuse—who do the losing. Even some of those who should rank as seers close their eyes and thereby assist in blinding others. Nothing, for example, can have involved more traffics and discoveries, more voyages through far seas to the ends of the earth, than the teas, the spices, the dried fruits, and all the other commodities which are found on the shelves of a grocer's shop. And yet we find Mr. G. K. Chesterton, who in many ways may be counted a professional Romantic and assiduous preserver of mysteries, sitting down to write angry songs against the sobriety of the grocer's trade and the meanness of those who follow it. You could hardly have a clearer case of looking at the forest and seeing nothing but timber.

The tremendous craft of Printing suffers in the same way. It is only too easy to think of it as the means whereby is produced some particular newspaper whose views you disapprove, or the most convenient source of so many billheads, showcards, catalogues, and what not. It is best to get back to ancient history and the tributes of famous men in order to clear the ground of heresies of this kind. Do that and the forest very soon begins to be apparent to the dullest vision. No one should be more speedily restored to what George Meredith calls 'a sense of stature' than the Master Printer (in itself an old and honorific title) as he considers his ancestry. As to tributes he can roam from the adapted Latin tag which describes printing as *ars artium omnium conservatrix*—'the art which is the preserver of all arts'—to the characteristic observation of Carlyle to the effect that

'GUNPOWDER, PRINTING AND THE PROTESTANT RELIGION'

were the three—roughly contemporaneous—inventions which laid the foundations of the civilised world of his day.

As to the ancestors of the Master Printer the wonder is that they do not go back farther than they do, as has been suggested by Mr. Austen-Leigh in an interesting address on the early history of printing. Printing really begins in the middle of the fifteenth century when separate type, which could be dispersed and rearranged into a different page was invented; but before that time there were books printed from a solidly engraved page in close imitation of the old manuscripts. There were also, of course, religious woodcuts, some of the choicest specimens of which are in the possession of the Rylands Library, Manchester."

Then after a resumé of the development of printing, the writer comes down to the earliest associations of Manchester with the art:—

"We must get well beyond the beginnings of printing before we find any settled associations with Manchester. This is inevitable by the very way in which the craft developed. The first printing-houses were naturally established in capital cities or seats of learning. In England, Oxford followed Westminster; the York press began work a little later. The less important provincial towns were neglected. At a still later period their opportunities of printing for themselves were positively restricted by law. The early Master Printers—another proof of their essentially practical minds—believed in what might be described as 'area agreements' on behalf of their own businesses.

TWENTY MASTER PRINTERS ONLY.

Thus by an Act of 1662 the number of Master Printers was limited to twenty, apart from the King's Printer, the presses of the two Universities and that of York. The same tendency is seen in France where, right up to the time of the Revolution, no more than thirty-six Master Printers were allowed in Paris.

For this and other reasons it thus happens that the first mention of printing in Manchester is in connection with the operations of a very famous and proscribed press. In the reign of Elizabeth the 'Marprelate Press' was secretly moving about the country and printing Puritan attacks on the episcopacy. For some time its operations, conducted from Surrey, Northampton and other parts of the country, were a source of great annoyance to the ecclesiastical authorities, but in 1589 the Marprelate Press was at last seized in Manchester by the fifth Lord Derby, though its founder, John Penry, a Welsh Puritan, escaped capture. The Press was seized at Newton Lane, Manchester, where the tract 'More Work for the Cooper,' of which unfortunately no complete copies were finished, was being printed off at the time when Lord Derby's men arrived. It might be thought, from the clandestine operations of this press, that its productions would show signs of haste or carelessness. On the contrary, some of the surviving

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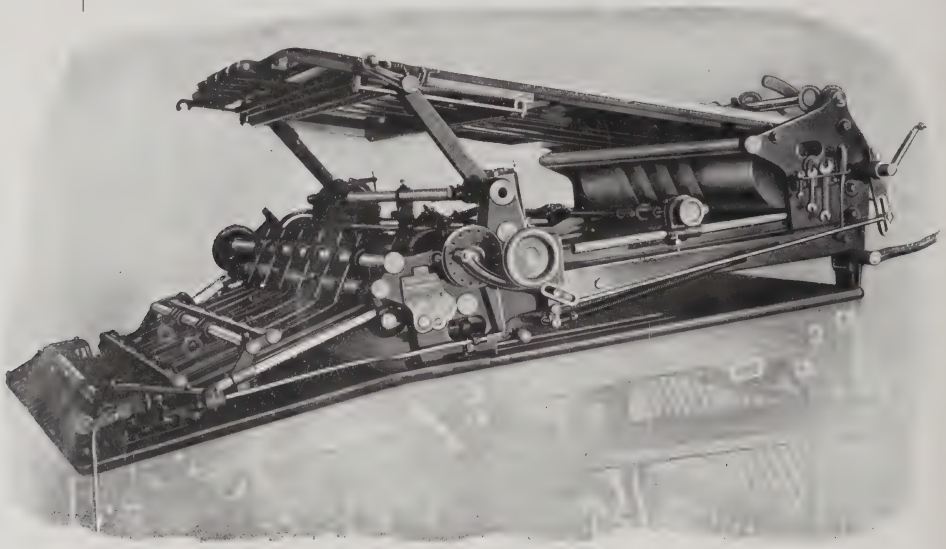

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copies of the Marprelate Tracts are well worth studying as examples of beautiful craftsmanship. The type is finely designed and its alignment perfectly preserved; far more perfectly than is the case with many examples of English printing of the seventeenth century.

The truth is that, quite apart from the desire of the authorities to suppress the activities of craftsmen like John Penry, there was a long period when

PROVINCIAL PRINTING WAS FIRMLY DISCOURAGED

in the interests of the London Master Printers. The Act of 1662 which has been mentioned was only one of a series that had begun in 1583, and it was not until the very end of the following century that the efforts on behalf of the monopoly at last broke down and the printing press became in law and growing practice the property of the country as a whole. A book is said to have been printed in Manchester—'A Guide to Heaven from the Word'—in the year 1664, but there is no record of anyone having seen a copy of it, and the story is scarcely more than an unsupported tradition.

We reach definite history in the year 1719 with a work which, until someone can perform the improbable feat of producing an earlier one, must rank as the first book printed in Manchester. This was the 'Mathematical Lectures,' which had been read before the recently established Mathematical Society of Manchester, 'by the late Ingenious Mathematician John Jackson,' and it was printed by Roger Adams in the Parsonage. It is not a very exciting work though the preface to it contains the curious assurance that one of the reasons for producing it was to vindicate the late Ingenious Mathematician's labours 'from the Calumny of the Ignorant and Spightful.' Exactly why the researches of Mr. John Jackson should have been the object of attack by the 'Spightful' is not apparent. The Roger Adams who printed this work was

THE EARLIEST MANCHESTER PRINTER

of importance. In the same year that he gave the town its first printed book (1719) he produced its first newspaper—'The Manchester Weekly Journal, containing the freshest advices, both foreign and domestic, to be continued weekly, printed and sold by Roger Adams, at the lower end of Smithy Door, price 1d.' This paper lasted for seven years, though for a very short period its title was revived in the middle of the eighteenth century by a son of the original Roger Adams.

After this date there is no lack of evidence of Manchester Printers and their activities. The eighteenth century was the century which saw the very word 'press' take on a new significance; it was the age of newspapers. These were springing up in every town of importance, and the attention of the ambitious Master Printer turned naturally to their foundation. Manchester shows a fine crop of them. The 'Manchester Gazette' was started by Henry Whitworth in 1730 and, as the 'Manchester Magazine,' and still later 'The Manchester Advertiser and Weekly Magazine,' continued in existence until 1760. In 1736 came the 'Manchester Journal;' in 1738 the 'Lancashire Journal;' in 1762 the 'Manchester Chronicle, or Anderton's Universal Advertiser;' in 1771 'Prescott's Manchester Journal;' in 1781 Charles Wheeler's 'Manchester Chronicle' (one of the longer lived ventures); in 1792 the 'Manchester Herald,' whose offices in Market Place were wrecked by a political mob in the same year, and whose publishers, accused of Jacobin and subversive principles, had to fly abroad for safety; and in 1795 Cowdroy's 'Manchester Gazette.'

THE MANCHESTER MERCURY.

It is an extensive list, but one name has been left out of it for more particular mention. In 1752 Joseph Harrop produced the first number of his 'Manchester Mercury,' which, with some slight changes of title, appeared every Tuesday from that year until the end of 1830. Much of Manchester's local history has been written from 'Harrop's Mercury,' and he and the Henry Whitworth who started the 'Manchester Gazette' may well be reckoned among the eminent printers of the old town. The early 'Mercury' consisted of but two small sheets of news, and one of the first issues contains a quaint old woodcut which gives a decidedly rough impression of how the paper was produced. Only two workmen are shown—one 'beating' the 'forme' with the big, old-style inkball and the other arranging the sheets.

These early newspaper proprietors of Manchester were truly master printers, and—at any rate in their beginnings—their 'Journals,' 'Mercuries,' or 'Gazettes,' may be regarded as ambitious sidelines to their original businesses. Their journalistic productions have a habit of referring to the fact that 'all manner of printing work is performed with the greatest accuracy and despatch' at the offices from which the newspapers are produced. It is not difficult to imagine the nature of their 'general printing'—pamphlets like the Rev. John Clayton's 'Friendly Advice to the Poor,' notices for the civil authorities, play-bills, or the announcements of some new 'flying coach' which covered the distance between Manchester and London in some five days. One interesting piece of 'general printing' was carried out at this period under duress and with unhappy consequences for those who made use of it. When the Young Pretender arrived at Manchester in the ill-fated '45 some of his Lancashire adherents went to Henry Whitworth's printing office and compelled a journeyman to set up and print off a number of Jacobite manifestos. At their trial for high treason these documents helped to hang various members of the 'Manchester Regiment of Rebels.'

In the nineteenth century still more importance attaches to the Manchester press with

THE ADVENT OF THE 'GUARDIAN'

in 1821, the 'Courier' in 1825, and the 'Examiner' in 1846. But as the importance of the newspaper grows its connection with general printers diminishes. In the eighteenth century, printer, bookseller and newspaper proprietor were not so much allied trades as different branches of the same business. From quite early days the printer and the bookseller had tended to be separate institutions, but even in these two callings men passed easily from the one branch to the other, and businesses which had been founded by printers survived to be carried on as booksellers and stationers. The tremendous increase in Manchester's population and activities during the nineteenth century soon began to make specialisation in the printing trade not only profitable but necessary, until we reach the time when the bookseller may publish, but hardly ever prints, and when the 'general printer' has perhaps more in common with Caxton and Aldus Manutius than with the

complicated operations of the modern newspaper proprietor.

But if the first half of the nineteenth century was removing some opportunities from the province of the general printer it was also opening up new ones. The original Slater of Slater's Directories, for instance, was a Manchester printer who perceived one of these opportunities and followed it up with energy and success. Born in Great Ancoats Street in 1803, by the middle of the century he was responsible for directories of Manchester, Lancashire, London, and several other large towns in the country.

Another of the new opportunities led to the production at Manchester of what must be quite truthfully described as one of the most famous books in the world—

'BRADSHAW'S RAILWAY GUIDE.'

The George Bradshaw who produced it was a poor boy, born at Windsor Bridge, Pendleton, in 1801. He was apprenticed to an engraver, and, after a brief attempt to set up in business in Belfast, returned to Manchester in 1821. In 1830 he published his 'Bradshaw's Map of Inland Navigation,' being a guide to the canal systems of Lancashire and Yorkshire. But the great rival of the canals was now in existence, and Bradshaw was quick to realise the importance of the railway. He decided to do for that method of travelling what he had for some years been doing for 'Inland Navigation.' In October, 1839, he published the first number of 'Bradshaw's Railway Time Tables and Assistant to Railway Travelling, with Illustrative Maps and Plans.' In the following year this became 'Bradshaw's Railway Companion,' like the first little book, intended for occasional publication as the growing train services required. These grew very quickly—and Bradshaw was ready to keep up with them. In 1841 appeared the first number of 'Bradshaw's Monthly Railway Guide,' in the familiar buff cover which it still wears. The energy and resourcefulness of its originator is shown by the fact that only six years later 'Bradshaw's Continental Railway Guide' was also being printed in Manchester, though it was first published in Paris. These later productions already bear the imprint of Bradshaw and Blacklock, for the founder of the famous Guides had gone into partnership with the bearer of a name first appearing among the printers of Manchester in the middle of the eighteenth century.

Bradshaw's Railway Guide and the 'Manchester Guardian' may be offered as the two products of Manchester printing-houses known all the world over. Though it can scarcely claim the full importance or utility of the other two, perhaps a third name should be given a place among these universal reputations. In 1881 the first number of

'TIT-BITS'—

or, to give it the full title of those days, 'Tit-Bits from the most Interesting Books, Periodicals and Newspapers'—was published by George Newnes, from a small office in Manchester. It quickly achieved a great success and was removed to London, but, for better or worse, the germ of a great idea in modern journalism had first reached print in Manchester."

The New Possibilities in Printing Papers

PRINTERS should, we think, preach more and more the great basic principles of good publicity—particularly the element of confidence and strength. People say a great building is its own best advertisement. Why is that? Simply because the looming mass of it gives to the public a feeling of confidence. This feeling comes from a strong sense-impression. Buyers of print can put some of this same sense-impression into their advertising and thus create confidence. The beginning of this is to see the right paper. To plan your printing as an impression, begin with the paper. This principle holds whether your printing consists of small effects or smashing effects. You would not suggest the same paper for a booklet advertising some delicate glassware as you would for a folder extolling a steam plough. Apply this principle of sense-impression to a specific problem.

For instance, what size should a construction company use for its direct-mail printing? Well, the sense-impression desired is *immensity*. So, choose big sizes. Use folders with sweeping spreads. Dare a sort of "sky-scraper" impressiveness.

As to the paper, that should have a texture, a feel, a colour that says durability; that suggests quality materials.

Again, which kind of illustration? Photographs rarely portray immensity or solidity. Drawings do, particularly if done in a vigorous, bold style. The type composition, too, should have the same characteristics.

Thus we arrive at a specification for the entire physical presentation which will certainly commend it to the prospective buyer.

Williams Lea and Co., Ltd.

MR. CHARLES HERMAN LEA has retired from this firm, and disposed of his interest in the company to the remaining directors. The business will in future be carried on by Mr. John Henry Williams, Mr. Charles William Iveson, and Mr. John Graham Williams.

Joint Industrial Council Propaganda

JOINT Industrial Council propaganda is now bearing fruit. A number of District Committees have been or are in process of being formed, the latest being at Ipswich. The two honorary secretaries, Mr. A. E. Goodwin and Mr. A. E. Holmes, went down and explained the scheme and set things going.

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

IN the November "Corner" were outlined some of the more important points concerned in the compilation of folders in general; in this issue I propose to analyse the construction of one folder in particular—issued by Citroën Kegresse, Ltd., Citroën Building, Brook Green, Hammersmith, W.6—advertising a certain type of motor-car, with reproductions showing the folds, and methods adopted for obtaining ultimate results. Repetition to a certain extent will be unavoidable, because I want to take each stage in its turn—and they are somewhat intertwined.

Commencing with the copy, what are the chief points to consider and emphasise? The work which such a car is capable of performing naturally comes first. Is it a racer, taxi, lorry, towing or saloon car, or coupé? The Citroën Kegresse car has been specially designed and built for covering difficult ground over long distances at a consistently good rate of progress; it offers a quick, efficient method of cross-country transport; it is a type of car that can leave the road and travel across difficult, broken country without any change being made to the vehicle. It may be used for pleasure, for passenger service, or as a tractor.

Another item of importance would be petrol consumption, combined with the speed it is capable of maintaining under reasonable conditions. Naturally, it would not climb stairs (which it *can* do, paradoxical as this may seem) at the same speed which it could command on the great North Road; nor travel over marshy ground or climb steep banks with the same ease as it could run round the Brooklands track. But the Citroën Kegresse is not a racer, neither does it aspire to record-breaking—all of which should be borne in mind when preparing your copy. The copy-writer must make it his business to find out everything possible about the car to be advertised, even to the extent of a joy-ride if it can be managed; although it by no means follows that *all* he finds out should be incorporated in one advertisement. Beware of trying to be too technical on a subject one knows very little about; leave this to the engineer-salesman or technical brochure.

Then comes the question of price. Where there is limited competition, price does not play such an important part; what does count, however, is quality, comfort, reliability, and maintenance costs.

With regard to settling the shape and size of any folder, it is absolutely impossible to lay down any

EXAMPLE 104
Showing the effect of the Citroën Kegresse Folder when closed.

defined rules. It may be required merely as an envelope stuffer, or for more personal use; the shapes and sizes of illustrations may be determining factors, so may also the amount and style of wording and the method of display.

In the complete folder here shown, all these details have been taken into account. First, we have the closed folder with the long and narrow introductory title-page. "The Car that Crossed the Sahara," as shown in Example 104, repeated from last issue. Open out one fold, and you have almost a square—take two of the folds as shown in Example 105. Three narrow folds side by side complete Example 105, showing as three long and narrow pages side by side. Notice how these narrow pages are devoid of illustration, except for the slight suggestion at foot of title-page (No. 1), which acts as a finishing touch *and* a link in the story.

Retaining the same shape, now turn the folder over, and in Example 106 you have the reverse side of Example 105. The three folds now become one landscape page, showing a large line drawing right across the opening of the Citroën Kegresse Car, with the name drawn right across at the head. The lighter part of this Example 106 represents an eccentric fold—*i.e.*, a fold which has no direct proportion to the size of the paper, but which has been created to fall in with a part of the design—covering just over three-quarters of the length of the complete example, starting from the base and finishing where the lighter background ends. This lighter background is the paper, the heavier background in upper part being the tinted exposed portion of the page behind the eccentric fold—see Example 107.

Open out this fold (Example 106) downwards, and we have an oblong shape in the completed Example 107. This is a complete page on its own, in which none of the other folds have a part, design and layout again conforming to shape. This final full sheet opening is the climax to the scheme.

First, you have the title; second, the specification; third, the car; fourth, you are told, with suggestive illustrations, for what kind of work the Citroën Kegresse is specially suited.

Referring again to Example 104—the title of the folder when it is closed. Open the first fold, and you are faced with a "skeleton" specification—see page 3 in Example 105—in the actual folder you would see the bonnet and front wheels of the car just peeping out from the next opening, though it is unnecessary to show this here. This is specially pointed out, because it is an excellent method of separating "copy" without losing effective value.

Open out again—Example 106—and you have a full view of the car *only*, immediately after consulting the specification. There is nothing to

EXAMPLE 105

CITROËN KEGRESSE

The Citroën Kegresse is made in two Models:—

(1) "GENERAL PURPOSE" or "ALL GROUND."

Can operate over almost any kind of territory and has a wide and varied application.

(2) "SNOW" TYPE. Especially designed for work over deep snow and ice. Fitted with skis on front wheels where necessary.

CHASSIS. The Chassis of the Citroën Kegresse is the famous 11.4 h.p. Citroën chassis—of which there are many thousands in service throughout the world—specially modified and adapted for this work. Full technical description is given in Catalogue F.

KEGRESSE-HINSTIN ATTACH-MENT. This endless rubber band driving attachment, as fitted to the Citroën Kegresse, possesses unique advantages over every other similar form of roadless track transport, and enables extraordinary results to be achieved. The history of its evolution, the scope of its application, and its technical details are described in Catalogue F.

COACHWORK. Various types of bodywork are fitted—Platform Body, Torpedo Van Body (convertible to 4-seater), 8-seater, etc. Please indicate type of body required.

"The Car that crossed the Sahara."

That men can endure such a journey seems wonderful; that machines have conquered it a miracle.
"TIMES" leading article.—11th January, 1923.

The Citroën Kegresse definitely proved its ability to conquer sand and desert conditions. Other tests have proved it equally efficient over ploughed land, marshes, snow, ice, and difficult country of all kinds. Its application to Colonial transport problems appears to be unlimited.
"MODERN TRANSPORT."—1st September, 1923.

The weight that the car carries comfortably, even across vile country, is simply astounding. I am literally amazed at the car—having found a good testing ground over a haugh with sunken roads, steep banks, bogs and execrable country.
A PRIVATE OWNER IN SCOTLAND.

Capable of rendering excellent service in conditions in which other types of vehicles cannot be used.
"THE ENGINEER."—20th April, 1923.

Able to work in snow, moving sands, marshy grounds, etc., and to climb mountains where there are no roads, the field open to the Citroën Kegresse is unlimited.
"INDIAN AND EASTERN MOTORS."—July, 1923.

An excellent machine for hauling agricultural implements and for carrying crops straight from the actual fields to the station.
"THE FRUIT GROWER."—13th December, 1923.

Write to the Sole Concessionnaires:
CITROËN KEGRESSE Ltd.
Citroën Building, Brook Green, Hammersmith, London, W.6.
Telegrams: "Kegresse, Hammer, London."
Telephones-Hammersmith 2220 (8 lines). Cables-"Kegresse, London."
C.K.1A (12,000)(1/24)

The Car that crossed the Sahara-

CITROËN KEGRESSE
Ideal for Sand, Snow, Stony & Marshy Ground

Page 1 Page 2 Page 3

The illustration at foot of next page shows reverse side of folder to above opened out in exactly the same way.

detract the motorist's attention from grasping the essential constructional details *at a glance*.

Then, when the final stage is reached, and you open the last fold—Example 107—you get the manufacturer's clinching argument in favour of the Citroën Kegresse.

The sizes of the various folds are as follows: Example 104, $10\frac{1}{4}$ in. by $4\frac{5}{8}$ in.; Examples 105 and 106, $10\frac{1}{4}$ in. by $13\frac{7}{8}$ in.; Example 107, 18 in. by $13\frac{7}{8}$ in.—width last in each case. If my reader will only go to the trouble of cutting a piece of paper to the size of Example 107, and working backwards fold according to previous details, he will find it much easier to follow out the whole scheme.

Now we come to type selection, which in its turn is dependent to a great extent on the nature of decoration, process used for illustrating, and the stock (and its colour) selected for the job.

In this particular folder bold treatment has been used throughout. Why? One answer would be that the model of car shown is not necessarily dainty and refined in appearance; but it does suggest strength, durability and comfort; therefore, to impart an atmosphere embodying these qualifications, the general treatment should be bold, the nature of the paper and colour treatment should look substantial, and the whole be quite easy to read.

Let us examine how this has been accomplished. *The general treatment is bold.* Here the artist has played an important part, and in the subsequent construction all has been built round his efforts. Some of the bordering, particularly in Example 107, is suggestive of piping, joints and elbows. Then the illustrations of the car are all firm line drawings reproduced by zincography. This is an instance where this process scores. To have used halftones would have suggested a refinement altogether foreign to the original plan, and would have necessitated different treatment.

The colour treatment and nature of the paper suggest substantiality. The colours are black, with the dark tinted parts in tuscan—two colours only—the whole being printed on a strong pebble or ripple finish buff stock. This colour scheme looks warm and inviting; the black stands out well in relief, whilst the natural buff background takes away the cold, hard, staring effect which ordinary white would have given. Notice, too, that all the type is printed direct on to the buff paper (the lighter background in reproductions) and entirely dissociated from the tint (the darker background), whereas all the drawn work is closely associated with the tint.

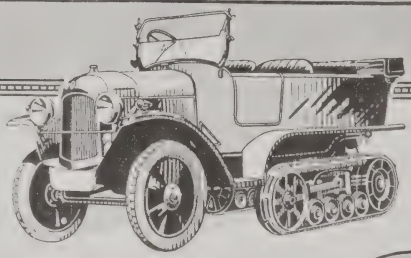
This all helps to make it *easy to read.* The extra boldness of the hand lettering in Example 107 is softened down by printing on the tint without detracting from its value and readability. The

EXAMPLE 106

The lighter portion of background represents the eccentric fold in clever fashion, before opening out to give full view of Example 107 on next page. The darker portion at head is the head of Example 107 extending beyond the eccentric fold.

CITROËN KEGRESSE

THE CAR THAT CROSSED THE SAHARA



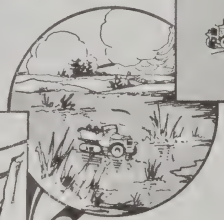
Indispensable in all Roadless Countries

"The farmer in the Veldt, the fruit-grower in Australia, the trader in snow-bound Canada, and the engineer in India, will no longer be dependent on railways or on pack transport by animals, but will have a quick, efficient, and, what is very important, inexpensive, method of cross-country transport which has already been proved thoroughly practical and reliable."

"Modern Transport."
September 1st, 1923.

SNOW

SAND



MARSH

STONY GROUND

Manufactured in the famous Citroën Works, which have the largest output of European Cars——— 150 Automobiles per day.

ON ROADS.—The Citroën Kegresse car will average 20 miles per hour over long distances with a maximum speed of 25 miles per hour. Petrol consumption under these conditions is about 18 miles per gallon. It is comfortable to ride in and can be used as an ordinary pleasure car.

ACROSS COUNTRY.—This car is particularly adapted for cross-country work; it will negotiate with ease marshy ground, mud, loose shifting sand, broken or stony ground, steep banks, ditches and snow. It will climb steps and apparently impossible obstacles and gradients. It leaves the road and proceeds to travel across country *without any change whatsoever being made to the vehicle.*

AS A TRACTOR.—A special towing arrangement is fitted as standard and gross loads of from 1 to 4 tons can satisfactorily be handled, the load varying according to the nature of the ground traversed. The machine can also be used with very good results for hauling agricultural implements.

PRICE.—Initial price and maintenance costs are exceptionally low.

What is your transport problem?

WRITE:-CITROËN KEGRESSE LTD. DEPT. F., CITROËN BUILDING, BROOK GREEN, HAMMERSMITH, LONDON, W.6.

EXAMPLE 107

The folder as it appears when fully opened.

simple treatment of the decorative illustrations—snowy, sandy, marshy, and stony ground—is suggestive, demonstrative, and even convincing in a way that actual photographs would possibly lack. There is frequently a feeling that photo pictures are specially prepared for the camera; whereas nobody believes for one moment that such line drawings are direct from life, or are anything but suggestive of the possibilities of the car, which apparently Citroën Kegresse, Ltd., are prepared to prove within reasonable limits. With such pronounced treatment, nothing but strong, virile type could be introduced with any degree of satisfaction—hence Caslon Bold and Plantin have been used. Plain type, plain statements, plain illustrations, plain substantial colours and stock, all play their part in trying to convince the prospective purchaser.

Buying a motor-car is not quite like buying quack medicines, soap or sweets through an advertisement—if you do not like the latter, you quickly try another brand. This may be applied to motor-cars, but in not quite the same degree. You may buy quack medicines through reading about them; but you eventually go and *see* a motor-car before purchasing. Even *very* wealthy people like to know a little about what they are going to receive for their £500 or £1,000. So it is evident all merchandise is not on the same plane in this respect. The motor-car manufacturer generally has to get hold of the prospective purchaser in person before a sale is effected, whereas the quack medicine vendor may get your money and never see you—and in all probability does not want to either! See the difference! And so your "copy" and general method of making your advances must be treated accordingly.

In last month's "Corner" I referred to slogans. There is not the slightest doubt they play a most important part. The advertiser has to educate his public up to the point that his wares are necessary to personal comfort and convenience; but repetition of the *same* advertisement over an extended period of time becomes monotonous and loses much of its pulling value because of its parrot-like message. This is where a connecting link becomes not only useful, but essential, and a slogan and (or) a nameplate can be made to perform this service most satisfactorily. With such a main feature to definitely catch the reader's eye, copy can be changed, fresh facts and arguments put forward, and topical happenings—particularly concerning a motor-car's latest achievements—may be used to advantage.

This is what the designer of our present example must have realised; and when the Citroën-Kegresse crossed the Sahara, it performed a feat which few, if any other, makes of car could accomplish with the same degree of satisfaction in results. Hence "The Car that Crossed the Sahara" becomes inseparably attached to the Citroën Kegresse, and at the same time gives the prospect, in a nutshell, some idea of its capability when any amount of detailed explanation might fail to convince.

Pause for a moment and consider this phrase, "The Car that Crossed the Sahara." No name of car is mentioned—why not? What is in a name after all? A rose by any other name would smell as sweet! Where a slogan has a particular meaning incapable of being appropriated truthfully by any other make of car, then its potential possibilities are more important than its name. When we come to Allinson's Wholemeal Bread, Hovis Bread, Bermaline Bread, or Turog Bread, the reverse process applies; they all answer a somewhat similar purpose, and taste is probably the deciding factor, so that a trade mark or nameplate is most essential. "Jacobean" furniture is now obtainable at nearly every furnishing store, so their name attached to it is almost equally as important.

To be effective, slogans must be rhythmical—by which is meant an arrangement of words in expressive and pleasing succession—and should not be in two parts. The phrase should form one complete expression, and should not exceed eight words. The more direct it is to fact, the more effective does it become.

Now for a general summing up. What is the lesson to be learnt by this little talk on folders? Concentration of ideas unquestionably predominates. Do not try to tell everything there is to be told about a *big* proposition in one small piece of advertising: if you do, nothing will receive full justice. Excite the curiosity, impress your argument in *truthful* message; but always leave just a little to the imagination if it does not weaken your case by so doing, because you set people *thinking* about your advertisement. And always bear in mind that "truth in advertising" pays. If there is a mis-statement (voluntary or otherwise) in your piece of printing, and your prospect spots it, you are not present to offer an explanation or apology, and he next proceeds to pass you over, and get into touch with your competitor.

The Citroën Kegresse folder—on which my chat in this issue has been based—rings true, is effective, is a sound piece of work happily conceived; and I am greatly obliged to Messrs. Citroën Kegresse, Ltd., for affording me the privilege of scrutinising some of their advertising, and endeavouring to convey my impressions therefrom to fellow craftsmen throughout the country.

To all my readers "A Joyous Christmas and a Healthy and Prosperous New Year." Let Perseverance be your motto for 1925, so ably expressed in the words of J. G. Holland:—

> "There is no royal road to anything. One thing at a time, all things in succession. That which grows fast, withers as rapidly; that which grows slowly endures."

If you think your greeting card has any special points, send me along a copy for reproduction.

Also, do not forget to send along 1925 calendars; I shall be pleased to comment thereon, even if space prevents showing them all.

All contributions and correspondence for Craftsman's Corner should be addressed to H. Naylor, 8, Aubert Park, Highbury, N.5.

"The Fleuron"

IN the cultivation of an appreciation of good printing the influence of The Fleuron is invaluable. The policy of the editor, Mr. Oliver Simon, is to present to his readers collections of articles which shall be an encouragement to all who have made a study of the general improvement of printing. The purpose of such a journal is essentially different from that of others which are devoted to the interests of the industry at large; and the editor has deliberately set himself the task of making the articles of real importance and interest within limits which from the standpoint of the printing world as a whole may appear narrow, but from that of the improvement of the craft are sufficiently wide to ensure for The Fleuron a steadily maintained success.

Opportunity is given to very few men possessing such well-defined and high ideals as those of Mr. Stanley Morison to exert in their own lifetime —much less the first half of it—such an influence on any subject as he has upon typography. His rise to a position of authority on the subject which he has made his own, and the practical application of his knowledge and resources, is little short of meteoric, and it may truthfully be said that his wider public has been created since the first appearance of The Fleuron. The two most valuable contributions to this number are connected with Mr. Morison himself. In the first he is associated with Mr. A. F. Johnson in an article on "The Chancery Types of Italy and France," and the second is a review of his book, "Four Centuries of Fine Printing," with which we shall deal later.

The article on the Chancery types shows the trend of Mr. Morison's mind since his article "Towards an Ideal Type" in the last issue of The Fleuron. He still continues to lament the firmly-established Jensen tradition, and it must be admitted that the presentation of his arguments, and his examples, are as clear as his opinions are definite. At the present rate of progress, Mr. Morison's opinion of Jensen's type will soon be almost as pronounced as that against the popular American face designed by Goodhue and Kimball! In time we may come to agree with Mr. Morison's objection to Jensen's lower-case h, but we hope he will leave us the delight of the setting and the press work of "Eusebius" and other equally perfect books.

But Mr. Morison's present purpose is to direct our attention towards an italic which shall be more in harmony with the classic old faces than those at present used. The type which he suggests might be used for the basis of an italic is one by Arrighi (Venice, 1523). The example given is undoubtedly attractive: it is based on the Chancery hand of the period, and, although it is cursive in form, the main strokes are almost vertical, and in common with other italics of the period, Roman capitals are used with a success which cannot be questioned. Every practical printer recognises the difficulties associated with the use of sloping capitals in our old face italics and in Garamond, and is conscious of the almost uncouth effect produced when a line is set in italic capitals. The slopes are at many angles and the interspacing is irregular.

In taking us back to the early types based on the Chancery hand, Mr. Morison indicates the means by which a more satisfactory italic might be designed.

The reviews in this edition are more than usually critical and outspoken, and as such are of distinct value. The first of these is a review of Mr. Stanley Morison's book—which already might be placed among the classics—on "Four Centuries of Fine Printing," and is written by Mr. D. B. Updike, of the Merrymount Press, Boston, with the full weight of his authority combined with his accustomed grace of style and delicacy of humour. At the risk of making this notice unduly long, we reprint a portion of the review. Mr. Morison in his introduction to "Four Centuries" says:—

"Modern 'fine printing' is an anachronism and will never be singled out by the historian of the future as the representative printing of our period. Nevertheless, it must be admitted that, so much does almost every individual among us assist in the cult of the past that, to provide the mock antique is one of the surest ways to a reputation for fine printing. Yet this seems fundamentally wrong. To some of us it may be more exciting to play with sixteenth-century flowers, and to all of us it is easier to copy old styles than to make a good one of our own. . . ."

Mr. Updike's commentary is as follows:—

"This is sound sense, and contains a truth that it is not altogether comfortable or flattering to ourselves to recognise; though, after all, to-day's mock antique will always betray that it is a very 1924 form of 'mockery,' and may, as such, find favour in the eyes of collectors a hundred years hence. Nevertheless, I agree with Mr. Morison, and am equally in the dark as to precisely what the next step may be in the evolution of type, ornament, and convention of display. Perhaps one step towards a solution is to change the method in solving such questions—less to assemble together to talk (or be talked to), and more often to go apart to think—to be less stirred by various ancient and modern winds of doctrine—to realise that 'the judgments inspired by reaction are as ephemeral as those from which they react'; and, above all, to remember that (as Dumas remarked) 'all generalisations are false, even this one!'"

To preserve the sequence of interest, we must next refer to an article on "D. B. Updike and The Merrymount Press," by W. A. Dwiggins, himself an American designer whose study of the history of printers' flowers is well known. We must confess that this article is disappointing, and that it fails to convey to us an adequate impression of the work that Mr. Updike and his press have done. It does not seem commensurate in describing Mr. Updike to say: "To him a motor-car is merely a means for getting quickly from one place to another. He has no itch to take it apart and put it together again. His printing machines are vague conglomerations of gears and metal bits." We think that other similes might have been found more in accord with the personality of Mr. Updike and his writings. The collection of examples of work of the Merrymount Press is, however, of great value.

Randolph Schwabe writes on "Albert Rutherston," and directs our attention to some lessons that may be learned from the artist's contributions to book illustration. Rutherston made a study of

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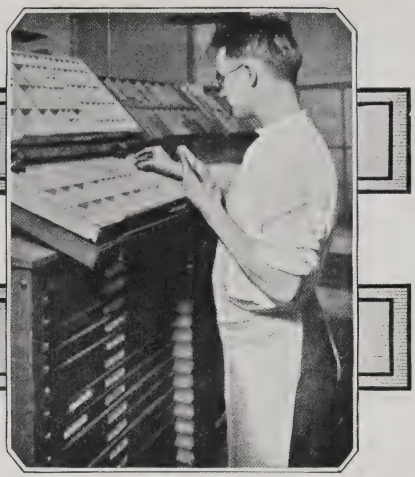

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the technique of mechanical or process engraving, and adapted his own skill to the limitations of the reproduction processes. At the same time he studied the qualities necessary in illustrations to make them harmonise with the page of type, and it is this harmony between type and illustrations which makes the latter an integral part of the book.

"The Development of the Book," by Mr. P. J. Angoulvent, is just the kind of article that we need to set us thinking along new lines. By studying the basic psychological principles upon which books have been formed, read and appreciated, and knowing the trend at the present time, it is possible to form an opinion of the direction in which future developments are likely to travel. Mr. Angoulvent, in his suggestions for the book of the future, makes some thoughtful observations. He does not take us quite so far as Max Nordau, who suggested that the book of the future might consist of plain tinted leaves each associated with a particular perfume; but keeps us down to solid earth and gives us a " . . . decorated book: perfect typography, both artistically speaking and from the point of view of the adaptation of the meaning with the text; and a few decorative elements, specially selected in order to produce an æsthetic sensation by embellishing the page, and, at the same time, a psychological result by suggesting the atmosphere in which the action is played." One statement, however, seems to be open to misinterpretation; it is stated that the Anglo-Saxons and Germans have developed their ideas through the improvement of their typography, whilst the French have taken the greater interest in their illustration. Going on to consider the influences that have operated in England, reference is made to William Morris to the effect that in 1890 " the famous artist designed his Kelmscott type " (sic—not types), and that Lucien Pissarro " is one of the few English bookmakers who tried to illustrate their books." It seems strange that Morris's work and influence in connection with the decoration and illustration of his books should have been overlooked.

A practical article on " Modern Styles in Music Printing in England," by Hubert J. Foss, criticises most of the present methods of music printing, and indicates lines upon which an improvement might be effected both in appearance and in ease of reading.

The typography of the present edition of The Fleuron is, in our estimation, scarcely as satisfying as that of its predecessors. The type is somewhat small for the length of line, and on this account is a little trying to read. There are also a number of broken letters which are a disfigurement in such a handsome production. The leading is generous and makes the colour of the pages a little grey and somewhat lacking in richness.

Having exhausted the space that we are allowed for this notice, we find that reference has not been made to several of the articles nor to the collection of examples of contemporary printing. These must be left to the readers of The Fleuron to appreciate in their own way; but one word must be said in approval of the excellent collotype reproductions of both contemporary and early printing. These prints are most satisfying, and are infinitely to be preferred to the cheaper and frequently unsatisfactory form of reproduction by the line block process.

Altogether The Fleuron at its third issue has definitely established itself, and made a circle of friends who will look forward with keen anticipation to each future issue.

"The Fleuron, Number 3. A Journal of Typography. Edited by Oliver Simon. Published in London at the Office of the Fleuron, 101 Great Russell Street, W.C. 1., 1924. Price One Guinea.

A New American Master Printers' Organisation

At the recent United Typothetæ Convention held in Chicago, a meeting of the Printers' League of America opened its membership to all employing printers operating closed shops, regardless of affiliation with any other association. This means another separate and distinct organisation in the printing field.

Proprietors of printing plants coming under the classification of book and job shops employing union help in any of their departments have not had a real strong and effective organisation, either locally or nationally, through which they could carry on negotiations with the unions. The printers of America have come to recognise the place and power of trade unions, priding themselves on living in a free country, a country that recognises the fact that all men are born free and equal. Had there been a strong, well-organised association representing employers operating closed shops, through which closer contact could be maintained with the rank and file of the unions as well as with their leaders, an association through which there could be closer co-operation and co-ordination of effort, there would have been far less cause for complaint regarding evils and injustices.

There has been for some time past great need for some medium through which representatives of the employers and of the employes can get together on common ground, thrash out their differences, and work hand in hand for the general welfare and advancement of the industry which gives both their livelihood.

New Representative

Messrs. Francis J. Connolly, Ltd., 60-62, Park Street, S.E.1, inform us that they have appointed Mr. J. Russell McBride as their representative in London and district.

Centenary

The Edinburgh Compositors' Society celebrated its centenary by a dinner last month, presided over by Mr. Adam J. Gillies.

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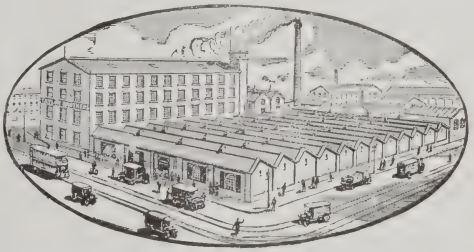

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Printers and the Law

A VERY informative lecture on this topic was delivered last month to the London Central District Association of Master Printers at Stationers' Hall by Mr. H. J. Astell Burt, Barrister-at-law. Mr. G. Eaton Hart presided, and was supported by Mr. Alfred Langley (the President of the L.M.P.A.), Mr. F. R. Muir (Vice-president of the L.M.P.A.), Mr. W. Howard Hazell, J.P. (Vice-President of the Federation of Master Printers), Mr. R. A. Austen-Leigh, M.A., Mr. Percy W. Ryde, F.R.G.S., Mr. G. F. Tomkin (President, E. & N.E. London M.P.A.), Mr. R. B. Simnett (President, S.W. London M.P.A.), Mr. W. J. Boyle (Hon. Secretary, London Central Association).

In no vocation in life is a knowledge of legal principles more valuable than to the printer. From the very moment when he is asked to execute the order until that order is completed and the price paid, he is liable to infringe some rule of law, the infringement of which may be of very serious consequence to him.

Mr. Burt therefore followed a printing order through all its stages. Dealing with the possibility of proceedings for libel, he made this important statement, which will come as news to many printers: "It is important to bear in mind that any attempt to obtain an indemnity from the customer will be useless. If a printer, desirous of protecting himself, obtains a written agreement from his customer to indemnify the printer against all costs, damages, and expenses which the printer may be called upon to pay by reason of any proceedings for libel consequent on the publication of the document which the customer asks him to print, such an agreement will be unenforceable in a court of law if the printer ultimately finds himself mulcted in damages and costs by reason of the publication of the document. The customer can repudiate his indemnity and the printer will be left without remedy."

As to infringement of copyright, the lecturer pointed out that the document a printer might be asked to print had its copyright invested in some person other than his customer, who may have no authority from the owner of the copyright to reproduce the document. The printer may not know that the document is copyright, and he may have no means of finding out that copyright exists. Nevertheless, he will be liable to have proceedings instituted against him in the event of the printing of the document constituting an infringement.

"The printer, if he has reason to believe that copyright exists in the document submitted to him, should satisfy himself that his customer either is the author, or has the authority of the author to reproduce the document. If the customer is not the actual author of the document, the printer should safeguard himself by requiring the production by his customer of some document showing that the customer is authorised by the author to reproduce the document, and if such authority is not forthcoming the printer should decline to proceed."

Another pertinent matter dealt with was infringement of designs and trade marks. A printer might be called upon to reproduce a design, the reproduction of which might render him liable for proceedings for infringement if the design was registered and if the customer for whom the design was reproduced was not the registered owner, or was not the person authorised by the registered owner. Infringement of a registered design may involve the printer in legal proceedings and in the payment of a penalty not exceeding £100 in respect of each design infringed. If a printer were asked to reproduce a trade mark which he knew or had reason to believe was registered, he should satisfy himself that his customer was a person who was entitled to have the trade mark reproduced. If a printer infringed a trade mark he would be liable to an action for damages at the suit of the owner of the trade mark, and the court might also by injunction restrain future infringements. On the other hand, if at the time of the alleged infringement the printer did not know, and had no reason to believe that the mark was registered, then the court at most would grant an injunction restraining future infringements. But if the printer satisfied the court that the infringement by him was the consequence of inadvertence or of ignorance, then in all probability the court would even refuse an injunction provided the printer immediately admitted the rights of the plaintiff so soon as the matter was brought to his notice.

Other important subjects covered in the lecture were the possibilities of criminal proceedings being taken against a printer for criminal libel, and under the Betting and Lottery Acts; the binding nature of a contract, the necessity for imprint, the lien on goods, and various matters arising out of conditions of employment.

We understand that Mr. Burt and Mr. F. W. Luck (solicitor to the London Master Printers' Association) are collaborating in the preparation of a book dealing with the law as it affects printers, and this will be a very welcome addition to trade literature.

Mr. George W. Jones and the Linotype Record

WE have great pleasure in reproducing on the opposite page the most interesting border which Mr. George W. Jones with painstaking care produced for the cover of the current number of The Linotype Record. It was reproduced by permission from the copy of the magnificent title page of Herodotus printed by Ioannes & Gregorius Gregoriis at Venice, now in possession of the British Museum. The production of the new type face of which a specimen is given has been a very interesting, if painstaking, labour on the part of our great English master printer and his associates. For many months each letter has been undergoing the strictest scrutiny, and everything that love, knowledge, and skil could contribute has gone to the making of this strong and beautiful type-face.

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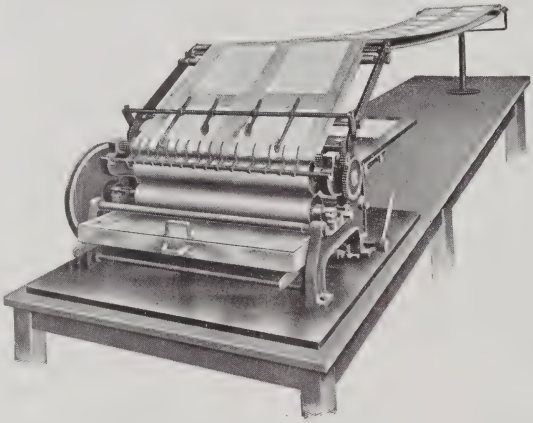

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Rubber Inking Rollers

THE printing industry, especially that division devoted to newspaper printing, is greatly in need of more reliable inking rollers than those of the composition now in common use. Here is a field for profitable development by manufacturers of mechanical rubber goods. Already progress has been made and success attained with rubber rollers for colour presses and offset lithography; not yet, however, have they fulfilled the service conditions of the inking system on a web perfecting press. The need of rubber rollers is urgent in the press rooms of large newspapers to eliminate the excessive expense and the unreliability of standard composition rollers.

Printers' roller composition is made chiefly of glue, glycerine and water. The proportions are varied for summer and winter use. Glue rollers are resilient and easily cast, and withstand the action of the mineral oils and linseed varnish contained in printing ink, and also the solvents employed for washing the rollers free of ink.

Certain glue compositions gain in working quality, at the expense of not being recastable, by the addition of chemical ingredients. The seasonal differences of temperature and relative humidity require manufacturers of roller composition to prepare distinctive grades for summer and winter use to meet extremes of pressroom conditions. This means extra roller equipment, and consequently extra expense for the printer.

Susceptibility to influences of heat and moisture is the principal cause for the unreliability of composition ink rollers in a newspaper pressroom, where failure usually means excessive loss.

In an actual example the failure of a group of composition rollers from the presses of a great city newspaper was due to the rollers becoming twisted and melted masses of composition on the roller shafts. When such a roller failure occurs in the rush of printing a news edition at the rate of 28,000 to 30,000 copies an hour, the loss occasioned is enormous.

Black and coloured inks for newspaper work consist of gas black or coloured pigments ground in linseed oil varnish reduced to a free fluid consistency by the addition of light-gravity petroleum. Free-flowing consistency is needed to supply the ink rapidly by the ink distributing system. The function of the latter is to carry the ink from the fount and distribute it very evenly and steadily upon the plate roller as required for clear impressions.

For newspaper work inking rollers are 70 inches face, mounted on spindles $2\frac{1}{2}$ in. in diameter. The outside diameters of the rollers vary from $4\frac{5}{8}$ in. to 6 in. A 12-cylinder press or a double sextuple web press requires 12 units of seven rollers each, or 84 in the complete equipment.

The factors that enter the problem of rubber for ink rollers include: (1) Resistance of the roller stock to swelling and softening influence of oil; (2) permanent softness and resiliency in correct degree (3) proper vulcanisation and aging quality to meet press-operating conditions of heat, and high relative humidity without gathering the floating dust of paper fibre on the roller surface, and thus necessitating stopping for roller washing; (4) smoothness of surface without glazing; (5) accuracy of dimensions, and ability to be trued by regrinding.

All of these points are important from the pressman's standpoint, and do not include those that arise in the development work by the rubber manufacturer. Development of the rubber inking roller for newspaper work began with the cylinder presses for black and coloured printing of magazine and comic sections of Sunday papers. These presses print flat sheets at 18,000 an hour. The success of rubber rollers on such work is shown by the fact that the same sets of rollers have been in continuous service on cylinder presses for over three years, and are reported as still in excellent condition. Rubber ink rollers on the web press have failed so far, due to the high speed of the press, which turns off 25,000 to 30,000 impressions per hour from continuous rolls of paper. Too great resilience or deviation from trueness in face or diameter causes a rebounding action and quick destruction of the roller next the plate roller.

There exists no insuperable difficulty in compounding rubber to withstand this oily ink or the kerosene and other solvents used to clean the rollers. The longer service of rubber rollers, and the fact that the same set will give satisfaction through summer and winter conditions, makes these rollers very economical. Ultimately, satisfactory rubber rollers for the web press will be perfected. The demand for reliable rubber inking rollers is sufficiently large to warrant the study and expense required to perfect them as standard equipment, particularly for large presses.—India Rubber World.

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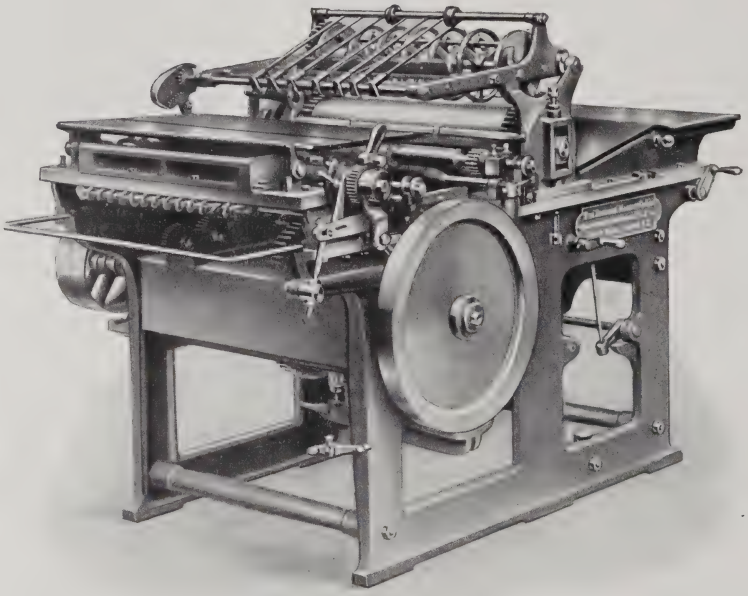

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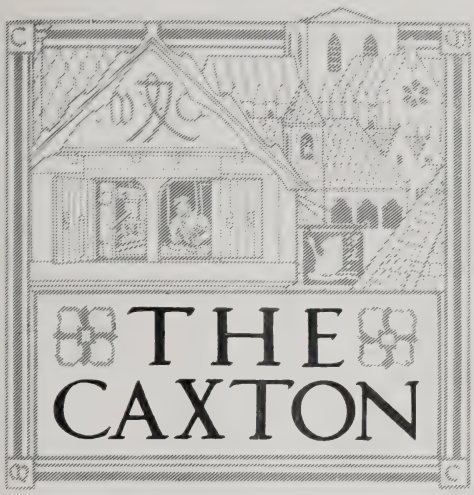

London, December, 1924

IN view of the launching of the collective advertising scheme of the Federation of Master Printers, we repeat something we said three years ago when urging this as the next great move in the printing trade to create new business. It has been both a surprise and an anomaly to the business world that for some years printers in this country have been preparing with skill and in largely increasing quantity, material for most successful campaigns for the creation of new business in all sorts of directions and have done nothing to utilise the resources which they control for their own advantage. Other industries have combined to use print to very great advantage. The British Commercial Gas Association, the Fruit Growers, the Scottish Woollen Manufacturers—and scores of others. We believe a big demand for printing has been accumulating, and now is the time to persuade business men of the advantages of print by direct advertising. We hope the scheme will be very heartily supported, and that the small printer will not decline to share in it. It should be remembered that the benefits of such advertising are often indirect, and that its influence is cumulative. We wish for it every success.

IT is difficult to see how the new Postmaster-General and the Treasury can withstand the united attack which has been renewed throughout the country upon the present postal rates. The array of arguments, facts and figures presented by the United Chambers of Commerce, and the experience of our Colonies who quickly restored pre-war conditions, are unanswerable. We quite expect the present Chancellor of the Exchequer to be one of the first to see the most intimate connection between a revival and extension of trade and cheap postal facilities. We are concerned, however, lest any concessions which may be made fall short of the object aimed at. Nothing less than a full restoration of pre-war postal facilities will meet the case. The emphasis just now seems to be on penny postage. We take it that is a demand for an unhampered halfpenny postage also. Thousands of men engaged in our industries are affected by the ridiculous restrictions on the postage of picture postcards. This is a very large and important part of our industry. This branch of trade had been built up with great enterprise and success, and the imposition of the extra postage went far toward killing it. There is still time for full concessions in this direction to considerably help matters along, and we hope nothing will be left undone to bring these things home to those responsible.

THE letter from Mr. F. T. Corkett, which appears on another page, raises another important matter which we have had under consideration for some time, and which we consider is quite ripe for carrying out. We refer to a permanent exhibition of commercial printing in London. There is no real reason why such an exhibition and a collection of the work of the graphic arts should not be combined. But we are chiefly interested just now in the idea of an exhibition of the best commercial printing produced in this country as a stimulus to trade and an education to the buyers of print. There can be little doubt that great good would come of it. Much printing trade could be created. Many men who are launching out with new ventures or determining on fuller publicity for old ones are often completely at sea when it comes to planning a publicity campaign. Their ventures are not large enough to secure for them any special sort of service at the hands of good publicity agents, and they are wise enough to know that they are just as well without the service of poor ones. In the building up of businesses rightly or wrongly men like to manage their own advertising. Their supreme need is a printer who can supply them with what they want. The trouble mostly is they do not know what they want until they see it. Here is the printer's opportunity—an opportunity hungrily seized by a few, shockingly neglected by the many. The buyer of print wants to actually see things—paper, ink, illustrations, type and all. Then he knows whether what he sees or something like it is what he is looking for. If it is he will buy it.

Nor does this argument apply only to those who are launching new business. It applies perhaps with even more force to the man who is already a large buyer of print. He knows its

value. The one thing he does not know about it is its almost infinite variety both in form and application. It is true many great business houses have their own publicity experts who know the printing trade, and who think they know the houses where the best work of a certain class is executed. They may. But there is much they do not know. Scores of pieces of suggestive and compelling pieces of print reach our desk every month which hundreds of business men would like to see and be glad to buy. There are hundreds of high-class printers, doing magnificent work, of whom they have never heard, and to whom we think they would be glad to give orders.

Our idea is that just as men will go to a picture gallery sooner than to a fine art shop, so buyers of print will readily accept an invitation to see some of the best the trade has to offer without being pestered for orders.

We have in mind, therefore, the establishment of a permanent exhibition of commercial print. A centrally situated hall would be taken and here in successive months would be shown certain classes of printing—posters one month, catalogues another, folders, blotters, brochures, stuffers, another—and so on through the year.

Effective steps would be taken both by public advertisement and by 5,000 direct invitations each month, to secure the attendance of print buyers; and the names of all inquirers would be forwarded to the exhibitors.

A competent attendant would be present to show off these exhibits to the best advantage, and to give all desirable information to prospective buyers.

This seems to us a very effective method of encouraging trade.

The cost to the exhibitor would be very small —say £10 per month—and exhibits could be for one or more months. It might happen that a man would want to show posters and nothing more; another might wish to exhibit showcards one month, broadsides another, and catalogues another.

That is the scheme. There are, we know, obvious criticisms which may be offered. The two chief objections are these :—

> That the work of a comparatively small printer would be lost in the mass of material shown.

This might, and we think would, be overcome in two ways : first by limiting the number of exhibitors each month to twenty, and by allocating to each exhibitor a certain space where his own work only would be on view.

It is also urged :—

> That sellers of print would object to exhibiting work open to the view of competitors who would then get to know the names of customers.

Where such fear as this existed it would surely be worth an exhibitor's while to produce special specimens for exhibition purposes—especially if they were got out with a view to attracting some new and rising industry.

There may be other criticisms, but on the whole the positive advantages far outweigh any criticisms, and we confidently expect to see this additional stimulus to the printing trade a great success.

By the time this issue reaches our readers we hope Mr. F. W. Bridges, our Managing Director, will have arrived home after his trip to America. He has had a very busy time, and has travelled far. He has met lots of interesting people and seen very much of interest to the printing trade. We hope to get from him some account of this tour for the January number of The Caxton Magazine.

"One can only plan successfully these smaller pieces of work by considering minutely what they are meant to accomplish. Let us take a menu. What questions would be uppermost in one's mind in planning it? The first that would occur to me would be the hour of the meal and where it was to be served. Was it to be by day or night? If by day, by artificial light or not? The colour of the card and the size of type would be somewhat dependent on this. Was there any particular scheme of colour in the decorations of the table? Because my menu must either match or at least not be discordant with it. Was it to be a big table with ample room for each guest, or a small one? Was the menu to be laid on a napkin or to stand upright? That would dictate my choice of size; for a menu is an incident, not a feature, at a dinner, and should not be so large as to be in the way if laid down, nor so big as to knock over glasses and fall into one's plate if it is to stand. Decide all these little points in the light of 'What is the thing used for? Where is it to be used? By whom is it to be used? What is the most suitable, practical, simple, orderly and historical method of producing it?' For even menus have a history, and were first used in the household of the Duke of Brunswick at Ratisbon in the first half of the sixteenth century. By consulting some of the French books which have been written on this and allied subjects you will find out 'a number of things.'"—Updike.

Strange craft of words, strange magic of the pen,
Whereby the dead still talk with living men;
Whereby a sentence, in its trivial scope,
May centre all we love and all we hope;
And in a couplet, like a rosebud furled,
Lie all the wistful wonder of the world.

—Le Gallienne.

The annual whist drive and dance of the London staff of George Mann & Co., Ltd., was held at the Georgian Restaurant (Harrods). The staff and their friends numbered about two hundred, and an extremely enjoyable evening was spent. Fancy dress was very much in evidence. Prizes were presented by Mrs. George Wichmann.

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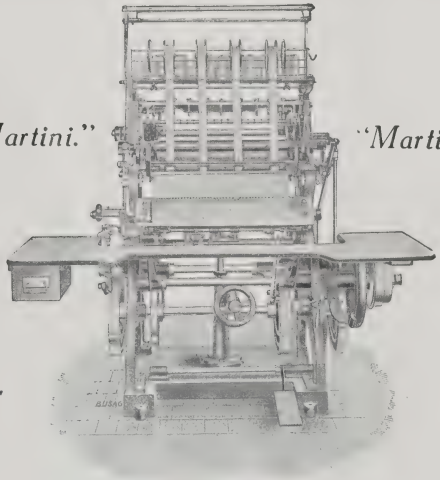

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Organisation, Management and Salesmanship in the Printing Industry

By BURFORD

Director of a well-known Printing House and Contributor of the leading English and American Printing and Paper Magazines.

CHAPTER II.

LAYOUT OF DEPARTMENTS AND EQUIPMENT.

AFTER the selection of premises and the execution of necessary alterations the problem of laying out departments and placing the plant and equipment comes forward for solution. To a very large extent the question of output is decided in the planning of the departments. Bonus and welfare schemes, commissions and inducements may all contribute toward improving quality and increasing output, but the arrangement of departments and the machinery in them is fundamental to the quick and smooth flow of work in progress. If errors are made and allowed to remain in the scheming out of a factory the key to maximum efficiency is lost or twisted at the outset. In the majority of printing offices the unfortunate construction of premises is far from being conducive to ideal arrangements for the progressing of work. But in quite a large number of offices there are serious defects in the laying out of both departments and equipment which could be remedied with great benefit at little cost. The following notes may therefore be taken as applying equally to the replanning or revising of existing layouts as to the scheming of new premises.

Decisions as to the arrangement of departments must proceed along the lines of continuity in process, *i.e.*, the plan must be devised to eliminate all useless or needless traverse of labour and material. In an ideal layout the work travels smoothly in an onward direction all the time, and in its final stage automatically arrives at the despatch door. Many obstacles will need to be overcome to achieve this, and mechanical contrivances may have to be introduced to surmount the difficulties created by the character of the building. Throughout the whole arrangement the principles should be steadily adhered to that work flows in a forward direction and man handling is practically eliminated.

It is essential, in allotting positions and areas, to work by the guidance of scale plans of the building and floors (plan and elevation) with aspects of lighting indicated, also the positions of windows, pillars, partitions, obstacles, etc. The thickness of walls should also be shown. Preferably the scale for large areas should be $\frac{1}{8}$ in. to 1 ft., and for smaller areas (100 ft. or less) $\frac{1}{4}$ in. to 1 ft. Stairways, elevators, transporters (or cat-heads), and fire escapes are of primary importance, considerably influencing the disposition of departments. Hence the necessity to have their positions and dimensions very clearly indicated. Lavatories, gas and water pipes, meters, etc., have also a considerable bearing on the layout, and should again be shown on the plan. Obviously it is practically impossible to cope with the subject of layout in an exhaustive manner owing to the extreme diversity that prevails. In all the thousands of printing offices no two are exactly alike, varying as they do in size, scope, class of work, situation, construction, etc. Despite this, it is possible to observe certain definite principles which control the layout of plant according to the class of work undertaken.

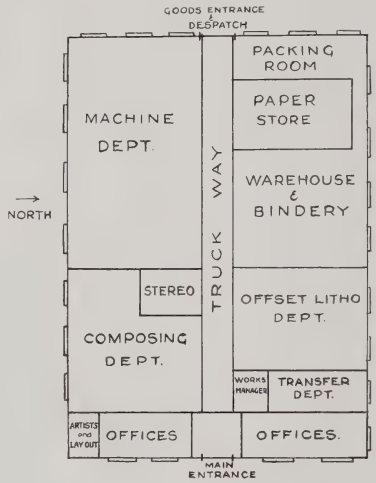


FIG. III.—ONE FLOOR OFFICE.

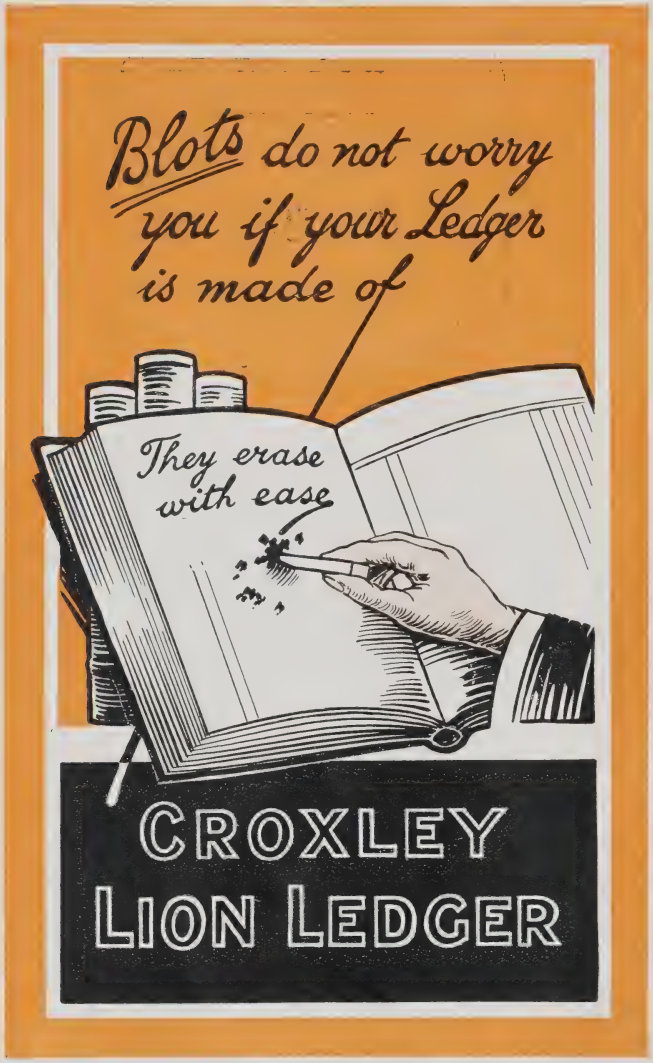
Discussing the various sections of an establishment in broad fashion :—

RECEPTION OFFICE.

In the arrangement of offices the convenience of customers should be taken into consideration. It is desirable to have the entrance situate on the main side of the building, with a reception room on the ground floor. With efficient elevator accommodation this is not so necessary, but unless quick and respectful lift service is provided customers will curtail their visits. An inquiry counter and private waiting room should be within close distance of the lift, with double exit to maintain business confidence. Works and goods entrance should be separate from the office entrance. The importance of creating a dignified atmosphere for the reception of clients is too often lost sight of, if we judge from the conditions which characterise most printing offices.

COMPOSING ROOM.

Inside the factory the composing department calls for careful consideration. The nature of the work demands a maximum of natural light thrown on to cabinets and imposing surfaces from a correct angle. Cabinets should be arranged at right angles



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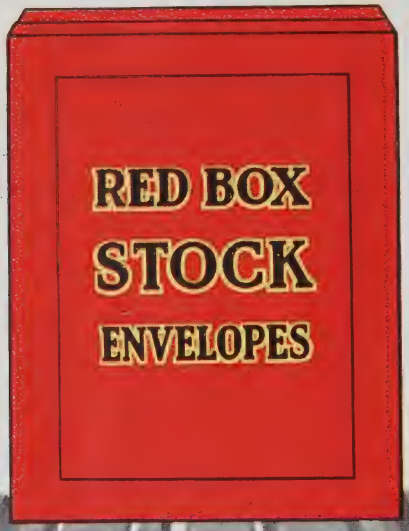

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to the windows, with the light falling between the compositor and the cases. If space and light will allow, two or four cabinets may be arranged in line, making alleys to accommodate four or eight men in each, working back to back. Recent developments in cabinet construction have culminated in a type which enables six men to work round it —two at each side and one at each end. Much the same idea can be constructed from units. In this case, the cabinets being double-sided, it may be necessary to arrange them directly opposite the windows. The ends of the cabinets also being in use, walking space all round must be allowed for. Even with the ordinary old frames it is advisable to leave comfortable space between the wall and the frame, especially if two frames run in one length as suggested.

Comparative quietness is necessary in the composing room, the mechanical typesetting machines being installed in their own area apart from the hand-setting side. A separate room is desirable for hand composing, but if this is not a feasible proposition the possibilities of wood and glass partitioning must be considered.

There is presumably a greater need for close contact between the composing department and the administrative staff than elsewhere, verbal instructions and inquiries calling for fairly frequent intercourse. For this reason it is advisable to locate the foreman compositor in as close proximity to the management as can be done without unduly interfering with other necessary conditions and the natural sequence of the progress of work.

Supervision must be aided by a clear view of the whole of the department, and the shape of the room should be such as to permit this.

Mechanical typesetting departments should be planned to embody strong flooring along with ample ventilation, close proximity to interconnected and allied operations, and so far as possible to prevent the transmission of noise and vibration.

MACHINE ROOMS.

In scheming out the location of machine rooms it has long been the custom of the trade (with exceptions) to appoint the basement or ground floor on the score of solidity. The conditions of the average city basement are totally unsuited to machine work. Only a dire extremity should be allowed to force the most profitable department of an establishment into a position where the light, the atmosphere, and the surroundings generally are inimical to health and production. If a building is strong enough (and the printer is not the best judge of this), the machine room may be placed on any floor, as evidence of which the case of a heavy composing room and a battery of twenty machines on the seventh storey of an old (adapted) mill may be cited. In practical printing the machine room is closely inter-related to the composing room. Constant collaboration between the respective overseers and the works manager is desirable. Nothing but a rank dilapidated building or the necessity of pits for heavy presses would justify an arrangement which pre-supposes that light is only available at the top and freedom from vibration at the bottom.

The factors which govern the selection of a machine room are: Substance and structure of floor, appropriate shape for economical driving, ample window space, loftiness for overhead feeding, and efficient belt-driving, and freedom from obstacles which will tend to introduce the element of danger. If colour work is at stake, the question of natural lighting assumes paramount importance. Finally, as part of a modern scheme the machine room must form a link in the continuity of process, a matter which becomes increasingly difficult with the haphazard or forced selection of unsuitable premises.

WAREHOUSE.

In regard to allied processes and operations, it may briefly be stated that the warehouse, or miscellaneous department, requires ample and well arranged space to cope with the variety of tablework which is commonly undertaken, including folding, collating, gumming, padding, and the numerous small machine operations. The quality and amount of light and the strength of floor is not so important as in the case of composing or machining and artificial light is perhaps more readily worked to. It is desirable to allow good natural light on the machines, especially for the purpose of setting, overhauling and repairing, localised artificial light rendering the performance of these duties doubly difficult.

The stationery sewing room stands much in the same category, but if high-grade work is at stake good natural light is essential in overlooking the sheets for flaws and marks. Paging and book-sewing machines particularly demand a strong direct light.

RULING DEPARTMENT.

For the striker ruling department any ordinary floor is suitable, but the light must be arranged to clearly illuminate the feed and the points of the pens, a requirement best fulfilled by disposing the machines either beneath a glass roof or skylight, or lengthways on, parallel with the windows, the latter necessitating a more expensive drive. Automatically-fed disc machines are less exacting, requiring moderate light at the delivery end.

BOOKBINDING ROOM.

Bookbinding requires length for bench room, normal lighting, ordinary flooring, and good foundations for guillotines and presses. Machinery is more and more coming into vogue for bookbinding, mainly of a fairly light character (excepting heavy trimmers), and it is a fortunate coincidence that the shape of room which is best suited for bench lengths also provides for the most economical disposition of machinery, *i.e.*, in a continuous line backing up the benches and tables. The close relationship between ruling, folding and sewing, etc.; and binding calls for corresponding juxtaposition between departments.

STEREOTYPING ROOM.

Stereotyping and electrotyping may be profitably delegated to the basement of a building, providing the ventilation is adequate. Provision must be made for rapid transmission of formes and plates, either by elevator or similar means. If only a small plant is employed it is desirable to locate it adjacent to the composing room, but to box off the department and provide fume outlets and good natural or artificial ventilation.

Where an artists' department is embodied in the business the imperative necessity is an abundance of natural diffused light from the right direction. North light furnishes the requisite quality and character of illumination under which colours assume their true aspect.

LITHO MACHINERY.

Lithographic machinery of the flatbed type calls for a rigid and substantial floor, but according to the character of the work good light is more or less

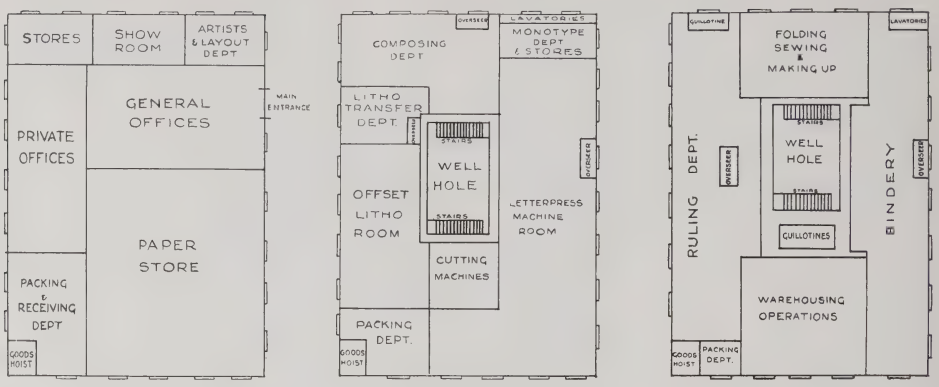


FIG. IV.—GENERAL BUSINESS—3 FLOORS WITH WELL HOLE.

essential. Rotary offset presses require much better lighting than flatbed machines, owing to the need for concentrated attention on the metallic plate and the intensive method of production. The build of the presses and the delicacy of adjustment necessitates a firm floor with a total absence of vibration. In all lithographic work the atmospheric condition of the room has a direct bearing on smooth output, due to its influence upon the paper. Damp basements create conditions which lift the cost of production enormously. A dry room should be chosen, having regard to the weight of machinery to be carried, plus ample stone or plate storage, and keeping in mind the necessity of overhead space for sheet-hanging. Many difficulties of the lithographer are solved beforehand by the rotary offset press and the paper curing machine.

PAPER STORE.

The requirements of a paper store are dependent upon the size and nature of the stock. Large stocks as for a composite business need a dry room and fairly good floor, with a moderate temperature (65 deg. F. is the ideal standard for temperature, and 65 to 70 deg. of moisture saturation of the air approximates to 7 deg. moisture in paper, which is the normal content). Good light is not so essential, except for the giving-out tables. The atmospheric conditions are especially important in the case of papers for multi-colour work, whether letterpress or lithographic. Common printings and newsprint may even, with advantage, be stored in a damp, cool room, so long as storage is not unduly lengthened.

SEQUENCE OF OPERATIONS.

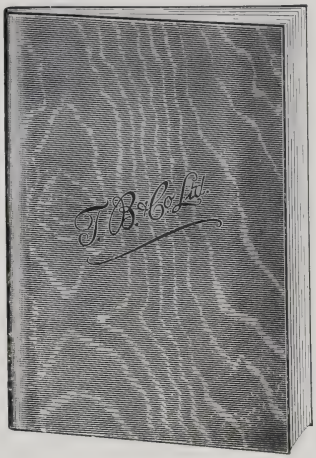
With these principles in mind, the controlling factor in planning out departments should still be the sequence of operations. Much can be sacrificed to this end, which is all important, but a building that demands an almost entire sacrifice of appropriate conditions to reach it should be resolutely declined or vacated.

In a multiple storey building the work should flow downwards to the despatch exit by the quickest route, *i.e.,* the shortest possible traverse. In a one-floor establishment the course should be onward from the office end to the loading shed at the opposite extremity, or if entrance and exit are necessarily facing the same thoroughfare, the progressing should proceed in the same manner, with truck lines for clearance, or as an alternative in a traverse shaped by the three sides of the building.

The actual arrangement of departmental areas in the different types of buildings and various classes of business will most clearly be demonstrated by reference to the accompanying plans. Following on the allocation of departmental areas, the actual scheme of layout of the departments themselves must be considered, having regard to the most efficient arrangement of fixtures, fittings and equipment generally. The aim throughout should be to economise time and labour, secure the best conditions for the operations to be undertaken, and create smooth and quick transit for the work in hand.

PLAN TO SCALE.

It is essential that the planning of a department should be performed scientifically to scale before any equipment is laid in position. The correct procedure is to secure detailed plans of the building, plan and elevation, with departmental areas mapped out and all windows, pillars, lavatories, etc., indicated. Cardboard models of all the principal machines, fittings, appliances and parts of equipment should be cut out to the same scale as the plan, with such important features as flywheels, pulleys and feedsides or delivery duly noted. Dimensions would also be indicated, along with a correct description of the machine or fitting, etc. With these to hand, the planning out can be arranged, revised and perfected in theory, the models being pasted or drawn out to finally accepted positions. The chief advantage of the models over the alternative method of sketching out the whole plan is that the constant revision which is found absolutely unavoidable renders draughtmanship a repeated and laborious process, whereas models can be quickly removed from one position to another until satisfactory results have been secured. The chief features which call for close observance, apart from the actual positioning of machinery, etc., are correct allowance for passages; safe spacing round machinery, including guards; main traffic corridors, accommodation for holding work (plain and finished), and facilities for driving in the case of electrically direct driven machines. The positions of workers must always be schemed to secure the correct fall of light, at the same time observing that the facility for supervision is not impeded.



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The planning out of the composing room is generally regarded as the most important as well as the most intricate. Whether the department be small or large, there are certain set principles which should be followed. In the first place all the best light should be given to the composing frames, the correct arrangement being a position at right angles to the windows, as already indicated. If the windows are left clear to throw the light into the interior of the room there will be a good diffused illumination for the imposing surfaces. Obviously the maximum amount of light is secured when the composing department is situated on the top floor, with a lantern, skylights, or glass roof overhead. The disposition of frames, surfaces and presses should be such as to allow a clear inclusive view to the overseer, whose command of the room is best secured from a wood and glass office built on a raised platform, adjacent to the reader's desk or closet. To facilitate ready collaboration, the overseer's box should be within close call of the machine room overseer. In planning the position of frames, surfaces, racks, presses, randoms, etc., the aim should be to reduce non-productive time to the absolute minimum. Every unnecessary stride or movement and every impediment to continuity of process helps to increase the hourly cost of composition, and it is necessary to observe that even when non-productive effort is cut down to its lowest limit the compositor's hour will still embody a considerable proportion of non-production. The type should run in a straight track from its boxes to the stone, thence to proofer, galley or proof-forme rack, ready-for-machine rack, machine room, and back to worked off position adjacent to stone and washing trough. The requirements of the compositors should also be studied, the various classes of composition being separately conducted and furnished locally with the necessary kinds of cases and material. A liberal allowance of stone surface close at hand to the frames is an essential feature of a well equipped department.

Output from the composing room is very largely dependent upon the character of the equipment, the modern types of which are not yet found in very many offices. In a later chapter this phase of the subject finds treatment.

In the machine room the best method of laying out the machinery is to group them according to sizes, and in large establishments to keep the various classes separately grouped according to the type of work executed. If both colour and commercial work is performed, it is a mistake to have the machines in close juxtaposition. The actual arrangement is largely controlled by the nature of the drive, independent driving allowing greater latitude in positioning the machines. The ideal position is one parallel with the windows, with the delivery facing the light; but where all machines are driven from one motor or gas engine, the difficulty and expense of arranging suitable shafting and driving auxiliaries is almost insuperable. The benefit of the glass roof or well-hole principle is here to be realised, inasmuch as the need for direct window light is considerably reduced, and machines may be disposed more economically with the advantage of a much better distribution and direction of light from above. Under such conditions the machines would be arranged in alignment, the feed-boards running to a straight line in the case of being independently driven, but levelling up to the ink ducts if the pulleys are belt-driven from an overhead shaft, owing to the unsightly and wasteful character of the belting which would otherwise be involved. Ample space should be allowed round the machines, at least 2 ft. 6 in. between the extreme projections on either side. The necessary roller rack and table space, fore and aft, must also be planned and clear truckways allowed for.

In grouping the batteries, increased efficiency and better output may be secured by thoughtfully scheming the size and type of machines which will back up the first line, as, for example, where an apprentice works under the charge of a journeyman, or where a journeyman is allowed to supervise two machines. It may be found desirable to group smaller machines behind larger ones or to run platens adjacent to Wharfedales. The plan should be conceived to eliminate waste effort and movement of the more expensive labour.

CONDITIONS OF FLOORING.

An important factor which must not be overlooked in planning machinery lay-outs is the condition and structure of the flooring. With a wooden floor not possessing exceptional strength it would be necessary to ascertain the direction of the joists and endeavour to lay the machines crossway to these on stout wooden balks. Otherwise there would be risk of vibration and speedy deterioration of plant.

Cutting-out boards or desks should be provided opposite each machine, preferably facing a good window light or directly beneath strong overhead light. The use of reflectors might be considered where direct light proved difficult to secure.

It is the modern practice in process work to prepare overlays as a separate operation in advance of actual requirement, and provision should be made for a well-lighted closet in a quiet corner of the machine room.

The overseer's box is best arranged to command a clear view of the machines, and in a position convenient for collaboration with the composing department and close to the stairway leading to the works manager's or administrative office. In all cases the box should be raised to a height which will give a command of the room.

It is practically impossible to discuss the planning of other departments in close detail, but the accompanying diagrams will sufficiently point the way to an efficient and economical lay-out of certain types of establishment.

Looking for New Markets

At the thirty-eighth annual convention of the United Typothetæ of America, an attempt was made to find some way of creating a demand for more printed matter. Mr. A. L. Lewis, of Toronto, who made a report on behalf of the Marketing Committee, said: "Improving prices on the present volume of business will never put the printing industry properly on its feet again. We must create a demand for more printing. In those channels where it is already being used we must see that it secures results and so create a more extensive use of it. We must find in what channels it is not being used, convincing ourselves first, and the buying public afterwards, that it might be used to advantage."

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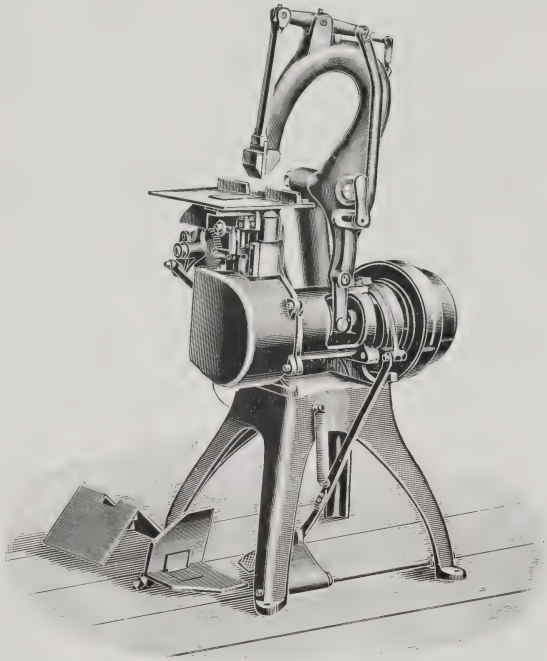

THIS Machine is capable of stitching any thickness of work from the thinnest i.e. (two leaves) up to $\frac{7}{8}$ in., and is arranged for stabbing books through the sides and stitching pamphlets either way—with the ends of the staples clenched inside the fold or at the back of it.

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Printing and Civilisation

By HENRY LEWIS BULLEN

THE second of this season's craft lectures arranged by the Stationers' Company and the Printing Industry Technical Board was delivered by Mr. H. L. Bullen, ex-manager of the efficiency department of the American Typefounders' Company, and founder of the Typographic Library and Museum of that company in Jersey City, U.S.A.

Mr. George W. Jones, who presided, said: I would like to say how very agreeable is the duty that devolves upon me this evening to introduce to you, and to preside over a meeting to be addressed by, Henry Lewis Bullen, especially in this old hall, sacred as it is to our craft by long centuries of tradition and a wonderful history of magnificent work. If anything were needed to inspire our lecturer, it would be the fact that it is in this place above all places that he has been asked to speak to you upon that wonderful subject, that important subject, that transcendently important subject of printing and civilisation. It is a commonplace among Scotsmen to say, especially when things get lively, that "Whisky and Freedom gang together." I beg to assure you that there have been no two forces and influences that have merged together more amicably, more emphatically, and to such purpose as printing, our great calling, and this Company. I am very pleased to preside, because a long friendship has existed between Mr. Bullen and myself. We have known each other personally for the best part of forty years, but it is not for that reason that I am specially glad to be presiding at this meeting, but because of the fact that he has come to speak to us on a subject which touches us very closely, for printers (we common or garden kind of printers), whatever our job may be, cannot forget that we have an illustrious ancestry, and, if it had not been for our great calling, the world would have been a much darker, much more difficult, less-to-be-desired place to live in than it is. Our friend the lecturer to-night has come from Paris specially to speak to you. I think that will make his welcome none the less warm. He has been for months like an eastern potentate—not sacking Europe, but ransacking our old cities for some of the choicest treasures he could find of a typographical character to enrich that wonderful library which is the child of his own imagination—the Typographical Library of the American Typographic Company in New Jersey. You are acquainted with his work. Monthly he contributes most delightful and learned articles to The Inland Printer, and that splendid series of articles he wrote some time ago on the master typefounders of our craft has earned for him a fine position among the historians of our calling. I will now call upon Mr. H. L. Bullen to speak to you on "Printing and Civilisation."

Mr. Bullen: Brother printers, ladies and gentlemen,—I will look back when I get home upon the occasions on which I have been the guest at Stationers' Hall with greater pleasure than any other instance of my year's tour on this side of the Atlantic. My friend Mr. Riddell, who is a stern disciplinarian, has tried to limit me to forty-five minutes. When I reflect on forty-five minutes and my subject, I see that I am in a predicament. I can only give you an outline of it, and when I have made a bold statement which some of you may agree with or may not, I have no time to go into an argument to prove that possibly I am correct. This lecture is in a way a protest against a too mechanical view of printing. I myself am a very practical printer, and from the age of fourteen years and six months I was obsessed with the idea for most of my life that the biggest thing in printing was the printing press, some types, a spanner and other tools, and that was all there was to it. I worked along very well with this idea to earn a living, and it was only after I had gone beyond the necessity of working as a printer that I became a printer. I then had time to see what printing was, and to forget how it was made. This lecture is a protest against the mechanical view. It may be provocative of controversy, and I have no objection to that whatever. I like controversy. When you speak to an audience and arouse controversy, you know you have interested them and accomplished the chief purpose—to keep them thinking. I would be delighted if everybody here disagreed with me—(laughter)—if in their disagreement they would be good enough and honest enough to commence a course of study of the history of printing for the purpose of proving that my views are untenable—to such a student the lecture would be valuable, even if the student proved to be completely in error: I would have started someone thinking.

In my experience as a teacher of printing, I found that nearly always the students wanted to be told about mechanical processes and machines. At one time I did that. But I soon got very tired of it. How printing is made is interesting, and we all ought to know about it, but I do not want to talk about it. I have gone beyond that stage. I do not have to use these things now. I make them and sell them. Printers would be immensely benefited if they would also adopt the same attitude as architects do to architecture, and study it as a great art, and as a tremendously influential factor in the spiritual and commercial life of the nations. When I hear of an artist-printer not being adequately paid, I think there is something wrong. The artist-printer is the printer who should be most adequately paid. Perhaps the wrong is in the man, perhaps in the community. It is more generally in the man. I am referring exclusively to the printed book. What a tremendous factor printing has become in stimulating commerce. For many years I was an advertisement manager, and I have the greatest respect in the world for advertising done with types.

Printing has become the master sales force. I know big firms that have found that out. Also there is great time-saving value in the countless little things we print. In what we call job printing the general complaint is that the printer is not paid enough for what he prints. The cause of that, in my opinion, is that printers seldom realise the value to their customers of what they deliver to them. If printing has selling power, the printer should be paid something for the power latent in his work, as well as for the paper, ink and other materials, time and overhead charges—don't forget the overhead—used in the production of the work. If the piece of printing is to sell something,

it takes the place of a salesman who would have to be paid, and the printer should assess on the customer a portion of the expense he would otherwise have incurred if he employed a personal salesman. So much for the introductory.

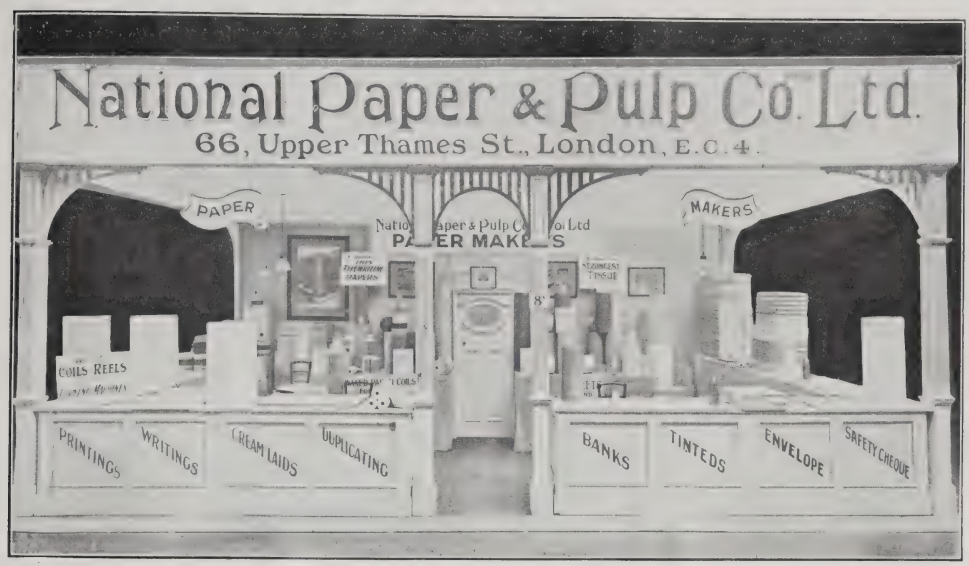
In this lecture it is my desire to increase the pride of printers in their occupation. It is my aim to lift them from the narrow mechanical interest in his work. I wish to show him how vitally important—supremely important—the art and mastery of printing is to mankind and to civilisation. Someone has said, "Knowledge is power." Nearly five centuries have elapsed since Gutenberg invented typography, and in that comparatively short period there have been discovered more of the marvellous secrets of the creation of which man is a part than were discovered during all the unplumbed ages preceding Gutenberg's discovery of a simple, quick and inexpensive method of disseminating knowledge and poetry, which is the gospel of the spirit. This progress is almost entirely the result of the printing art. By no other art could a tithe of this result have been achieved. Our art preserves the accumulated treasures of knowledge and transmits them from generation to generation. That is our exclusive work, in which we have no competition. Without the stimulus of our art, the so-called fine arts—sculpture, painting, music, architecture—would have had but a stunted growth. There is no civilising power in any of these arts. They are simply the refinements of civilisation, not the cause. The history of our art is the history of all civilisations. Without the aid of our art there would have been no Homer, no Plato, no Shakespeare, no Beethoven, no Michael Angelo, no Raphael, no Watt, no Stevenson, no Marconi, no Wright to give us the flying machine, and no Edison. These are rather strong statements, but they are true. Ours is the only craft which serves mind, soul and spirit. Ours is the only art that can widely communicate abstract ideas, and upon abstract ideas all sipirtual and mental progress depends. These are unusual assertions. You will pardon me if you think them extreme. I hope to convince you they are based upon simple facts.

What is our art of printing? Mr. Wells, in his omniscient manner, in his "Outline of History," by no means agrees with me. He dismisses our noble art in a few lines. He flippantly refers to Gutenberg's invention as "an obvious dodge." If this were so, you may ask what becomes of my high-sounding claims. Candidly, I think Mr. Wells is right, but I don't like "the nasty way he says it." I know of no art so easily acquired as that of printing from types. A typographer does not even require to know how to read. I myself have set yards of Hebrew types in my younger days, and it was all Greek to me. (Laughter.) In India to-day native type-setters compose in English with a very faint knowledge of the words. Ours is a trade much simpler than the trade of the shoe cobbler. It is the great force in civilisation, but it is simpler than his trade. With a toy press and a small case of types, a bright boy may learn to print in a day's time. Now, is it not strange that so few excel in so simple a trade? The majority of printers are incapable of doing good work. The majority are incapable of knowing their work is bad. (Laughter.) Here is a paradox. A simple trade in which so few excel.

It is remarkable also the few notable exceptions, among whom is our distinguished chairman. (Applause.) The printers who have most excelled in the art of printing during the last thirty years have been amateurs—most of them incapable of earning a journeyman's wage in a printing plant, if required to confine themselves to mechanical processes, such as running a linotype or setting types and justifying them in lines. Most of them couldn't make a forme "lift." Yet their work constitutes the standard of excellence by which the merit of printing must be measured. These celebrated printers began by acquiring an intellectual and artistic appreciation of printing by studying its masterpieces, precisely as painters and sculptors must study the masterpieces of their craft if they would excel in it. Many of these amateurs learned what good printing was and the elements that made it good or bad before they had seen the type forme. Having decided to become printers, it did not take them long to understand the uses of the printing press. I have taught young men to be printers within six months, and within nine months they have been made foremen of fine printing offices. Of course, that was intensive training. I mention that to illustrate how simple our business is, and how these amateurs and master printers use types as the sculptors use the chisel and painters the brushes. They look beyond the implements to the results seen in the mind's eye. Gutenberg was an amateur. He knew how a well-printed book should be made before he made his types.

It is also true that no one has attained great excellence in printing who did not possess more than average literary ability. Is not printing very literally a literary occupation? It has the same relation as wool has to weaving. Words are the warp and woof of printing. The printer delivers words to his clients in geometrical masses. The printer cannot know too much about words. The weaver cannot know too much about wools. My study of printers has taught me that none but well-read men make good printers. I will go further and say that the printer who is indifferent to the history—the fascinating history—of his occupation has not the stuff in him out of which a veritable good printer can be made. Let me urge upon any student printers here the advantages to be derived from sound reading, preferably of literature relating to printing. If you were wanting to become proficient in outdoor sport, you would not fail to exercise your muscles. If you would advance in printing, you must exercise your brains. It is an occupation that calls more upon the brain than upon the hands. You cannot exercise and develop your brain power by massaging your head. It is done by judicious reading. Read, read until you become a high-brow. That is the index of superior intelligence. Reading has a physiological effect upon the brain. Reading persons develop high-brows. Non-reading persons have low-brows. It is the index of intelligence and education. A high-brow holds the brain cells capable of storing more knowledge. This is advice not necessary to give to the shoemaker or blacksmith so far as their trades are concerned. It is good advice for printers, lawyers, editors, doctors, and professional persons in general. Keep on reading literature relating to printing, and you will make your work a profession, and have the satisfaction of knowing that among all the professions yours is the most useful to mankind.

Let me say here that the status of the printer and of printing is advancing rapidly owing to the number of scholarly men—usually young men—who are engaging in printing as a profession. I believe the time is close at hand when printing and printers will resume the high status accorded to



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the printers of Europe in the period when the highly-respected members of the Worshipful Company of Stationers erected this hall as the centre of our great and influential art in England. Nothing observed by me in my tour on this side of the Atlantic has pleased me more than the resumption of progressive activities by the Worshipful Company of Stationers. These activities will surely raise our art, and those who practice it, in the public estimation—" a consummation devoutly to be wished for."

Let us now consider more closely the relation of printing to civilisation. In this connection I see in Gutenberg's invention merely a time-saving evolution of mankind's supreme invention—the invention of symbols with which to record facts, convey information, and standardise knowledge. Whether these symbols were cut on bark, wood or stone, or inscribed with pens or stylii on skins, palm leaves, papyrus, parchment or paper, the art was in intent and in power no different from our art of printing, in which types take the places of other inscribing implements. When, how or by whom the art of conveying information by symbols was invented in various parts of our world is not known. But if that art was first used in cutting a sign to direct travellers through a forest or to the nearest water, it not only blazed the way for the traveller—it also uknowingly blazed the way toward civilisation. *All honour, therefore, to these unknown inventors!*

Let us inquire how this invention of symbols originated. Among all creatures, Man alone has the faculty of invention. Man has been saved from animalism by his inventions. In the beginning Man had to invent shelters, clothing, weapons to defend himself and for procuring food and utensils for preparing foods. Considered as an animal, Man is very inefficient. The animals around him were provided at birth with complete equipments for living and for defence and offence, and with instinctive knowledge of all their duties. Some animals do extraordinary things in weaving, building, and for defence. For these things instinct suffices. Things done by instinct never vary. From century to century they are invariable in method and result. But man was compelled to use his reasoning faculties in providing the equipments necessary to his existence.

Together with Man's faculty of invention he had a craving for personal adornment. As he came from his mother's womb he was not a beautiful object. He realised this and proceeded to invent certain arts. We are not guessing the actions of primitive human beings. There are still in existence many savage tribes who comport themselves in the same manner as did the savages of whom we in this room are the descendants. Our savage forefathers, roaming about, decorated their weavings and their pottery and their weapons. They made images, and originated the art of the sculptor. They used coloured chalks and painted their bodies, thus originating the art of the painter. They invented music and dancing, thus originating those arts. They were strong on oratory, and had parliaments and laws or customs, usually quite just. They had their medicine men or priests, and their religious observances or superstitions, if you prefer that name. In fact, after thousands of years of effort, the benighted savages arrived at a really remarkable degree of efficiency. They continued for other thousands of years in tolerable discomfort, without much change in their efficiency. Some of them continue until this day. But with all their really wonderful ingenuity the savages did not acquire civilisation until there came a day here and there in the world, when a savage person invented an abstract thing. All his other inventions were what Mr. Wells would call " obvious dodges," but here was something based on pure subjective reasoning: it was perhaps a sign or symbol to give direction or information to travellers. All other inventions had been for material or sensual purposes. This great invention of inscribing symbols to express language and ideas was the emancipator of man's mental powers. It was the beginning of man's mental and spiritual growth from mere materiality—*the beginning of an art practised in various ways at various periods in various countries, which after ages of evolution developed into our art of printing.*

How does this art of ours affect civilisation? Civilisation is an artificial condition, dependent upon education and the acquisition of knowledge. *Knowledge cannot be inherited.* Each generation must go to school to acquire its own store of knowledge. *It follows, then, that civilisation must be renewed in each generation.* We get a clearer insight of this matter if we consider the status of the individual in civilisation. Each of us had the good fortune to find ourselves in contact with civilisation as we entered upon life. *I say good fortune.* Now, suppose that some of us *in our infancy* had the ill fortune to have been kidnapped by savages. What would happen? We would grow up in exactly the same state of ignorance and barbarism as our barbaric companions. That has happened in Australia and America not a few times. So far as the acquisition of knowledge and civilisation is concerned, all that the offspring of civilised parents inherits are better-developed and more receptive brain cells. If a missionary from civilisation reached the tribe that fostered the kidnapped one, the missionary would find him more responsive to instruction than his dusky brothers.

To keep civilisation in a progressive state a sufficient number of persons must have their brain cells charged with knowledge. Children first learn by observation; then they are taught progressively. *Where do the teachers get their knowledge?* From the stores of knowledge preserved and made available by our art—from printed books. The process was just the same when knowledge was stored in books made with stylii or pens, ages ago. Teachers do not call down knowledge from heaven nor extract it from their inner consciousness. They must dig for it.

Now, suppose printing of all kinds was prohibited and books not allowed to be used in any way, is it not clear that, after one generation whose brain cells had been starved through lack of books, there would be a perceptible lapse into ignorance. In a century only that knowledge would survive that had been transmitted orally from memory. In two centuries memory would fail and civilisation would be obscured in mental darkness. You may say such a catastrophe could not happen. I agree that the invention of printing has made such a catastrophe impossible. Nevertheless, it is a fact that in the period when our predecessors in our art were making books with pens (instead of types) on papyrus and on parchment, the practice of their art was for a time virtually prohibited. That was a disastrous prohibition. It wrecked the greatest of all empires, threw the beautiful cities of the classic civilisation into ruin, with all they contained of exquisite art. *The fall of the Roman empire and of the splendid classic civilisation was*

caused by the suppression of the classic literature. The same disaster would occur if it were possible to prohibit printing and the use of printed books. What other things devised by men or given by Nature to men could have such an effect?

In the second century of the Christian era the Roman Empire reached the apex of its power and glory. Its wide-extended rule benefited every race which it governed. In the third century it substituted Christianity for its former paganism. To do this, Rome's new Christian leaders thought it necessary to suppress the entire Greco-Roman secular literature, which was permeated with allusions to pagan gods and inculcated pagan worship. This literature was then the chief stimulating and binding force of civilisation. It was the greatest asset of the greatest empire in history. Thus the people of all-conquering Rome and its dependencies were deprived of the whole secular literature and knowledge that had been accumulated and widely circulated during many centuries by our predecessors in our art. The learning and inspiration of Homer, Plato, Aristotle, Euclid and many others who had made the classic period glorious were soon forgotten. Public libraries by the hundred were destroyed, publishing and bookselling ceased, and thousands who had been practising our art, by the methods then in use, were deprived of employment. Without secular books to read, the people ceased to be taught to read. Dense ignorance prevailed for eight hundred years. The arts ceased to be practised. Noble buildings were torn apart for materials to build hovels. That time is properly called the Dark Age. During its continuance no author, poet, philosopher or scientist of any importance appeared, and all because the practice of our art was made unprofitable.

That was the world's greatest catastrophe. It set the world back more than a thousand years. *Consider what the course of events would have been if Roman literature and art and science had not been interrupted.* Consider what progress would have been made in a thousand years, during which printing would probably have been invented under Greco-Roman auspices. Consider the beauty of a world adorned by the temples, forums, arches, acqueducts, theatres, stadiums, statues, paintings, and palaces which would have been saved from destruction. Would not the people of all Europe, Western Asia, and the north of Africa be speaking and reading the Greek and Latin languages, instead of the various jargons used in earlier times by the British, French, Dutch, Germans, and others? What a fine thing to have but one language in all Europe! That would have made for peace, surely! America would also be Latinised. Either the Romans, or some of the peoples incorporated in the Roman Empire, would have discovered America long before Columbus was born. Columbus got his idea of a round world from reading a translation of Aristotle, printed in Italy. He tells us so. I have recently seen in Naples a map recovered from the ruins of Pompeii which proves that the Romans had arrived by some means at the knowledge of a spherical world. The next step, of course, would have been to have sailed for China. As Mr. Wells would say, that would have been "an obvious dodge." Then obviously the Roman navigators would have been stopped by the American continent. Brother printers, was it not too bad that the early ardent Christians were so fanatical, that they involved a great empire and civilisation in ruin in the attempt to get rid of some books supposedly dangerous, but which we now know are not dangerous in any sense, and which have been reinstated with all their former prestige by the disciples of Gutenberg?

If it were possible to deprive the world of the books made by printers, civilisation would again rapidly retrograde and go to ruin. Nothing can be surer than that. Create a long-continued famine of the food for mind and spirit which it is the sacred office of the art of printing to supply, and modern civilisation would perish. Readers of Roman history as popularly explained will learn nothing much of this disastrous book famine. The fall of the Roman Empire is usually ascribed to barbarian raids. Close study of the catastrophe and its causes during several years has convinced me that whatever advantages the barbarians gained were due to the degeneracy through ignorance of the Roman people, who not long before had been masters of all civilised countries west of Persia. Gibbon is vague on this subject. Mommson, the greatest of recent historians of the Roman Empire, ended his history with the reign of Caligula. When asked why he did not proceed to the period of the death of the last western emperor, he said it was because he could not satisfactorily explain the fall of the Roman Empire. Mommson evidently did not agree with the theory that barbarians were the prime cause of the disaster. Of the nine barbarian incursions into Italy, during three centuries, only two resulted in permanent settlement, and the gain to Italy's population was a decided benefit to that country. The others were mere raids for plunder. It should be remembered also that those who made eight of the nine incursions were Christians! A mental famine, caused by the withdrawal and stoppage of the secular literature, accomplished the ruin of the Roman Empire.

Fortunately for us and all the world, many of the books made by our predecessors in the art of inscribing records in classic times did not perish. Crusaders on various occasions went over to Palestine through Greece to redeem the Holy Land, and the best result of their mission was that they were themselves redeemed. They brought back to ignorant Europe several forgotten arts. They brought back the knowledge that Byzantine civilisation was more advanced than that of Western Europe. They brought back Homer, Plato, Aristotle, and many other great writers and teachers, all embalmed in books written in Greek characters. These books had been cherished in Greece and Asia Minor and among the Arabs and Moors. These books excited the curiosity of progressive men in northern Italy. They learned Greek in order to read them. The books opened their minds and invigorated their ideas. Through these books the Renaissance or new birth of learning, and ultimately the new birth of the arts, was achieved. European civilisation was redeemed by the reinstated secular literature of Greece and Rome. The redemption was accelerated by the invention of printing. Learned men in Italy, among whom Aldus Manutius of Venice was the greatest, adopted the profession of printing and publishing for the purpose of popularising the classic literature. In this work they were encouraged by literally-minded dignitaries of the church. These learned printers did more than any other group to complete the new birth of learning, and to inaugurate a modern civilisation.

Such is the history of our art and its beneficent influence upon civilisation. Probably Mr. Wells will contend that whatever credit may be awarded to the influence of books should be given to the

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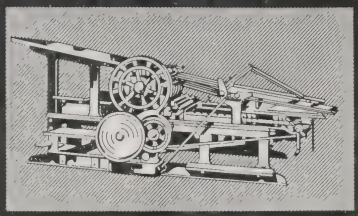

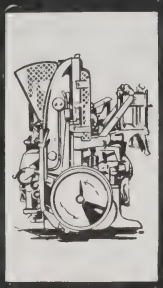

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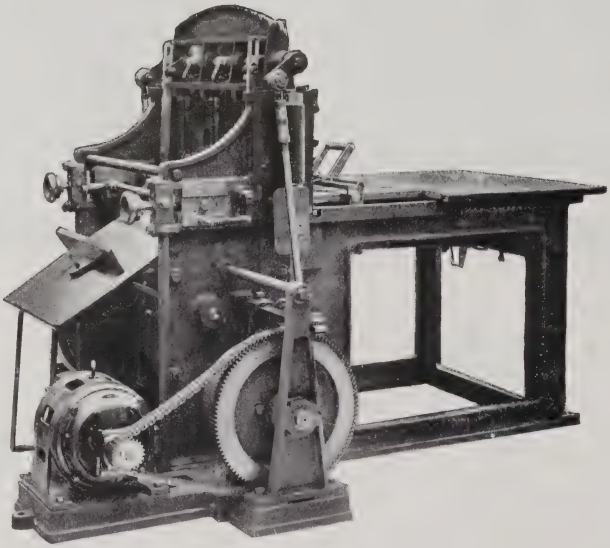

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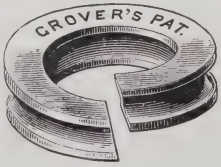

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authors of the books, and not to the art by which books have been made for perhaps 10,000 years. I contend that the subject matter, ideas and style in Wellsian books are derived from the great number of books that writer has studied. Had Mr. Wells never read a book, he could never have written a book.

Let us take a greater example. The works of Shakespeare have been more keenly analysed than those of any other writer. Scholars have compiled a long list of books which he used in creating his plays. In his education he was the creature of books, as is every educated man. As a writer he used books, as every author must. The information and inspiration he gained from books, he adorned and amplified by his power of observation and his poetic genius.

As seeds sown in the ground re-create themselves and multiply greatly to sustain man's material life, so the seeds sown in the minds of men by means of the art of printing re-create themselves in a constant succession of progressive ideas and other emanations of mind and spirit for the sustenance of men's souls. The art is greater than the author! The art is greater than the printer! The printing art is a glorious one! May we be worthy of it!

Czechoslovak Printing and Lithography

(From a Correspondent.)

THE first book printed in Bohemia was a Czech version of the "Chronicle of Troy," produced at Pilzen in 1468, six years before William Caxton printed his first book in England. Although, in 1527, the Emperor Ferdinand suppressed all printing presses with the exception of one, there were found, within fifty years from that date, no less than eighty-three printers at Prague, twenty-one of them being Germans. A considerable impulse had been given to printing by the great Protestant religious movements among the Czechs, and a splendidly illustrated "Melantrich" Bible dates from the year 1549. Between the years 1526 and 1626 as many as 3,000 printed works were published in Bohemia. Woodcuts were made as far back as the year 1488, and it was a native of Prague, Alois Senefelder, who in 1708 enriched the art of printing by his invention of lithography.

The invention of photography in more modern times brought new processes into play, and several Prague artists and inventors, among them Klic, Husnik and Vilim, helped largely to advance the typographical art in their native country, so that now Czecho-Slovakia possesses an up-to-date and fully-equipped industry which turns out every possible kind of modern printed and art reproduction matter.

Prague alone, which is the centre of the printing trade in Czecho-Slovakia, has 134 printing works, 54 lithographical establishments, 11 typographical reproduction concerns, and one typefoundry. Throughout the entire Republic there are 956 printing works, 230 lithographical establishments, and 16 reproduction concerns, other centres of the trade, outside Prague, being found at Pilzen, Kolin, Budejovice, Brno and Nove Mesto. Prague compositors have a reputation for skilful work, and, in view of the moderate cost of printing in Czecho-Slovakia, a considerable amount of work is done in foreign languages, notably, French, English, Russian, Serbian, and Italian.

The Ceska Graficka Unie is the most extensive concern in the lithographic branch, and among other work prints the State banknotes. The firm of V. Neubert at Smichov, Prague, specialises largely in the production of maps, while *de luxe* editions of books, reproductions of pictures in colour, advertisements, placards, music scores, and art printed matter are turned out by Husnik & Hausler, Jan Stenc, Koppe & Bellman, M. Schultz, Neuber, Pour & Co., and A. Haase, all of Prague.

The printing branch occupies some 6,500 skilled and 8,000 other workers, while 1,500 skilled and 3,000 other workers are employed in the lithographic and art reproduction branch.

In addition to meeting the large requirements of the home market, the Czecho-Slovak printing industry exports a considerable quantity of books, printed matter, calendars, advertisements, circulars and placards. The value of these exports in 1923 was Kc.13,176,574.

For the past fifty years there has existed at Prague a continuation school giving instruction to printers' apprentices, and a similar school was started later for apprentices in other branches of typography. Since the establishment of the Republic in 1918 a National Typographical Institute has been founded, and this, in conjunction with the Typographical Club of the Prague Technological Museum, provides courses of instruction for adults. Lectures and courses at the Industrial Art School, the exhibitions at the Industrial Art Museum, etc., also assist in furthering this branch of industry on both its practical and artistic sides. It is also proposed to establish a Czecho-Slovak Typographical Museum in Prague.

"Ensign" Super-Offsets

MESSRS. R. W. CRABTREE & SONS, LTD., have sent us for review their new catalogue of the above machines. We have been impressed by the novelty of its style and the way in which the detail points of their manufactures are illustrated and described. The cover and the two insets are very interesting examples of specialised offset printing, and show in an extraordinary manner the flatness of the printing of solids and tints, and the absence of all marking which characterises these machines. Every printer interested in lithography should have a copy of this catalogue.

Very Useful

MR. W. WHYTE, the energetic secretary of the London Master Printers' Association, has sent us a cloth-bound book giving the list of the Council and members of committees of his Association, with a few blank pages for notes. It would have made the book more bulky, but it would be still more serviceable, if in this handy form for convenient reference it included all the members of the Association. Incidentally this little book indicates the large number of London printers who are devoting much time in working throughout the year for the benefit of fellow members, and the craft generally in London.

A Uniform Cost System for all Sections of the Printing Trade

A UNIQUE method of cost finding, applicable to all divisions of the graphic arts industries, will result if each of the nine associations of graphic arts employers and employes ratifies the recommendations of their representatives, arrived at in joint conference at Cleveland, Ohio, August 21-23.

Two systems of cost finding are used in the principal branches of the graphic arts, one being used by the label, folding box, and lithographic associations, the other by the United Typothetæ of America. The principles on which the two systems are based are generally similar; certain differences in details, however, bring about marked variations in computed job costs. This has caused various individuals and organisations interested in the progress of the industry to realise the need for, and advantage to be derived from, the use of one uniform system of cost finding throughout all branches of the graphic arts. Representatives duly authorised by the following interested associations met in joint conference at Hotel Cleveland, Cleveland, Ohio, August 21, for the purpose of considering the points of difference between the two systems of cost finding, and in an endeavour to agree upon modifications which will reconcile such differences and furnish or constitute the basis for one uniform system of cost finding: United Typothetæ of America, Typothetæ Cost Accountants' Association, Label Manufacturers' National Association, Folding Box Manufacturers' National Association, National Association of Employing Lithographers, Cost Division of Label, Folding Box and Lithographing Industries, Canadian Lithographers' Association, Association of Manufacturing Bank and Commercial Stationers, and Lithographers' Co-operative Association.

After studying the points of difference between the two systems, a comparative statement of each of the fundamental principles was presented, studied, discussed, and disposed of point by point. The result is a series of recommendations to which the joint conference unanimously agreed, which will be presented to the respective associations for ratification at their annual meetings.

The recommendations agreed upon are as follows:—

1. *Interest on Investment.*—That interest should be charged at the legal rate, but 6 per cent. should be the minimum; that interest should be charged on all capital, including cash and accounts receivable, but that in case this interest should amount to more than 6 per cent. on the employed capital that then the reduction necessary should be made in the interest charged against cash and accounts receivable first, and second against work in progress.

2. *Rent.*—That rent charges be distributed on the gross area basis.

3. *Sales Allowances and Discounts.*—That these be handled by:

(*a*) Allowances for actual shortage or to correct error in billing—charged to (deduct from) sales.

(*b*) Allowances for imperfect work—charged to centre responsible if possible, otherwise general factory.

(*c*) Allowances to retain the customer's goodwill—charged to selling.

(*d*) Cash discounts allowed—charged to administrative. (Note—Practice of allowing cash discount is disapproved.)

4. *Spoilage.*—The present U.T.A. method of handling is approved which is spoilage anticipated by monthly credit to reserve for spoilage and debits to all factory departments. Total credit and individual debits are percentage to cost of completed work for previous period. Actual spoilage charged to reserve for spoilage.

5. *Type Purchased.*—The U.T.A. method of charging this to capital asset account and depreciating at 25 per cent. per annum is approved.

6. *Selling, Administrative and General Commercial.*—A plan for handling all three of these expenses, which are so closely related: First, a general method which would apply to all firms using tied-in systems (such as the Box-Label-Litho and the Typothetæ Interlocking); second, for use where a tied-in system is not operated a slightly different and less confusing plan.

(1) *For Tied-in Cost Systems (Box-Label-Litho and Typothetæ Interlocking):*

(*a*) Maintain separate accounts for selling, administrative, and commercial expenses.

(*b*) Pro-rate administrative account over selling, commercial, stock handling, shipping and delivery, and general factory.

(*c*) Absorb the selling as a percentage applied to individual jobs on the factory cost exclusive of materials used.

(*d*) Distribute the commercial expense over the factory departments on basis of total expense.

(*e*) For comparison and publication purposes only the U.T.A. would use an all-inclusive hour rate which would be made up by distributing selling, stock handling, shipping and delivery, general factory, and commercial over the departments on the basis of factory costs.

(2) *For Cost-Finding System (Not Tied-in or Interlocked):*

(*a*) Maintain separate accounts for selling, administrative, and commercial expense.

(*b*) Pro-rate administrative over selling, stock handling, shipping and delivery, and general factory.

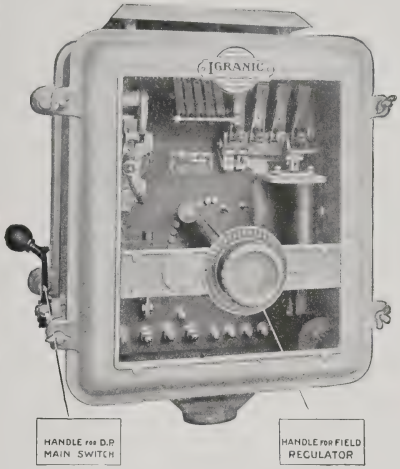
(*c*) Combine selling, commercial, stock handling, shipping and delivery, and general factory, and distribute them over departments on basis of factory cost.

(*d*) The resulting hour rate would be all inclusive and used for individual costing purposes and for comparative and publication purposes for the total industry.

(*e*) For inventory purposes the hour rate should not include selling, stock handling, or shipping and delivery.

7. *Stock Storage and Handling.*—That the expenses of stock storage and handling be kept as a separate department bearing its proportion of administrative, general factory, etc., and the total expense be charged as a cost per pound of materials used, or where this is not practicable through the plant not using an interlocking cost-

EFFICIENCY IN PRINTING



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Universal Automatic
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each consists of an Automatic Starter, which can be operated by pushbutton or master switch fixed on the machine, and a speed regulator which allows the motor to be run up to the pre-determined speed automatically. A hand operated main switch is also included for isolating the motor.

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PRINTING, STATIONERY, BOOKBINDING, BOXMAKING & ALLIED TRADES

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The Most Original and Adaptable Bronzer yet produced :

New Model in Bronzers made in the following sizes:—
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finding system, then it may be charged as a percentage of the cost of materials used.

8. *Packing, Shipping and Delivery.*—That the expenses of packing, shipping and delivery shall be kept as a separate department bearing its proportion of the administrative, general factory, etc., and the total expense charged as a cost per pound of goods shipped, plus a fixed charge per shipment. Where this is not practicable through a plant not using an interlocking cost system, then it may be charged through general commercial expense.

9. *General Factory.*—(1) Total department operating expense (including labour shall be the basis for distribution of general factory. (2) All departments shall carry their normal percentage of general factory expense.

When it is considered that all the associations were represented by not only practical members of the industry, but by expert accountants, the harmonising of the points of difference may be regarded as a real achievement in the annals of graphic arts accounting. The recommendations cover fundamental principals, but will not seriously disturb the present methods of the application of these principles. In the case of the United Typothetæ of America the most significant change is that of including selling expense in the published hour cost, but this is cleverly provided for by an amendment to the present 9-H sheet, which provides for an additional distribution of the selling expense so as to throw it into the hour cost, thus reaching an all-inclusive hour cost for comparison purposes, but permitting users of the Standard Interlocking System, in actual practice, to continue the absorption of the selling expense as at present, except it will be allocated only to manufacturing effort. In this manner the houses using correct accounting principles and methods will be permitted to continue, but in comparing their hour costs with houses not using interlocking systems, the all-inclusive hour cost is obtained by the additional distribution of the selling expense. The new plan contemplates publishing only the all-inclusive hour costs so that comparisons will be made on a known basis.—Typothetæ Bulletin.

Estimating Time

THE Midland Master Printers' Alliance have sent out the first of a series of jobs on which they propose to give the actual operational times for every process involved in its production.

The object of the Alliance Costing Committee in sending out jobs with their operational times is to encourage inquiry in each individual office as to how much work at any process is normally done in an hour, and then by making known the results of those inquiries to secure greater uniformity in estimating. After a while, as they become known and used, *these records should remove the need for guessing* the length of time any operation should take.

American master printers openly proclaim that "To find *the cost of the unit hour* is but half the task; finding the *production is the other half.*" And so one of the most important activities of their organisation is the exhaustive accumulation of production records for the use of thousands of estimators.

The work of the Midland Costing Committee is now directed to the task of endeavouring to eliminate that uncertainty and wide divergency of view, which exists because of the absence of definite and reliable information, on the amount of work usually done in an hour at any given process. This is a wise continuation of the work inaugurated by the Home Counties' Alliance and carried forward at the annual meetings of the Federation.

In April last the Federation Costing Committee sent out manuscript copy for a crown 8vo. 8-pp. pamphlet, and asked members of the Federation to forward, on a form supplied, the times which they thought the job would take in the various departments. Each of these forms had a serial number only. The actual information asked for was as follows:—

Composition (to be all hand work), corrections, make-up, and imposition for two colours - - - - - - .....
Machine proof in black ink - - - .....
Machining (on hand-fed Wharfedale):
Washing-up for two colours - - .....
Make-ready and running off (grey ink) .....
Make-ready & running off (brown ink) .....
Splitting paper - - - - - .....
Folding by hand - - - - - .....
Wire-stitching (one wire only) - - .....
Trimming pamphlets - - - - .....
Banding in 50's - - - - - .....

Three separate firms did the actual job, and their operational times showed no alarming variations; but hundreds of other firms sent in "estimated" times, and the result of this was a most amazing variation—almost staggering. They disclosed symptoms more serious than any member of the Federation thought existed.

The circular of the Midland Alliance goes on to say:—

"The Federation of Master Printers has a membership of over 5,000. These printers are members, for one reason among others, because they want our trade to be worked on sound and fair lines as between printer and printer and between printer and customer. They think that only by co-operation and the interchange of information can a permanent uplift of the craft take place.

"What the Federation Costing Committee has now to do is to examine this whole question in order to see if it is not possible to induce every master printer to test the time necessary for certain defined operations, and keep a faithful record of the results, and then, later on, from these records, issue to the trade scales of average hourly production in the different processes.

"There is no wisdom in continuing to guess at the time likely to be taken on different jobs when, by adopting a simple method of recording, it can be very closely estimated.

"Every printer who loves his craft is asked to assist. Even if we succeed in getting together much reliable information it will not bring in the Millennium. Master printers will still have to estimate, design, suggest, and please their customers; but it should stop a leak which has undoubtedly allowed a lot of capital to drain away from our trade which ought to have remained in it, because mistakes in estimating—at least those on the wrong sides—have to be paid for by the printer himself."

We congratulate Mr. D. R. King and his Costing Committee on this very practical attempt to push forward a much-needed work.

"Concentration is the Secret of Strength in Politics

IN WAR AND IN TRADE"

We have concentrated for years to make Erskine Cutters the Perfect Cutters they are to-day, and we are still concentrating to keep up the high quality we have attained. Customers can rest assured that the name

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is a guarantee of perfection in cutters and accessories for the Printing and Allied Trades.

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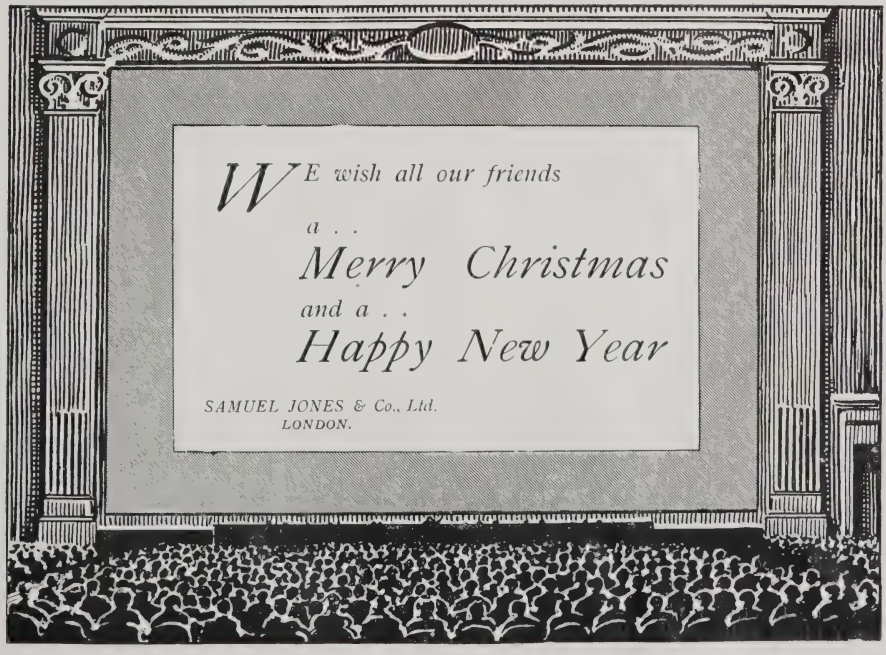

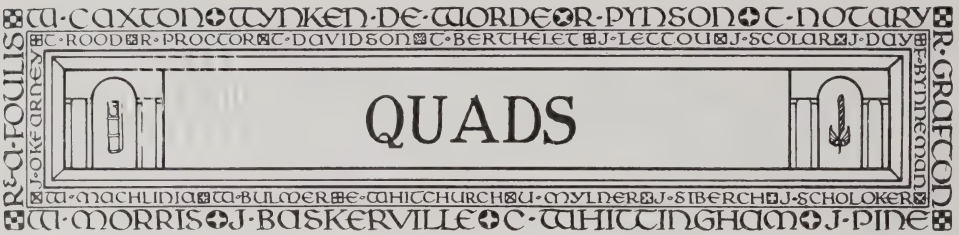

BACON told us that practice in writing made the accurate man, and practice in speaking made the ready man. But writing may beget readiness, besides begetting accuracy. Fleet Street gossip has it that a reporter mounted the stairs of one who has been startling the world with news of his devising a death ray. According to the story, the one thus tracked down by the copy-chasing penman said it was a bit rough that he couldn't keep reporters from coming up his stairs. "But you can," said the reporter. "You can easily keep us out. Turn your death ray on us!"

TALKING of inventiveness, here's thanks to our universal friend John Taylor, of Manchester. He has lent me the first volume of Lord Fisher's book of "Memories." Get it out of your library, or buy it. I don't know any book more calculated to shake a man out of somnolence or self-complacency. Fisher, one-time First Sea Lord, and naval inventor and inspirer *par excellence*, had a "barmy noddle always workin' prime." And he was always on the lookout for a man or a lad who was keen on his job—like the young lieutenant of whom he tells, who was in command of a submarine during some British naval manœuvres, and who, when he found that "he could bag a battleship," would not come to the surface till he had got that ship, though an explosion in the submarine made something like hell for them. He stuck to it, and made his bag, and only then came up to breathe.

DID you know that during the war this country built or bought a great armada of about 620 ships or vessels of various sizes. We are accustomed to say "Henry Ford" when anyone wants an illustration of efficiency. Come, John Bull; you're forgetting yourself. Ford was out-Forded by our Admiralty in the war.

FISHER and his merry men got a new armada together in the time it took other men to demonstrate that it couldn't be done.

IN our craft we want more of the Fisher spirit. And of the Nelson spirit. Fisher was an intense admirer of Nelson. He delighted in Nelson's owdacious originality. The battle of the Nile, for one achievement, was adventured apparently against all the rules of naval warfare. Fisher even commends Nelson's occasional "insubordination." That is the precise word Lord Fisher uses.

I DON'T say Fisher was always a model of wisdom. But it takes many sorts to make a good human salad. His keenness and resourcefulness surely are qualities of which we could well develop a bit more.

HE went all out. I remember when I read Southey's life of Nelson noting the Nelson's complaint of Lord St. Vincent's words to his officers that they might be content with what they had taken in that battle, for they had done very well. "We could have taken the whole fleet," was Nelson's comment. In not doing that which they could have done, they had done very badly.

FISHER recalls much the same Nelson records. That great admiral, he says, never talked about "defeating" the enemy. What he aimed at was "annihilating" the enemy.

A VERY great man whose name has possibly never been bracketed with Nelson's maintained much the same attitude to life. John Bright, I mean. A man who was always sure of himself and always a fighter. He who one day said of an acquaintance: "He's a good man, but not the sort of man to go tiger-hunting with."

THE all-out spirit is what we want in the printing craft. Men who will go all out—of doors, at any rate.

EVEN if there's a chance of rain.

I DON'T think all printers realise how they discourage their elected leaders and their chief workers when they don't turn up at their meetings. Those leaders are just as busy as the non-attenders; probably busier, being as a rule heads of larger businesses. They attend a great many meetings and conferences and investigations and interviews and report-compilations, over many of which little limelight is cast. They laboriously reach results which they think may give rise possibly to sharp differences. What they too often find is that this loyal laborious service has for its sequel not a display of difference, but a display of indifference.

HARD workers and faithful leaders would rather be censured than ignored.

I AM not writing anything in a party sense if I remind any members of the Federation whom it may concern—or whom it ought to concern—that the Liberal Party is just now taking the whole public into its confidence. It is saying that it has been leaving the burden of its direction and of its financing far too much to a few men. It is publicly confessing its shortcomings in this respect, and acknowledging that in the long run this policy is not only undignified, but is impossible.

PER CONTRA, take the Salvation Army. It will, I think, be admitted—and perhaps I might use different words and say it will be claimed—by those who know it best and hold it in highest honour, that the Army has very few outstanding men or women—men or women, I mean, who would gain a hearing quite apart from their Army

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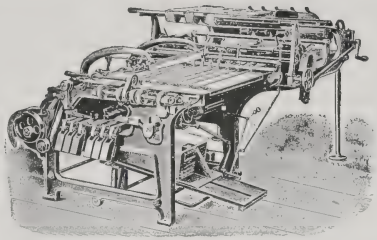

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We are, consequently, qualified to maintain a high standard of perfection, lacking which, the effectiveness of STAMPED HEADINGS, ETC. is seriously impaired. . . . . .

A complete plant of latest design enables us to meet all reasonable demands for delivery—*and occasional unreasonable ones.*

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The Manchester Envelope Co.

Envelope Makers and Large Die Stampers,

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Telephone: CENT. 4589. Wire: "MANENCO MANCHESTER."

connection. The Salvation Army is an Army. It is not a General Staff. Its distinctive mark is the apparent sense of responsibility constraining practically every member. All its battles are like Inkermans: they are "soldiers'" battles.

It is the steady contemplation of a great ideal which keeps its rank and file in the fighting line. The Army is not out to gain victories. It is out for nothing less than the annihilation of the things it regards as its enemies.

As business men, our enemies are chiefly Overwork and Underwork. A good many of us are overworked. We hardly know what leisure and pleasure are. Old Ben Franklin told the truth about some of us when he spoke of people who resembled the current coinage figure of a man on a steed—"always on horseback and never riding on." We guess at our operational time and in other ways; we sin against costing light; we pay the penalty in having to be everlastingly at work, in a middling, muddling, moodling sort of way, and we remain practically poor men. We may even be steadily becoming poorer, for all our nose-to-the-grindstone servitude.

We suffer—and it serves us jolly well right. Our suffering is indeed the one hope of returning sanity and prosperity. We may some day be self-reproachfully stung into a resolution that we, like Nelson, will go all out, not merely to defeat, but to annihilate our business enemies.

Like the Salvation Army's envisaged enemies, these are not enemies of flesh and blood, but enemies of bad habits of mind in ourselves, and perhaps in our customers, and perhaps in our wage workers. I lay the stress, however, upon the word "ourselves." A good master printer sooner or later makes a good customer. A good master printer sooner or later makes a good staff member.

One enemy, I say, is Overwork. A more serious enemy is Underwork. In other words—Unemployment. If the business men of this country would be patriotic enough, intelligent enough, and persistent enough, they could surely kill Unemployment. And now is the time. Under the late Government unemployment was scarcely affected one way or the other. We want to see, not simply a victory over Unemployment, but its annihilation. My feeling is that we can attain to that annihilation—if we want it enough. And go all out with the Fisher and the Nelson, not the St. Vincent touch.

Unemployment is a man-eating tiger. Now, are you and I the sort of men one might well wish to have as companions in tiger hunting?

Or, to recall the other illustration, what are we prepared to endure to gain a great object? As the young lieutenant in the submarine manœuvres endured and encouraged his men to endure when they could thereby bag the battleship.

What originality will we try to contribute to the common stock of ideas? What audacity?

Lord Fisher commended even "insubordination" on need arising. I don't know how serious he was when he wrote that, but in any case the situations of a craft like ours and of the naval service are very different. Unpleasant as we may sometimes think it, we must accept majority rule if we are to avoid the pressure of minority rule. That would be more unpleasant still. And may I remind you again that if some resolutions of federation or alliance or association ever seem to be grandmotherly, you have your equal chance of framing these resolutions. Every man his own grandmother—that's a good slogan.

A dozen fellows plied their bellows, a dozen crammers plied their hammers, at the Federation Forge, 7 to 10, Old Bailey; and the booklet titled "Booklets That Make More Business" is the outcome. I like it. It represents a sort of good average; a reasonable practicability for any fairly well-equipped house.

The Federation, as I understand, was on its guard against producing too costly and too out-of-the-ordinary a booklet, lest the recipient printer should assume that that particular product was the Federation's one precise idea of what every printer should adopt as his own booklet style.

I don't find criticism of the booklet any too easy, and indeed I'd rather contribute my mite to its commendation than criticise. We want to "get on with the job" of annihilating unemployment—we want to get on with that job in some sufficiently good way, and must not pause too long in search of the very best way. If, however, I do tender a hint—perhaps it might have been as well to have led off in the very first paragraph with the striking fact on which we light when we reach page 14. "It is a record," this page 14 tells us, "that a press advertisement which cost over £1,000 produced only ten inquiries and no orders. It was then re-cast to include an offer of a booklet. From this over 3,000 inquiries were received, and 300 actual orders."

I would respectfully or even disrespectfully urge that you enterprisingly avail yourselves of the Federation's Collective Advertising Media. You couldn't produce the like for yourself at the same cost. And you'll know where these booklets go.

Peg away, too, at that restored penny post. That's another very hopeful avenue—blessed word—towards annihilating general unemployment, and doing away with individual non-success.

Now don't taunt me that these are the only ideas I have towards annihilating unemployment. There are plenty of ways worth trying. But these words for the moment.

Frank Colebrook.

A Large Printing Bill

From figures given in a recent advertisement, we gather that the Underground Railways last year used 201,448,000 tickets, weighing 206 tons; the 'buses used 1,134,000,000, weighing 504 tons; and the tramways under the control of the company 190,000,000 tickets, weighing 83 tons. This amounts to a total of 793 tons of paper and boards annually; 1,100 tons of pulp are required for the total annual paper requirements of the system; 320 tons of paper were used last year for the company's posters, maps, etc. It is estimated that the Underground printing employs something like 12,000 people each year.

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who will give you first-class work at a reasonable charge and strictly respect your confidence, send your enquiries to

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HIGH-CLASS COLOUR PRINTING BY THE OFFSET PROCESS

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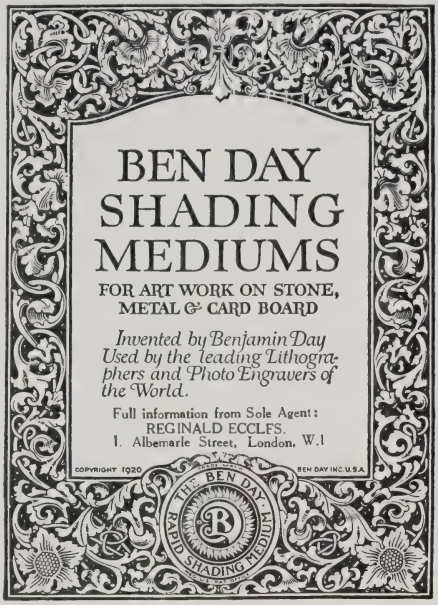

Over 4,500 are now in use, and giving Perfect Satisfaction.

FIRST IN 1876. FOREMOST IN 1925.

Automatic Striker Ruling Machine.

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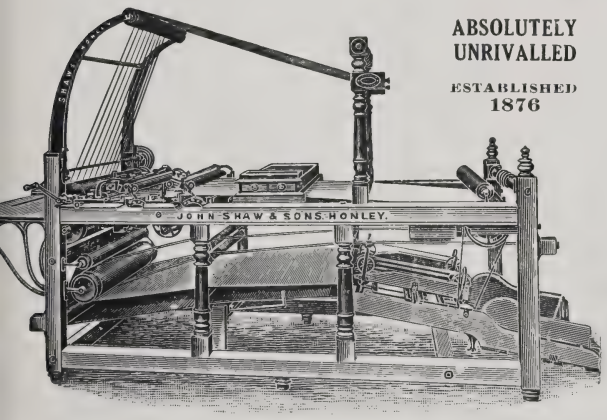

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Can be added to these Machines, also to existing Machines, for Ruling and Perforating at One Operation, for Straight Through and Striking.

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William Blades' Centenary

A CENTURY has passed since the birth of William Blades, which took place at Clapham on December 5, 1824. His "Biography and Typography of William Caxton" is one of the finest specimens of bibliographical research in the annals of our literature, and will serve, apart from his many other works and activities, to keep his name in honoured remembrance.

After a brief educational career at the Clapham Grammar School, he was apprenticed to his father, Joseph Blades, and later made a partner in the firm which has since that time been known as Blades, East & Blades. His interest in the history of his craft began early, and in 1858 he gave the first indication of his literary ability and his interest in England's first printer, in the publication of a reprint of Caxton's Governayle of Helthe, with introductory remarks and notes on its authorship and subject matter. A reprint of the Morale Proverbes in the following year also contained introductory matter from his pen.

In the compilation of his great work on the life of Caxton he devoted a remarkable amount of patience and enterprise. The works of Lewis, Oldys, Ames, Dibdin, Knight, and other bibliographers he put aside, and plunged resolutely into the inquiry from an independent point of view. He traced the records of the literary mercer's career step by step, established his typographical connection with Colard Mansion, the Bruges printer, and then entered upon a minute examination of the types of the Bruges press, and subsequently the press set up by Caxton at Westminster in 1477. In various libraries of Europe he examined first hand every available work from these presses, each of which was carefully collated and the size, form and condition of the type minutely studied, so that ultimately he was able to present to the world an amount of information which no previous typographical student had ever succeeded in bringing together.

His other works include The Enemies of Books, Shakespere and Typography, Numismata Typographica, and many other works on the history and invention of printing, typefounding, etc.

His library, which he commenced to collect in the early days of his apprenticeship, was the finest ever collected by one man, and is now housed in the St. Bride Foundation Institute. The Governing Body of that Foundation, feeling that the anniversary of Blades' birth should not be allowed to pass without paying a tribute of honour to his memory, have decided that an exhibition of his works would be the most appropriate way of bringing to remembrance one who was such a worthy member of his craft. Arrangements have accordingly been made for an exhibition of his published works, fugitive pieces and collectanea, which will be opened by Mr. A. W. Pollard in the Technical Library at 3 p.m. on December 5. The exhibition will be open to the public until December 11.

The Condition of the Printing Trade in Germany

HERR ALEXANDER OLDENBOURG, publisher and printer of books of science in Munich, of which "The Illustrated Technical Dictionary" is printed in six languages, spoke at the United Typothetæ Convention of the German master printers' organisation and the struggle German printers have had for existence since the war.

"Our organisation comprises the largest and most important printing houses in Germany," he said. "At present the organisation has about 6,000 members employing 60,000 journeymen and 50,000 apprentices and helpers. It was started in 1869 with eighty-four members. The chief task of the association is to settle the price scale (price list). Its seventh edition appeared in June of this year. It is a folio of 122 pages, containing a number of tabular lists, dealing in seven chapters with the costs of all printed matter."

Especially enlightening was Mr. Oldenbourg's discussion of the scale negotiations in the trade. "Our first scale agreement existed twenty-four years. It was abrogated in 1922. Since then we have had practically continuous scale negotiations. On January 1, 1922, the scale was 515 marks a week. On January 1, 1923, it had advanced to 18,000 marks, while on November 3, 1923, it reached the enormous sum of 3,500,000,000,000 marks. The week following, the gold mark came into existence, with 25 gold marks as the scale. On May 31 of this year it was 33.6 gold marks. You can readily imagine what an enormous amount of work these scale changes entailed.

"The condition of the German printing industry was not bad until the end of 1922; even the early months of 1923 looked rather encouraging. But when German industry was shaken up by extraneous political struggles the printing industry fell off rapidly. One printing house after another found itself forced to work on short hours and lay off numbers of their employes, and even very important printing houses were forced to close up entirely. The first that disappeared were the scientific and technical book printers, together with a few of the popular periodicals; then followed the small provincial newspapers of the country; at last even great daily newspapers were forced to retrench.

"The job and book industry was practically brought to a standstill. The leaping prices of all materials, paper, ink, etc., the constantly accelerating increase in wage scales, the German printing industry could not follow with the price of its product until, at last, we were forced to adopt a solid scale of prices based on percentages of the piece-time price, which were changed immediately as wage scales and material prices advanced. In spite of the universal depression in business conditions, a few printing plants were able to keep their heads above water by occupying themselves with bank-note printing, for as the value of the paper mark fell, the production of paper marks proportionately increased. The printing shops doing bank-note business were declared essential industries, and the workmen in them eagerly seized that declaration as an oppohrtunity to force inordinately increased wages.

"In order to avoid an industrial conflict, the Government in August, 1923, found itself forced to extend to these printers larger credits. These credits were placed through our association to the members. Through these credits the German printing industry was able to avoid the final collapse which the mounting wage scales would have made necessary, although they are still burdened with the care and anxiety for each following month."

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STILL WINNING !

ON short runs and long; on ordinary commercial and on finest colour process work; on its own individual merits and in competition with other machines; under most exacting conditions and after every conceivable test—the Kelly two-revolution is proving to the printers of this country its absolute supremacy in the realm of high-speed presses.

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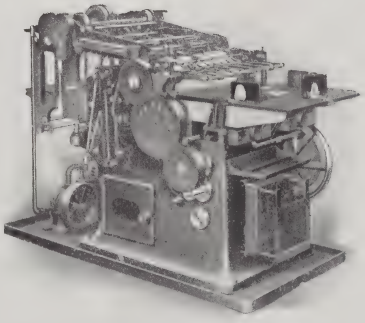

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Fine Art Electrotypers
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Speciality :

Direct Deposited Nickel
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Stereotyping

Overdue Accounts and Their Collection

By J. K. NOVINS

"I MUST have your cheque by the first of the month," the printer wrote in desperation. "I have a great many bills to meet, and they must be met quickly. I sincerely hope you will help me out in this emergency."

This letter accomplished several results. Some of those who received this letter sent their cheques by the first, but they never again dealt with the same printer. Others read the letter several times, knit their brows, looked at their cheque books, and said to themselves, "Looks like this fellow is on the rocks. Guess, I'll hold off a little longer. If he flops, I'll be in so much."

It so happened that the latter class formed a good proportion of the printer's trade, and they were mean enough to take advantage of the situation. A good many of those who paid up lost their respect for the man. All they could feel was pity for the poor fellow.

This printer had made provisions for new equipment, but had found himself handicapped by the slowness of outstanding accounts. Judge for yourself how much better the following letter would serve the purpose in such an emergency. The printer who used it says it brought results. Here is the letter he wrote:—

"Dear Sir,—Read this letter through, and you will see how my proposition will benefit you more than it will me. I know you are interested in making this a better establishment. You are interested in good printing. You want better service, although many of you say that we give the best service of any around these parts. If you will give me your co-operation, such as I ask, you will make this the best.

"With a view to increasing service, I have arranged for new equipment. This involves considerable expense, but I trusted in the good faith of my trade, because I knew they would come to my assistance in a matter that would eventually benefit them. Unfortunately, I cannot pay my bills with the good faith of my trusted customers.

"The other day I looked through my books and I noticed quite a number of outstanding accounts, and I said to myself, 'Here is some good, reserve capital! If I could only impress on them the need for their co-operation at this time, I am sure the new equipment could be paid for without any trouble.'

"I still maintain that I guessed right. I am enclosing statement of my account. It is a small account, but together with the other small amounts it will pay for the new equipment. You will help to increase and maintain the best service of any printing establishment."

This letter succeeded, not only because it eliminated any suggestion that the man was "on the rocks," or that he was compelled to appeal to the pity of his customers, but because it stressed the goodwill of his customers, and in addition to that it played on the sense of self-advantage.

A prominent credit authority has laid down three rules for lost customers as a result of wrong collection methods: "Harsh or over-conservative credit and collection policies; loss of respect through lax credit and collection policies; unwillingness to trade where account is overdue."

In writing your collection letters avoid any temptation to arouse pity. It is certain to result in loss of respect on the part of the customer. Among other things it lessens his idea of the necessity of prompt settlement. You should also avoid anger, which is apt to arouse antagonism, and result in delay of payment. Also, eliminate the emotion of contempt from your letter. It is certain to result in antagonism and unwillingness to have further business dealings with you.

Irregularity in sending out statements and other reminders often results in delays of payment. The best rule to follow is to send statements on the first of the month, in accordance with the terms of the particular account. Collection letters should be sent on the tenth of the month to all delinquents on the 30-day list as well as to delinquents on the 60-day list. Letters should be sent with the same regularity to all those on the 90-day list, or longer.

No matter what form your letter takes, whether it is long or short, whether it is humorous or serious, it must always contain certain basic facts. Make note of the date the account was due, the correct amount, and mention previous correspondence on the matter. No effort should be made to draw the customer into argument. On the other hand, there should always be an expression of a desire to meet fairly any complaints or misunderstanding.

In preparing this article the writer examined a good many successful collection letters used by various establishments, and the following brief outline contains the gist of the contents common among them.

The introductory letter plays an important part. It should mention the attached itemised statement. Say something about the quality of goods and service, and express hope that the customer has found everything satisfactory.

Usually there are three requests for payment in the form of consecutive monthly letters. The first letter starts with the statement that the amount may have been overlooked by the customer. Mention your service. If inconvenient to pay full amount at one time, suggest that the customer pay something on account.

The second letter refers to the first. Express surprise at delay in payment. Help close the account, and if there was anything wrong with your service, please notify.

The third letter is a bit sterner in tone, although not too severe. State that you have received no response to two previous letters. "We were willing to extend you credit because it would be most convenient to you. We expect your co-operation." Call for immediate payment in full.

There the collection process does not end. Failing to receive answers to these three letters, you should write again, demanding full and prompt payment at once, or asking part payment on a basis to be agreed upon by debtor and creditor. State that should there be no response to this letter within a stated period of time the account will be placed in the hands of an attorney.—Ben Franklin Monthly.

The Best American Printers' Convention Ever Held

THE general comments on the annual convention of the United Typothetæ of America recently held in Chicago justify our heading. The meetings were filled with good talks on practical problems which geratly interested those present.

One feature of the gatherings was an imposing array of distinguished delegates from the German Master Printers' Federation, who had travelled from Berlin, Leipsic, Munich, Düsseldorf, Essen, Hanover and Dresden, to meet and confer with the American printers. They were all representative printers of their homeland, including Hans Heenemann, president of the German Master Printers' Federation and proprietor of the great printing and publishing house of Berlin bearing his name; Dr. Kurt Woelck, general director of the German Master Printers' Federation and a former mayor of the city of Spandau; and Otto Sauberlich, proprietor of one of the old printing plants in Leipsic which now employs a thousand workmen.

Following are the themes discussed during the convention :—

"A Better Industry Through Better Personnel Training"; in other words, the educational work in the printing industry.

"The Place of Apprentice Training in Modern Vocational Education," showing how the well-equipped vocational school gradually is taking the place of the shop as a factor in apprentice training, to the benefit of the boy, the boss and the community.

"Apprentice Training in the Plant," stressing the need of replenishing the ranks of skilled workmen. "There is one compelling fact which makes us realise that it is our duty to train apprentices," Mr. Rudisill said. "Every day there are men who are lost to the industry by their advanced age, sickness or death. Surely, if there is an ebb at that end there must be a steady tide at the other. New blood in the form of apprentices is the only thing which will keep an industry alive. You may be in fine shape to-day, but take care that your to-morrow will be just as happy. Don't make the other man do it all. Don't let yourself be indebted to him in any way. Rather do it yourself and have the other fellow indebted to you. What would happen if each and every one of us should leave it for the other man to do?"

One session was devoted to industrial engineering as a factor in bettering the industry. Colonel Franklin, of the Strathmore Paper Company, discussed "Profit Through Industrial Engineering." Mr. George H. Carter, the public printer, together with Dr. E. O. Reed, of the Government Printing Office, discussed "Standardisation of Paper Sizes and Grades." C. William Schneidereith, of Baltimore, discussed "Production Records and Their Use," and Professor Hopkins, of Northwestern University, "Job Analysis and Personnel Selection as Fundamental to a Broader Application of Engineering in the Printing Industry," two subjects of utmost importance.

Edward T. Hall, of the Ralston Purina Company, St. Louis, in a paper on "Retail Co-operation," set out to show that the manufacturer cannot be successful without also helping the retailer to be successful. Applied to the printer, this means that unless the printed product brings results in increased sales, neither the printer nor the printing buyer can be successful; or, as the next speaker put it, "No deal is successful unless it gives a profit to both seller and buyer." "What the Advertiser Expects From His Printer" was also discussed.

In a masterly address on "The Printer's Advertising Problem"—masterly in content as well as in diction—A. L. Lewis, of Toronto, closed the session with much valuable information on marketing the printer's product.

Correspondence

The Editor, CAXTON MAGAZNE.

Sir,—A little time since, in one of the technical journals, I suggested that London should have its Museum of the Graphic Arts where a record could be maintained as a guide to the craftsmen and for the information and general instruction of the public, of work done by the various processes of the printing crafts.

The suggestion has gained favour in various ways, and I notice that our American friends are rather taking this up with regard to having a museum established in New York City.

Is it not a real pity that so much that is beautiful and the result of fine craftsmanship in posters and commercial printing generally should be lost to the country and no record made of same. Good work is always an inspiration to the artist of the future and of great value to the apprentice.

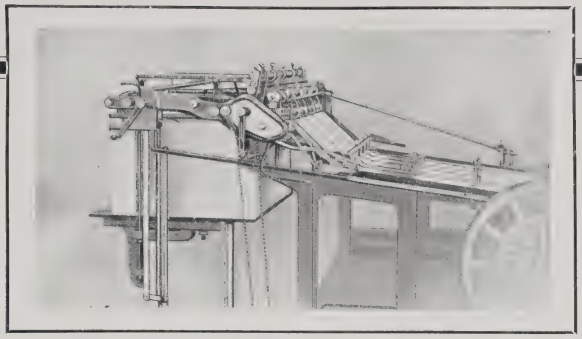
I do not know quite how to go about to evoke sympathy for such scheme, but I would be obliged if you would insert this letter, for it might have the effect of awakening interest in some of those great and worthy men who are interested in the craft. It has been said that more money has been made by advertising than anything else since the world began, and if this is true printing must have been the medium.

I would desire to show also the methods of reproduction illustrated by the various proofs as pulled, including the various apparatus for plate-making, or at any rate a record of such apparatus as could be provided. I do not suggest a museum for printers only, but something that would interest the public. Take as an instance Baxter prints: how interesting it would be to show just exactly and in what manner the Baxter print was produced, how the prints were made, and see impressions in the various printings.

To me the reproduction of illustrated work particularly has always appealed. It is a vastly interesting study, and I would appreciate very much anyone who would give me help with their suggestions so that the idea can be brought to fruition.

In the hope, therefore, that this appeal might strike some responsive soul as a good and worthy thing to do, I ask you to be kind enough to insert this letter. Yours faithfully,

FREDERIC T. CORKETT.



Introducing:

—a remarkable friction type Feeder which costs much less than others, yet does its work with less attention, less waste and more precision—a Feeder free from the complications of the suction type, infinitely more dependable, and so easily and quickly set that it can be used advantageously even on very short runs.

Thousands of these Koenig Automatic, Friction type, Sheet Feeders are in use on the Continent—the users' including practically all the largest printing works in France, Germany, Spain, Swi zerland, Italy, Austria, etc., as well as most of the Government printing establishments. In some cases twenty, or even thirty Koenig Feeders are in use in a single works. One of the largest installations is in the Italian Government Printing Works in Rome.

Owing to ever-growing Continental demand, it was not until little more than a year ago that the first of these modern Koenig Feeders was secured for England. It was installed in a small printing works in London, where it was seen by the wide-awake manager of one of this Country's largest and best known printing works. So impressed was he with the "Koenig's" superiority that he sent out an order for one of them. After a short trial two more "Koenig" Feeders were installed. This same company will shortly take delivery of several more.

A feeder which can attain such sales as these without aggressive advertising must be far above the ordinary. It is! The "Koenig" is as near mechanical perfection as fifteen years of research and specialisation can make it. Why not write for the descriptive folder "Getting the Maximum from your Printing Machines."

The Koenig Auto Sheet Feeder

(CONTINUOUS & PILE FEED TYPES)

Sole Distributors for the United Kingdom:

HONEYWILL BROTHERS Ltd.

(Engineering Dept.)

79, MARK LANE
LONDON
E. C.
3

K. F. 20. E. & C. Advertising

TRADE NEWS

Printer Mayors

THE Mayor of Aberystwyth (Mr. Rhys Jones) and the Mayor of Battersea (Mr. C. E. Mason) are working compositors.

Annual Meeting of the Federation

JUNE 13, 1925, is definitely fixed for the annual meeting of the Federation of Master Printers at Buxton. The headquarters will be the Palace Hotel, Buxton.

Changes of Address

THE address of Electromotors, Ltd., is now Australia House, Room 420, Strand, W.C.2.

Messrs. Campbell & Price, paper merchants, have removed to 46, Upper Thames Street, E.C.4.

New Appointment

MR. WALTER SNELSON has been appointed by Messrs. Pavyers & Bullens, Ltd., typefounders, London, their representative for the North and Midlands, in succession to Mr. James D. Norton, who passed away last May.

Mr. George Innes, Cupar

THE death of this gentleman occurred at his home in Cupar, Fife, early last month. He was chairman of Messrs. J. & G. Innes, proprietors of The Cupar Citizen. The deceased was a well-known newspaper man and greatly esteemed.

His Last Journey

MR. SAMUEL KYLE, who for many years had been a representative for Messrs. Spicer Brothers, paper manufacturers, in the South of Ireland, died suddenly on Friday evening, November 14, on his return from a journey.

Master Printer Officials in Ireland

MR. W. B. WYKES (President) and Mr. A. E. Goodwin (Secretary of the Federation of Master Printers) paid an official visit to Belfast and Dublin last month, and were most cordially received. At both places conferences took place and interesting discussions on trade topics arose.

South West London

OUR esteemed contributor, Mr. H. B. Naylor, greatly interested the last monthly meeting of the South-West London Association by a running criticism and appreciation of examples of printing which had been sent for this purpose. Mr. W. J. Boyle expressed the indebtedness of the craft to Mr. Naylor's monthly articles in the "Craftsman's Corner" of THE CAXTON, and a discussion was taken part in by Mr. R. B. Simnett (president), Mr. A. Langley, Mr. Wise, and Mr. A. F. M. Hicks.

Intertype Exhibition

EXHIBITIONS of the Intertype standardised and interchangeable typesetting machines are now being held at 96, Snow Hill, Birmingham, where Mr. W. H. James is in charge, and at 9, St. John Street, Bristol, under the direction of Mr. E. M. Massey. This is the first time the Intertype has been publicly demonstrated in either of these cities.

Result of Strike

FOLLOWING strike action by 40 men, Messrs. Percy Jones (Twinlock) Ltd., loose-leaf book manufacturers, have decided to turn their factory at Beckenham, Kent, into an open house for labour. About 80 men work at the factory. The strike was because two youths and a boy working as packers were not paid at union rates. The union concerned is a branch of the National Union of Printing, Bookbinding, Machine Ruling, and Paper Workers.

A New Pneumatic Printing Frame

A NEW Pneumatic Printing Frame specially adapted for offset users has been placed on the market by Messrs. Soldans, Ltd., 44, Eagle Street, Holborn, W.C.1. The ordinary pneumatic frame, we understand, is not well adapted for photo-litho owing to the fact that the plate used is not only larger than the original to be copied, but is opaque; consequently, in the loading position of the frame, the opaque metal plate has to be superimposed on a smaller original lying underneath which has to be jockeyed into position with difficulty and loss of time. With the new method introduced by Messrs. Soldan the metal plate is sensitised surface upwards, there are no scratches, the original simply placed in desired position and frame closed, thus obviating the difficult task of ensuring from underneath that your original is in position, and allows you to make full use of the metal surface to map your work out quickly and accurately.

The same firm are the sole agents for a new plate-cleaning machine for zinc and aluminium plates. The appliance has a flexible arm, at the end of which is fixed a wire brush, which revolves rapidly, and is guided over the surface of the plate by means of a handle. In three to five minutes the plate is cleaned off, and there is no danger of any "relief" appearing. If desired, the machine can be driven from the motor of the graining machine. Full particulars and prices can be secured at 44/46, Eagle Street, Holborn, W.C.1.

Messrs. Soldans, Ltd., also have a special drying cupboard built of sheet metal with asbestos lining and fitted with two rows of gas jets (suitable for ¾ in. gas connection) with fume pipe. The cupboard is provided with perforated drying racks, and the firm claim that by its use absolutely even drying-off of plates is ensured, thus eliminating all danger of oxidation.

Employers' Right to Reject Men

A TEST action respecting the engagement of workmen was recently heard in Shoreditch County Court by Judge Cluer.

Colin Alexander, machine-minder, sued Messrs. Thomas de la Rue & Co., of Bunhill Row, E.C., printers, to recover £2 4s. 6d., payment for one night's work, for which, he alleged, he was engaged. Alexander's case was that on May 30 Messrs. de la Rue rang up the offices of his trade union, where, as was the custom, men were waiting for work, and asked for four men. He was one of those selected, but when he arrived, seven minutes late, he was refused work, it being suggested that he might damage himself or a machine. He called two witnesses to prove that when he presented himself he was fit.

For the defence it was contended that no contract was made with the trade union, and that the firm need not employ any man the union chose to send unless they were satisfied.

Judge Cluer found that there was no contract, and gave judgment for the firm.

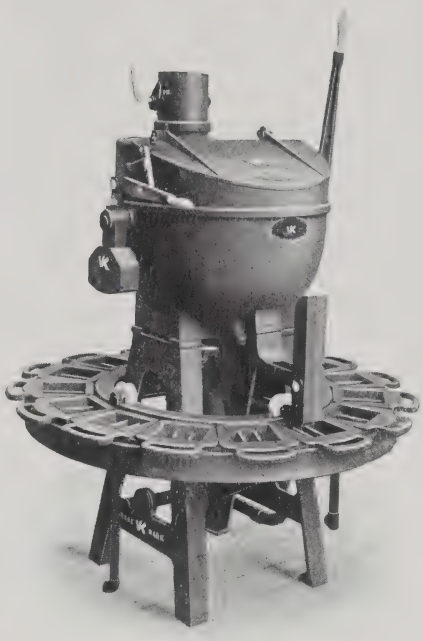
Dobson, Molle and Co.

AT a meeting of shareholders of Dobson, Molle & Co. in Edinburgh it was resolved to wind up the company voluntarily. Mr. James Aikman Smith and Mr. George St. Carphin, chartered accountants in Edinburgh, were appointed joint liquidators. The company is one of the largest in Edinburgh's staple industry of printing and employs over 300 hands. The capital is £100,000, and the chief business was in high-class poster and colour work. In the slump in paper values after the war the company lost £40,000 in one year and £20,000 in the year following. The bank has practically everything that could be mortgaged in security, including the machinery and the buildings, the latter being valued for the purpose of the overdraft at £25,00. There is a large number of lawsuits against the company in the Scottish Courts, but the preliminary state of affairs shows a very small probable dividend to creditors after the bank's claim. The chief printing contract for Wembley Exhibition was secured by the firm, a large price being paid for it. Expensive fast-running presses were purchased from Germany and erected to do the work, and a very heavy loss was sustained on the Wembley contract.

Co-operation Between the Advertising Man and the Printer

MR. W. H. BURCHELL, governing director of the Caxton Press, Ltd., gave an interesting and helpful address on "Co-operation between the Advertising Man and the Printer" before the members of the Regent Advertising Club and others connected with advertising, at the Caxton Hall, Westminster, S.W.1, on Wednesday evening, Nov. 5. Many valuable hints regarding blocks and types were given, and a strongly-contested debate followed as to whether the lay-out man or the printer was the better judge of type display. The modern vogue for "fancy" types for advertisements was deprecated, and a return to the good old Caslon and Cheltenham advocated. The use of the modern fancy types was strongly defended, however, by some of the members, who contended that printers lost large orders through not keeping many of the latest types. Mr. Burchell was able to give the advertising men and women some useful hints as to the correct preparation of "copy."

TRADE VK MARK



OSCILLATING METAL MELTING FURNACE

"A UNIQUE AND EFFICIENT FURNACE AT A REASONABLE COST."

THE illustration shows a standard furnace fitted with a rotatable water-cooled ingot-casting device. The hinged spout directs the flow of metal into ingot mould or ladle at will. Metal poured from bottom of pot.

ECONOMICAL IN GAS

Made in two sizes to take 150 and 600 lbs. of metal.

VICTORY-KIDDER PRINTING MACHINE Co., Ltd.,

Victory Works BIRKENHEAD.

London Office: 66, HOUNDSDITCH, E.

The New Move in the Printing Trade

Collective Advertising Begun

IT is nearly three years since we urged upon master printers the importance of collective advertising. We are glad to know that at last, after careful discussion, a beginning has been made with what is, after all, a tentative scheme. The details of this have been well worked out. The largest possibilities at present within sight are naturally considered likely to be derived from fostering and developing direct advertising.

A preliminary circular was sent out by the Federation of Master Printers explaining the need for the scheme, and pointing out that 'Every retailer, wholesaler and manufacturer requires some direct advertising material. Even the newspaper advertiser needs it to reply to inquirers, and the mail order trader also for the same purpose. Direct advertising is also a tremendous help in the fiercely competitive battle for local trade, as alert retailers know. But direct advertising is vitally needed by businesses of a non-local character—whose customers cannot be reached by window displays.

"In direct advertising the printer has for sale a form of publicity, either local or national, which in certain respects is unequalled, and in this lies the greatest scope for the future increase of printing. Direct advertising differs from newspaper advertising in being *selective*—the advertiser's message goes where it is directed and *no*-where else! The user of direct advertising knows in advance exactly how many people will receive his sales messages, who they are, and where they are, and there need be no waste circulation at all.

"Direct advertising is already 'in being,' but has not yet developed real power, because the printer, its sponsor, has hardly recognised its potentialities, much less pushed it. It is capable of development to an enormous extent, as the huge sums spent in other forms of advertising clearly indicate. Much more money will be expended in direct advertising (printing) when once the printer realises that he has *advertising* for sale, and (clearly understanding the advantages of direct advertising himself) is able to convince both actual and potential advertisers of its value."

This circular was followed seven days later by a broadsheet, capitally got up, explaining the working of the scheme, and enclosing a booklet on "Booklets that Make More Business." This, then, is the first line of approach—a boosting of booklets as business builders. In an 18-page two-colour booklet the possibilities of this kind of advertising are well set out. It is intended to engage readers' minds on the subject of booklets, and to suggest with the utmost possible force that they could profitably use booklets in their selling schemes. Finally, to hammer into their minds the wisdom of getting into touch with the printer and of conferring with him as to ways and means of making effective booklets, in the early stages of their conception.

If these things can be accomplished, a tremendous step forward will have been taken. Printing business upon such a basis would be something new; indeed, it would raise our craft to somewhere near the consultancy level, where it deserves to be placed.

Printers who participate in this campaign will send in to the Federation offices a list of names to whom the collective advertising literature will be sent. The charge is 1s. per name, with a minimum of twenty names. The firms nominated will receive the complete campaign—the first month an effective booklet; then later, an equally strong effort, but quite different; and again still another specimen of effective and stimulating advertising literature.

No printer's name will appear in the matter, but the subscriber will know the firms he has nominated, and will thus be in a position to turn their interest into immediate actual business, either by direct personal solicitation (the best thing of all) or by supplementary mailings of his own, or both. Every participating member will be advised of the exact date of each mailing.

That is the scheme. So far as it goes it seems to us excellently conceived, and we have no doubt will be thoroughly carried out. Its success depends upon the enthusiasm with which it is backed up by members of the Federation throughout the country.

New U.S.A. Wages Scale

THE United States Government Printer has now completed negotiations regarding the new wage scale in the Government Printing Office. These arrangements were made direct with a committee of the employes, the trade unions not being allowed to intervene. As regards compositors alone, though no section of the employes was granted its full demands, the concessions made will mean a total addition of 200,000 dollars to the annual pay-roll. This sum covers increases to 900 men.

Miscellaneous Advertisements

HAND NUMBERING MACHINES, Counters, Perforating Discs and Printers' Sundries. Best and Cheapest. Ask for list. Debecey Wholesale and Manufacturing Co., Ltd., Oldbury, Worcs.

PRINTERS' WOOD LETTER.—It is useless advertising goods unless the *customer* sees some appreciation in their *quality* and *price* over *competitive lines*. H. M. SELLERS & CO., 336A, Shalesmoor, Sheffield, desire to offer an apology to all prospective customers on presenting their small book of wood letter specimens. Although the most popular and up-to-date designs are shown, owing to their short life in the trade they cannot, like old-established firms, offer an elaborate and costly book at present, but will do so in the near future. They guarantee their machine-cut wood letter to be of the finest workmanship, accurate throughout, and at prices on the average 33⅓ per cent. below any other first-class makers. This is owing entirely to their latest scientific machinery, a method of production quite apart from that of any other manufacturers of wood type. Their efforts have met with great approval from some of the largest printers in the country. To extend their sales still further they offer any Class I. design by any first-class makers or from their own book in 6 or 8 line, 5½ dozen fount, as a trial order, for 9/6 complete, cut on polished face, end grain rock maple, just half the price charged by old-established firms. SEND WITHOUT DELAY.

TYPE.—Old Type wanted in any quantities for spot cash. We collect and supply bags. Write in first instance to Box 780, T. B. Browne's Advertising Offices, 163, Queen Victoria Street, E.C.4.

GUTENBERG JENSEN ALDUS

THE CAXTON MAGAZINE

No. 12 Vol. XXVI
DECEMBER - 1924

PRICE
ONE SHILLING.

MANN *Stands for* SERVICE

FOR THE PRODUCTION *of* FIRST-CLASS ECONOMICAL PRINTING, **MANN** CAN SUPPLY YOU WITH "THE" MACHINE.

Every Machine is Fully Guaranteed.

GEORGE MANN & COMPANY, LTD.,
LITHOGRAPHIC MACHINERY SPECIALISTS,
HENRY STREET, GRAY'S INN ROAD, LONDON, W.C.1.

Telephone: MUSEUM 5740 (3 lines).
Cables: "LITHOMAN, LONDON."
Telegrams: "LITHOMAN, HOLB., LONDON."

BODONI ELZEVIR RICCARDI

MARINONI - VOIRIN

(ADVANCED SINGLE AND MULTI-COLOUR OFFSETS)

FRANCIS J. Connolly LTD. UNION WORKS, 62, PARK ST. S.E.1

TELEGRAMS:
"FRANJICON, BOROH, LONDON."

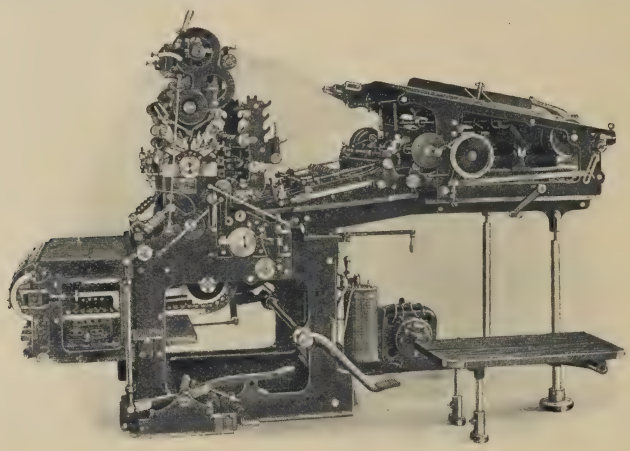
CODE: WESTERN UNION, 5 LETTER.

TELEPHONE HOP 3532, 2265.

AUSTRALIA: S. COOKE, PTY., LTD.,
225-231, QUEEN STREET, MELBOURNE.

SOUTH AFRICA: EVELYN HADDON & CO., LTD.,
P.O. BOX 1431, CAPE TOWN.

PRINTING WITHIN 24 HOURS OF DELIVERY!



No. 1 Medium Single-Colour Rotary Offset with Auto-Feeder

This Machine prints a sheet 23½″ × 18½″ at 4,000 per hour (automatically fed) and gives quality of printing in every respect as on larger machines on all classes of work. The space occupied by the Machine and Feeder is 8′ 2″ × 4′ 4″ (without Feeder 6′ 6″ × 4′ 4″). Pile or Rotary type Feeder supplied. The Feeder can be thrown out of operation for hand feeding. The Machine can be easily hand-fed at 2,500 per hour. Automatically Lowering Pile Delivery can be fitted if desired. 2 H.P. drives the combination, and it is silent in operation.

The sheet is delivered at a positive point automatically, and the moment of discharge is adjustable to suit the weight of sheet. The pile is thus always squarely "knocked-up."

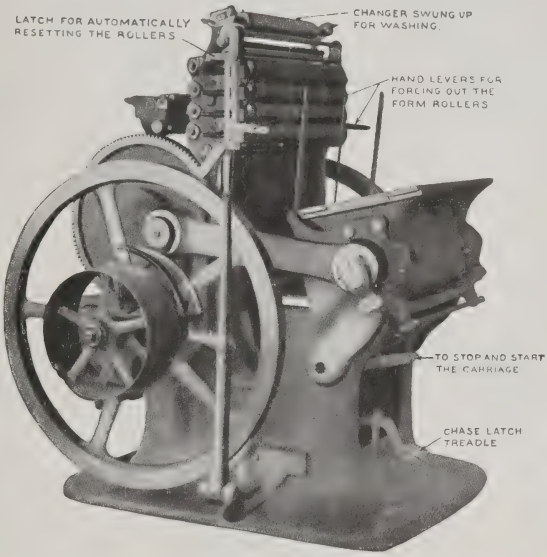
The Machine is specially designed for rapid change of plate for short runs and has unique means for this which exist in no other machine.

INSTALLED ON APPROVAL PROMPT DELIVERIES.

FRANCIS J. CONNOLLY, LIMITED.

THE BEST PLATENS IN THE WORLD

READY FOR IMMEDIATE DELIVERY.



The "Laureate" Press

22 × 14 inside chase, double geared, two flywheels, four forme rollers, four distributors. This Press has no equal. It will ink and print at one impression, work impossible on any other platen.

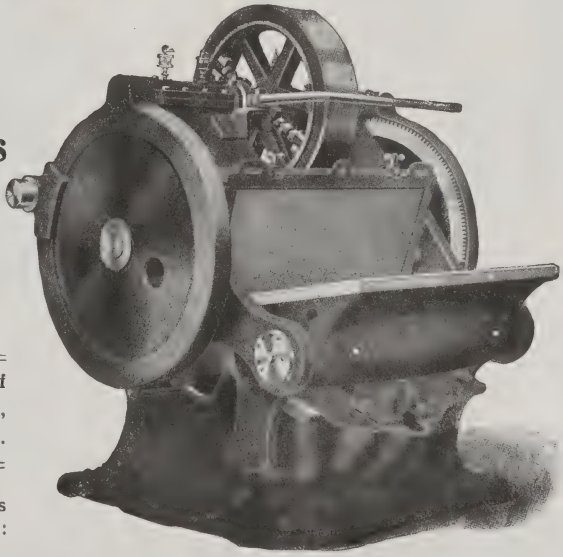
The "Colt" Press

A high-class Press for all kinds of heavy work and light embossing. 14 × 22 inside chase. 1700 impressions per hour. Thousands in use

The JOHN THOMSON

Cutting and Creasing Presses

Made in two Models—"Crank" Action (20 × 30 and 28 × 41) and "Eccentric" Action (26 × 38 and 28¾ × 39¾) inside chase. The most popular Presses in the Carton Box trade.



We always carry a Large Stock of CHASES, SPARE PARTS, &c., ready for immediate dispatch.

Full particulars from the Sole Agents for Europe, India and South Africa:

WALKER BROS.

USHER-WALKER, LTD.

33 Bouverie Street, Fleet St., LONDON, E.C.4.

'Phone: CENTRAL 941, 942, 943. Wires: "PRECISENESS, FLEET LONDON."

HUB ART
ROTARY BLACK

PARSONS, FLETCHER & Co. LTD.

GRAVEL LANE, SOUTHWARK, LONDON S.E.1.

Established for over 100 years

MANUFACTURERS OF EVERY KIND OF PRINTING INKS

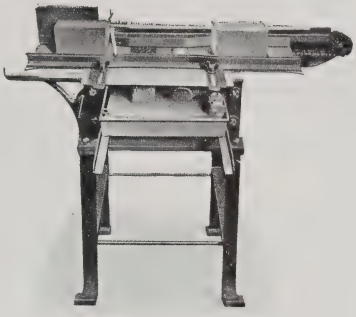
Smyth-Horne, Ltd

DEALERS IN

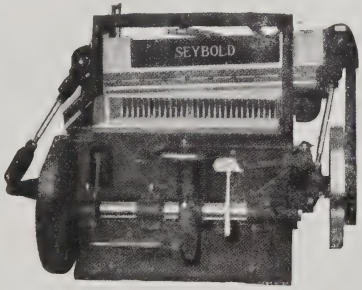
SPECIAL LABOUR-SAVING MACHINES

for the Bookbinding, Printing and Allied Trades.

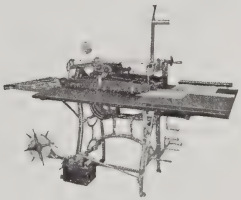
Smyth No. 4 Sewer.
For Sewing Stationery and Letterpress Books. Best all round Sewer on the Market



Book Back Gluer.
Gluing Back of Books, Magazines, Catalogues, etc.



Seybold Automatic Paper Cutter, 40in., 44in., 50in. (Other Special Models 32in. & 38in.)



Brackett Stripping and Binding Machine.

We represent the Sole Sale of:

The Smyth Mfg. Co.'s Book Sewing, Case Making, Casing-in and Trimming Machines.

The Seybold Co.'s "Dayton" Automatic Guillotine and New Three-Knife Book and Magazine Trimming Machines.

The Chambers Bros. Co.'s Quadruple Book Folding Machines and "King" Continuous Feeder.

The Marresford End Paper and Plate Pasting Machine.

The American Assembling Machine Co.'s Juengst Gathering, Auto-Covering and Wireless Binding Machines.

The Brackett Stripping and Binding Machines.

G.R.S. No. 42 Rapid Jobbing Folders.

The Murray Improved Section Bundler.

All our Machines installed everywhere on an open trial basis.

1-3, Baldwin's Place, Gray's Inn Road, London, E.C.1

Telephone: **Holborn 2215.** Telegrams: **"Smythorne, London."**

R. T. Tanner & Co., Ltd.

Wholesale, Export & Manufacturing Stationers

OFFICES

15 DORSET STREET

Warehouses:

16, DORSET ST., 39 & 40, HUTTON ST., 40, 41 & 42, PRIMROSE HILL, SALISBURY SQ., LONDON, E.C.

Large Stocks of every kind of

Paper, Boards, Envelopes, &c.

WE MAKE HAND AND MACHINE MADE ENVELOPES IN OUR FACTORY, HUTTON STREET.

Cover Paper Specialists

SALISBURY COVER PAPERS

24 Colours

40 & 53	-	MEDIUM - -	18 × 23
50 & 67	-	ROYAL - -	20½ × 25½
60 & 80	-	D'BLE CROWN	20½ × 30½

504 Sheets

Supplied in three finishes—ANTIQUE, LINEN, & FRIEZE

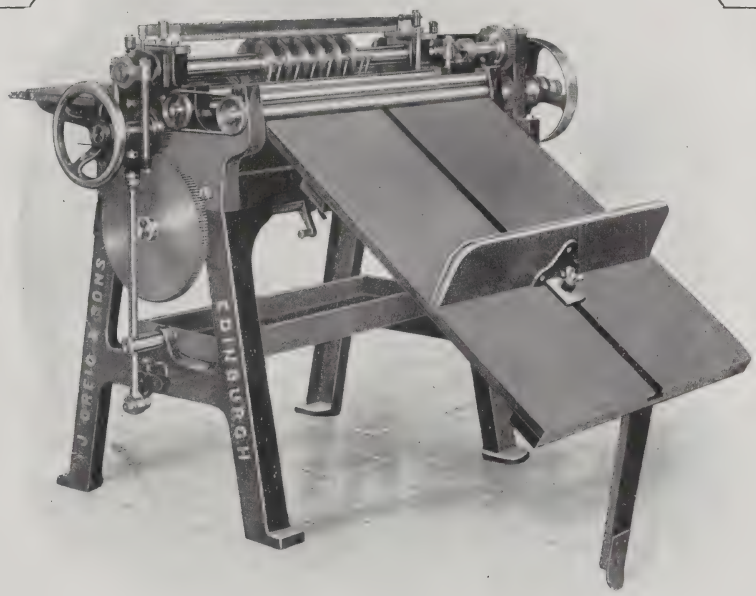
CHICHESTER ROYAL BOARDS

in 15 Colours

ANTIQUE, LINEN, and FRIEZE.

Send for New Sample Book.

ROTARY PERFORATING MACHINE



HAS NO RIVAL - FOR IT IS THE
ONLY MACHINE BUILT THAT CAN DO
ROUND HOLE · SLOT HOLE & INVISIBLE
PERFORATING · ALSO SLITTING & CREASING
FOR OPERATING EFFICIENCY IT IS UNEXCELLED.

JOHN GREIG & SONS, Engineering Works, EDINBURGH

Turn Time into Money

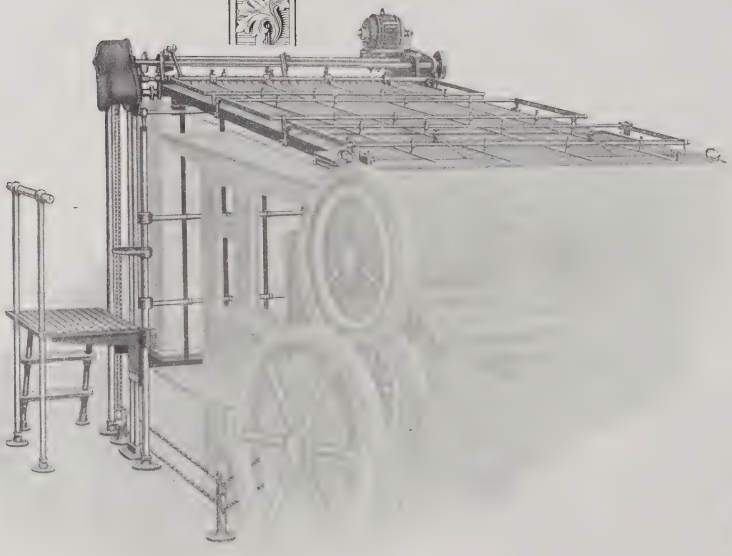
¶ Time really represents money in an intangible form. Every minute that an employee spends on any particular work that could have been done more efficiently is paid for **out of the profits.**

¶ The "Winkler" Feeder, increasing the output of the press by 40 to 60% as compared with hand feeding, produces **EXTRA PROFITS,** and prevents delivery delays and attendant annoyance.

¶ The "Winkler" Feeder, furnishing a more consistently accurate register, keeps the most exacting customers satisfied, preventing disputes, loss, etc.

¶ The "Winkler" Feeder, working continually and consistently, ensures regular press production, thereby enabling you to set delivery dates and **KEEP THEM.**

Swiss Manufacture



THE

"Winkler" Pile Feeder

is in a class by itself, because:

It is attachable to any sheet-fed press.
It is equally suitable for short and long runs.
It takes little or no extra floor space or power.
It follows the speed of any press.
It feeds to register any stock from tissue to board.
The air blast frees the sheet from dust and fluff before it is fed.

Send for complete details NOW

British Agents:

W. J. LIGHT & Co. LIMITED

'Phone: Central 3839.

36-38, WHITEFRIARS STREET FLEET ST. LONDON, E.C.4

ENVELOPES

TRADE ONLY SUPPLIED

of every Description

Specialities—REAL MANILA (Fortesdura), RAG, CARTRIDGE, AND CLOTH-LINED ENVELOPES, DOCUMENT CASES, FILING COVERS, &c.

Pure Gum only used. Best workmanship on all goods irrespective of Quality and Price.

JAMES HODGSON & SONS

ANGEL PASSAGE, 95-6-7-8 UPPER THAMES ST., LONDON, E.C.4

Telephone: BANK 8195, 8196 Established 1864

Our Specialities—

as BINDERS *for* Printers requiring **reliable** work—are Books of Reference, Trade Catalogues, Loose Leaf Catalogue Covers, &c.

and as specialists—

practiced in all the fine points of BINDING—we can solve all your binding problems.

Competitive Prices *for* first-class work quoted by return on request to DEPT. E.

The FISHER Bookbinding Co. (1912) Ltd.

HERNE HILL - S.E.24.

'Phone - - BRIXTON 1680.
'Grams: "Excalibur, Herne, London."

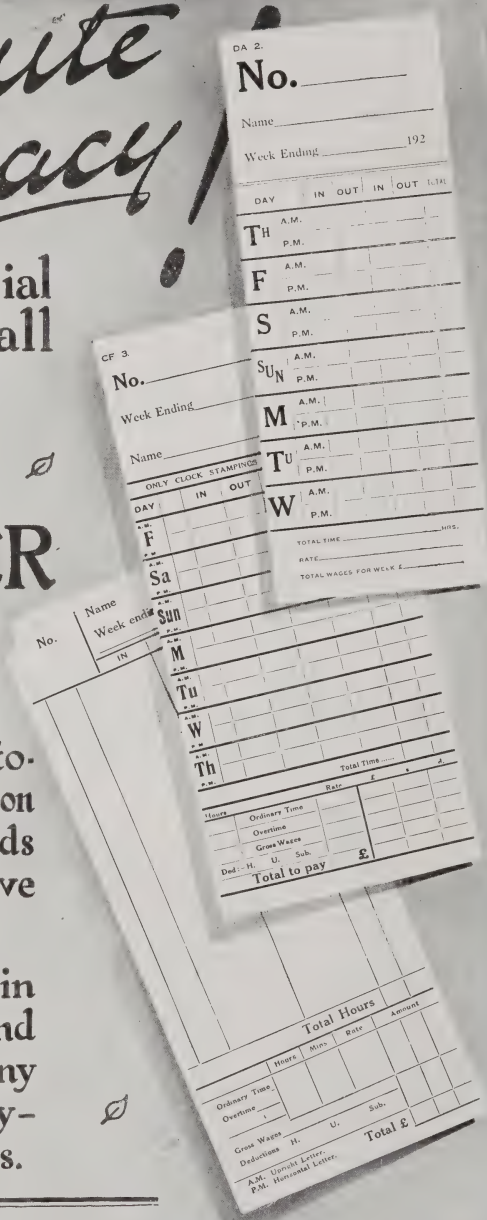
Absolute Accuracy!

is the essential feature of all efficient

TIME RECORDER CARDS

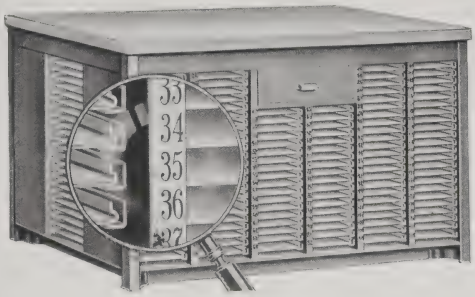
¶ The special automatic machinery on which these cards are produced give exact register.

¶ Cards stocked in white, buff and colours, with any commencing day—to fit all clocks.

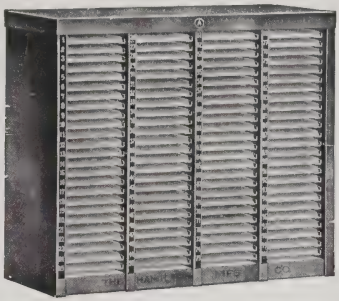


FISHER CLARK & Co., Ltd., BOSTON
ENGLAND

Hamilton ALL-STEEL Equipment



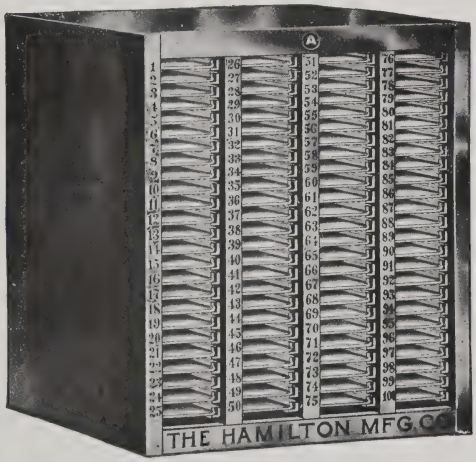
No. 14010. All-Steel Imposing Table.
Iron Surface, 39 × 65. Holds 306 Steel Galleys, 8¾ × 13.



No. 13540. All-Steel Unit Galley Cabinet.
Holds 100 Steel Galleys, 8¾ × 13″.
Other units supplied for any size galleys.

No. 13505. Steel Truck.
Has 32 Shelves to hold double-column Galleys.

No. 14020. All Steel Imposing Table, Iron surface, 51 × 75.
Holds 380 Steel Galleys, 8¾ × 13.



No. 13545. All Steel Unit Galley Cabinet.
Holds 100 Steel Galleys, 6¼ × 23½″ inside.

Send for Complete Catalogue

No. 13520. All-Steel Galley Cabinet
with shelves to hold 100 double-column Galleys.

Baker Sales Company

23, Farringdon Avenue, LONDON, E.C.4.

Make Your Goods

known in

Ireland

by

Advertising

in

The Irish Printer

The Journal which has catered for the Trade during the past 20 years

Advertisement Manager

12, TEMPLE LANE, DUBLIN

JUBBS

WORKS: Hunslet, LEEDS.

63 and 64, Chancery Lane, LONDON, W.C.2

97, St. Stephen Street, EDINBURGH.

Estd. 1859

STILL HOLD THE FIELD

Use our Alloys of

Stereo
Mono
Lino
Typograph
Intertype
and
Reviving

METALS

DIAMOND BRITISH SCREENS

ENGRAVED SCREENS FOR ALL PROCESSES.

Send for Price List.

F. E. BROWN & CO., LTD.
Guthlaxton Street :: LEICESTER.

DON'T REFUSE ORDERS!

If you have not the necessary type or labour available, let US help you with our unique

Type-Setting and Stereo SERVICE.

We can set any kind of job, and forward you a Stereo. (mounted type-high) ready for putting on machine. Inclusive charge from

4d. per inch.

Price List and Catalogue of Type Faces on receipt of postcard.

WELLS & CO., Eaton Works, Wedmore St., Holloway, London, N.19.

VICTOR *a/c Book*

For Printers, Bookbinders, &c. Works out profit and loss account, balance sheet, income tax statement, with guaranteed certainty. Itemises Receipts and Payments under dissection of 18 headings—stock payments, work wages, staff salaries, general expenses, capital A/c, &c. These 18 headings are extendable, if desired, up to 70 headings. Simple as A.B.C. "An Accountant on your desk" Price 17/6. Money returnable if not satisfied.

McQUEEN & Co., Moat Rd., E. LEICESTER.

THE . .

INKS that PRINTERS PREFER are

MANUFACTURED BY

The RICHARDSON PRINTING INK Co., Ltd.

Team Valley Works, - GATESHEAD-ON-TYNE.

LONDON:

15, Sicilian Avenue, Southampton Row, W.C.1.

WHEN writing Advertisers kindly mention The Caxton Magazine.

"S.M." PASTE

is a Unique Preparation

for Lithographers which causes colours to dry rapidly into the paper without leaving a glazed surface.

S.M. *enables the next colour to be printed without any treatment or "dusting" of the sheets, as is usually necessary.*

S.M. *enables Bronzing to be done after printing several colours, because it leaves the sheets quite free from "tackiness."*

S.M. *effectually carries the Ink into the paper, so that "set-off" troubles are entirely avoided.*

Price: 2s. 6d. per lb.

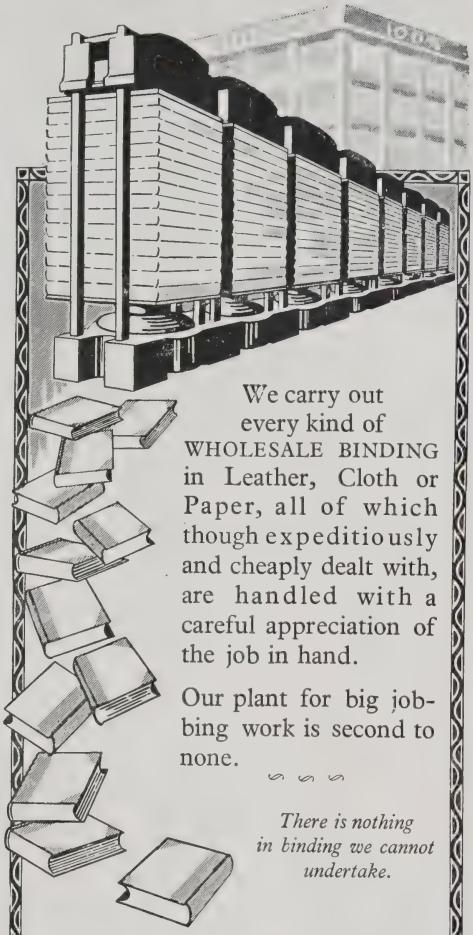
SHUCK, MACLEAN & CO.
Printing Ink Manufacturers *Ltd.*
3 *to* 7 Gunpowder Alley, Shoe Lane
LONDON, E.C.4

Phone: Holborn 5344 Telegrams: Shumac, London

LONDON & PROVINCIAL REPRODUCTION CO. LTD.
THORNTON RD.
BRADFORD.

TELEPHONE
1877.
Telegraphic Address Halftone Bfd

Blocks by all Processes
HALFTONE
LINE
COLOUR
We specialise in OFFSET PHOTO-LITHOGRAPHY



We carry out every kind of WHOLESALE BINDING in Leather, Cloth or Paper, all of which though expeditiously and cheaply dealt with, are handled with a careful appreciation of the job in hand.

Our plant for big jobbing work is second to none.

There is nothing in binding we cannot undertake.

Kitcat the Bookbinder

G. & J. KITCAT, LTD.

Offices: 50 Hatton Garden
Works: Hatton Garden and Hatton Yard
LONDON, E.C.1

Telephone: HOLBORN 1820
Telegrams: "BINDABUK, SMITH, LONDON"

ESTABLISHED OVER 125 YEARS

PHOTO OFFSET PLANT AND TWO-COLOUR OFFSET MACHINES.

OFFSET PRINTING

LARGEST PLANT OF ANY TRADE HOUSE IN LONDON.

FOSH & CROSS, Ltd.

LITHOGRAPHIC & LETTERPRESS PRINTERS TO THE TRADE.

88, 90, 92, MANSELL STREET, ALDGATE LONDON E. 1.

TELEPHONES :- AVENUE 9454 9455

Post Cards
Box Tops
Labels
Calendars
Showcards
Bromides
&c.

-GELATINING-

SEND SAMPLE
(in Duplicate)
for TREATMENT
and ESTIMATE

J. W. FERGUSON & Co. GELATINING WORKS,
NORTH STREET, YORK

-*try* WINDEBANK & CO. LTD.

Varied Stocks held at

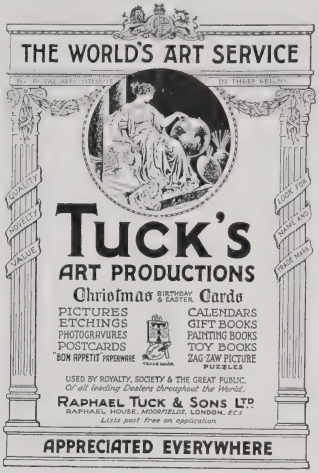
PREMIER WORKS, BIRMINGHAM
[LANCASTER STREET, BAGOT STREET, CANAL STREET]
TELEGRAMS: "WINDEBANK, IRMINGHAM." TELEPHONES: CENTRAL 5295 & 5296

and

MARY LE PORT CHURCHYARD,
TELEGRAMS: "ENVELOPES, BRISTOL." BRISTOL. TELEPHONE: 6164.

for
PAPER & ENVELOPES

WE ARE ENVELOPE MAKERS!



OXY - ACETYLENE WELDING.

CAST IRON A SPECIALITY:

I can REPAIR any broken part of your MACHINERY at short notice. Don't waste time and money in getting new parts.

T. M. NICHOLL, 89, Southwark Bridge Road, S.E.1

SWAINS' BLOCKS

Realisation of the value of illustrations in all forms of Advertising is confirmed by the use of

THE BEST DESIGNS
THE BEST BLOCKS

HALF-TONE : LINE
WOOD-ENGRAVINGS
ELECTROS : STEREOS

all of which are obtainable from

JOHN SWAIN & SON LTD
89-92 SHOE LANE, LONDON, E.C.4

Telephone - 6633 Holborn (4 lines)
Telegrams - "Isochromatic, London"
Works - BARNET
GLASGOW - 332 Argyle Street
MANCHESTER 10 New Brown Street
BRISTOL - - 43 Broad Street
PARIS - - - 34 Bd des Italiens

Also Specialising in
Swaingravure & Offset-Litho

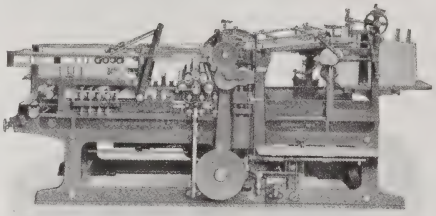
YOU NEED

THE FAST

"Auto-Phœnix"

TWO-REVOLUTION MACHINE

With Feeder (or without)
(Speed 1,700 to 3,000 p.h.)



Sizes : Demy to Quad Royal.

for HIGHEST PRODUCTION

The Machine with SUPERIOR INKING

Dead Register *Perfect Impression*

ALSO THE

FAMOUS "PHŒNIX"
ART PLATENS
STOP CYLINDERS &
CYLINDER PROOF PRESSES

Write for full particulars and appointments to view to the British Agents :

JOHN & WM.
BURT & SONS
Limited

3, ROSEBERY AVENUE, LONDON, E.C.1

Telephone: CLERKENWELL 6029.

REPEAT ORDERS

are always ample evidence that customers are entirely satisfied !

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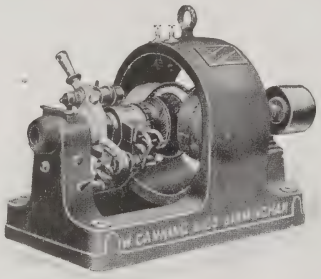

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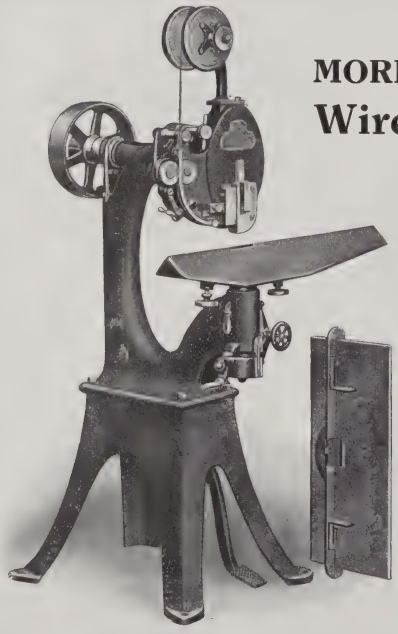

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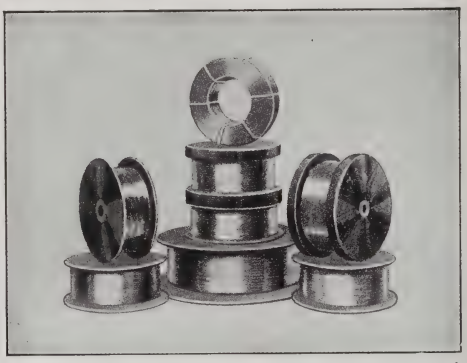

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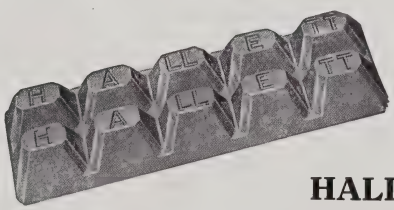

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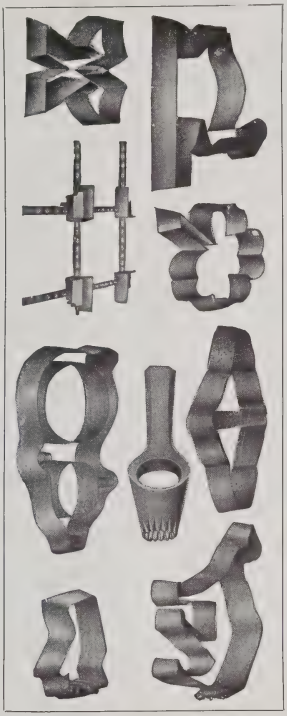

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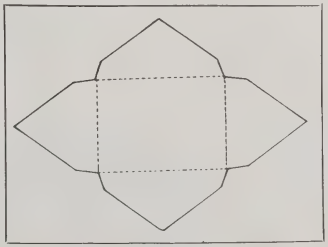

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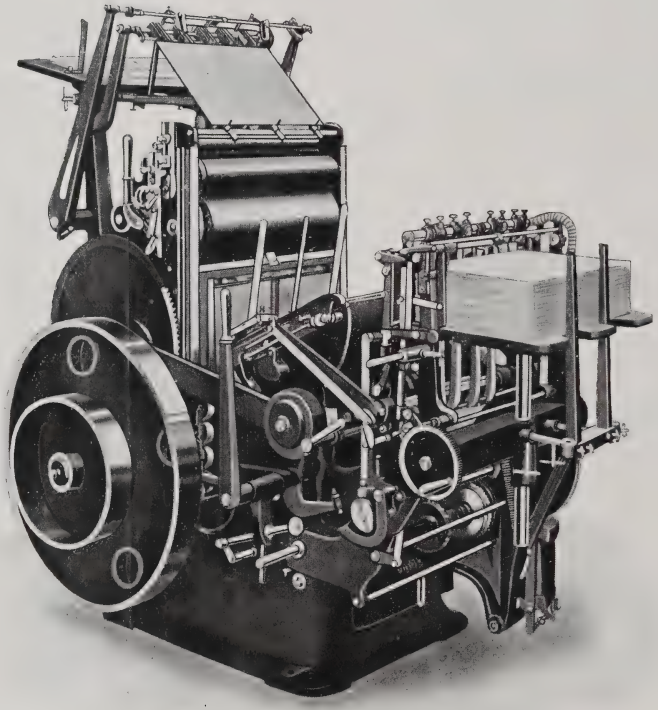

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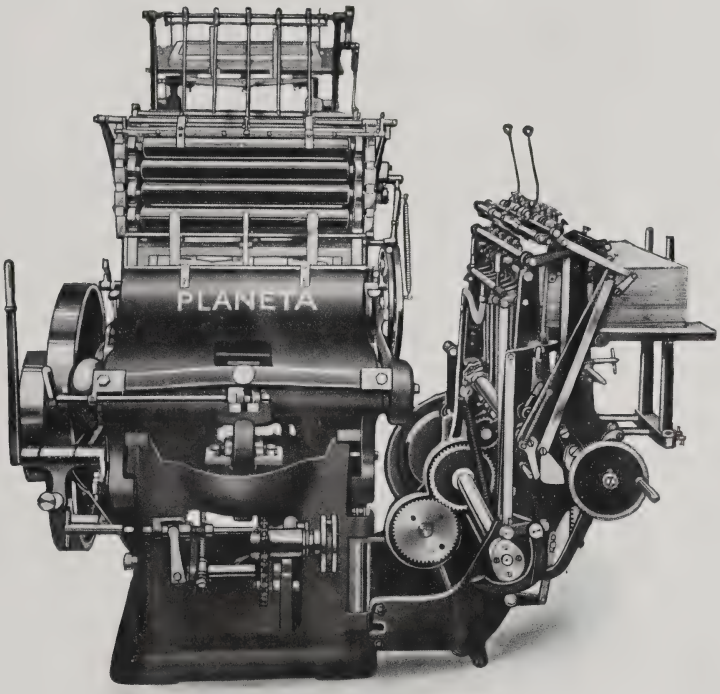

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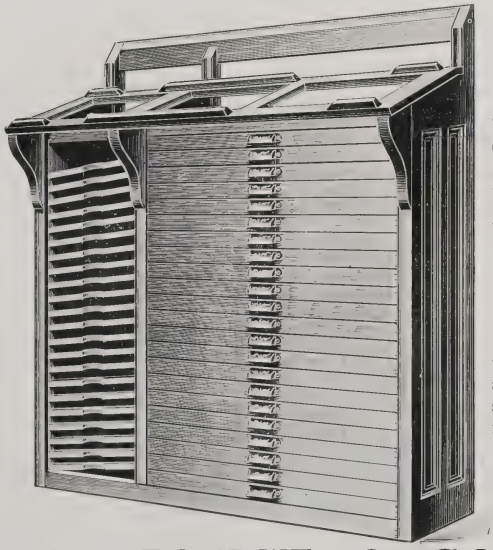

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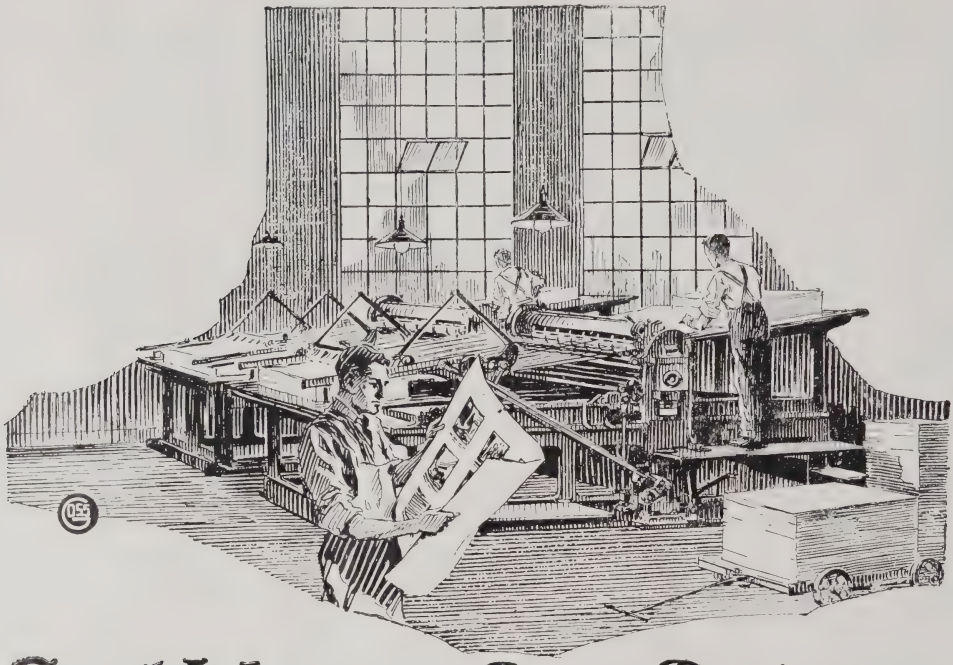

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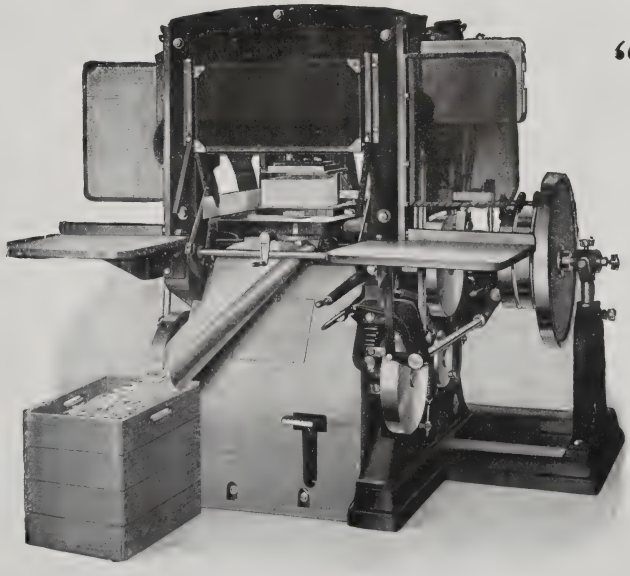

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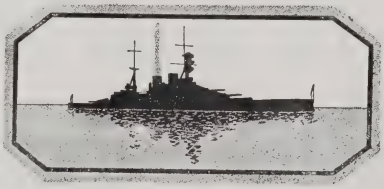

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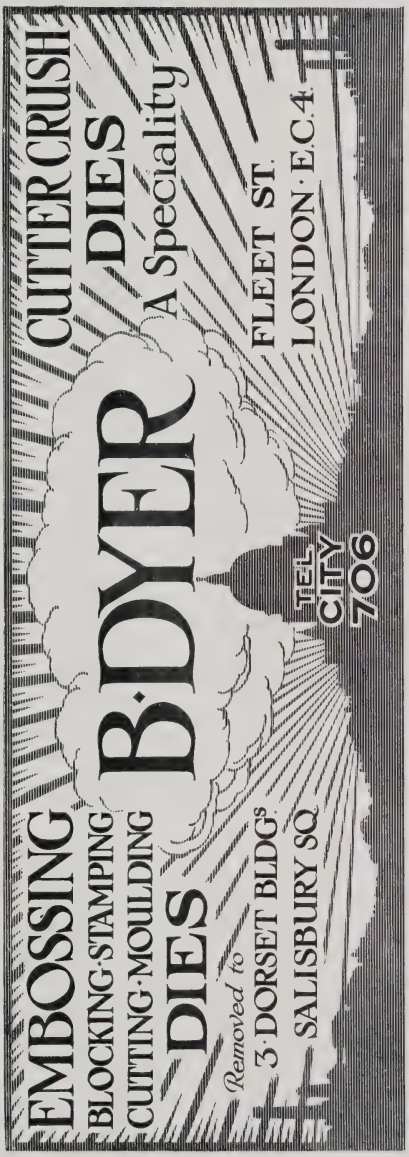

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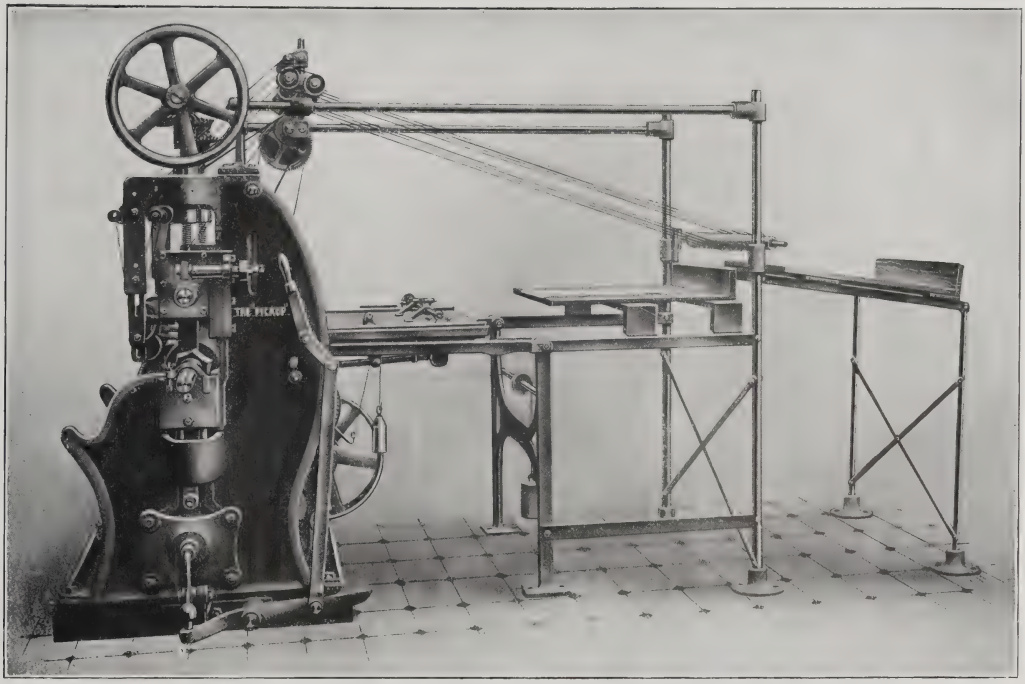

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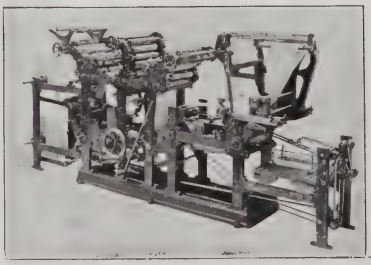

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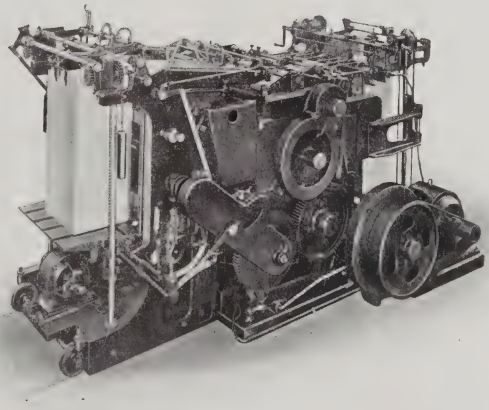

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All Editorial Communications should be addressed to the Editor, THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, London, W.C.

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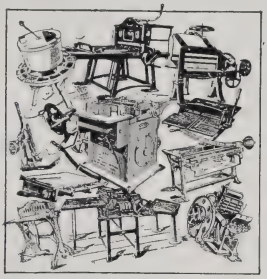

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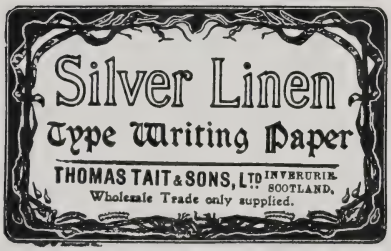

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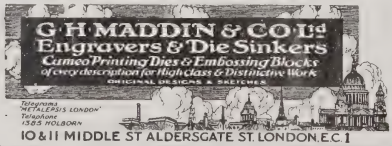

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